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ABBREVIATIONS

PERIODICALS AND WORKS OF REFERENCE, ETC.

Allgemeine Musikalische Zeitung	*A.M.Z.*
American Supplement of Grove's Dictionary	*Amer. Supp.*
Bach-Gesellschaft (complete critical edition of J. S. Bach's works)	*B.-G.*
Bach Jahrbuch	*B. J.-B.*
Baker's Biographical Dictionary	*Baker.*
British Musical Biography	*Brit. Mus. Biog.*
British Musical Society's Annual, 1920	*B.M.S. Ann.*, 1920.
Davey's *History of English Music*	*Hist. Eng. Mus.*
Denkmäler deutsche Tonkunst	*D.D.T.*
Denkmäler der deutsche Tonkunst in Österreich	*D.T.Ö.*
Dictionary of National Biography	*D.N.B.*
Eitner's *Quellen-Lexikon*	*Q.-L.*
Fétis's *Biographie universelle* (with Supplement)	*Fétis.*
Imperial Dictionary of Universal Biography	*Imp. Dict. Univ. Biog.*
Mendel's *Lexicon*	*Mendel.*
Monatshefte für Musikgeschichte, Leipzig	*M.f.M.*
Musical Antiquary	*Mus. Ant.*
Musical Association's Proceedings	*Mus. Ass. Proc.*
Musical Times	*Mus. T.*
Music and Letters	*M. and L.*
Oxford History of Music	*Oxf. Hist. Mus.*
Quarterly Musical Review	*Q. Mus. Rev.*
Revista de Filogia española, Madrid	*R.F.E.*
Revista musical Catalona, Barcelona	*R.M.C.*
Revista musical de Bilbao	*R.M.B.*
Revista musicale italiana, Turin	*R.M.I.*
Revue musicale, Paris	*R.M.*
Riemann's Musik Lexikon, 1922	*Riemann.*
Sammelbände der Internationalen Musikgesellschaft, Leipzig	*S.I.M.*, also *I.M.G.*
Studien zu Musikwissenschaft	*S.z.M.W.*
Walker's *History of Music in England*	*Hist. Mus. Eng.*
Zeitschrift für Musikwissenschaft, Leipzig	*Z.M.W.*

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British Museum	B.M.
Buckingham Palace Library (now in the British Museum)	Roy. Lib. B.M.
Caius College, Cambridge	Caius.
Christ Church, Oxford	Ch. Ch.
Commonplace Book of John Baldwin	Baldwin.
Durham Cathedral	Durh.
Ely Cathedral	Ely.
First Book of Selected Church Music, edited by John Barnard, 1641	Barnard.
Fitzwilliam Library, Cambridge	Fitzw.

Harleian MSS., British Museum	Harl.
Lambeth Palace	Lambeth.
Organ Book at Christ Church	Ch. Ch. O.B.
Organ Book at Durham Cathedral	Durham O.B.
Oxford Music School Collection (now in the Bodleian Library)	Bodl. Mus. Sch.
Peterhouse, Cambridge	PH.
Royal Collection Appendix MSS., British Museum	Roy. MSS.
Royal College of Music	R.C.M.
Sadler Partbooks (now in the Bodleian Library)	Sadler.
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St. Michael's College, Tenbury	Tenb.
Wimborne Minster	Wimb.
Worcester Cathedral	Worc.
York Minster	Yk.

CHURCH MUSIC

Benedicite	(Bcte.)	Litany	(L.)
Benedictus	(B.)	Magnificat	(M.)
Creed	(C.)	Nunc Dimittis	(N.D.)
Gloria	(G.)	Sanctus	(S.)
Jubilate	(J.)	Te Deum	(T.D.)
Kyrie	(K.)	Venite	(V.)

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Bibliothèque National, Paris	Bibl. Nat. Paris.
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Guildhall School of Music, London	G.S.M.
Incorporated Society of Musicians	I.S.M.
International Musik Gesellschaft	Int. Mus. Ges
Musical Antiquarian Society	Mus. Ant. Soc.
Musical Association	Mus. Ass.
Real Conservatorio di Musica, Naples	R.C.M. Naples.
Royal Academy of Music, London	R.A.M.
Royal College of Music, London	R.C.M.
Royal College of Organists, London	R.C.O.

DICTIONARY

OF

MUSIC AND MUSICIANS

VOL. II

D—J

D

D, the name of the second degree of the natural scale of C in both English and German, the French and Italian name being *Re*. Further nomenclature is as follows:

English.	French.	German.	Italian.
D flat.	Ré bémol.	Des.	Re bemolle.
D double flat.	Ré double bémol.	Deses.	Re doppio bemolle.
D sharp.	Ré dièze.	Dis.	Re diesis.
D double sharp.	Ré double dièze.	Disis.	Re doppio diesis.

In the modal system D is the final of Modes I. and II., Dorian and Hypo-dorian, and the dominant of Mode VII. Mixo-lydian.

A 'D' clef, indicating the note a third below the bass clef, was once used. (See CLEF.)

DA ANNUNCIAÇÃO, see ANNUNCIAÇÃO.

DA CAPO, or D.C.—'from the beginning'—is placed at the end of the second part of a piece of music to show that the first portion is to be played over again as a conclusion. The direction is often *Dal Segno*—'from the sign'—the sign being a 𝄋 at or near the beginning of the first portion. In scherzos and minuets, with trios, the direction at the end of the trio is usually 'Scherzo, or Minuetto, D.C. senza repetizione.' Among the earliest instances of its use are those in Cavalli's opera of 'Giasone' (1655), and in Tenaglia's opera of 'Clearco' (1661).

DACHSTEIN, WOLFGANG (*d.* 1561), a Catholic priest of Strassburg, where he was organist at the Minster about 1520, adopted the Reformed principles in 1524, married, and became vicar and organist of St. Thomas's Church there. He is known chiefly as a composer of chorales, especially 'An Wasserflüssen Babylon.' M. C. C.

DA COSTA E FARIA, see COSTA.

DACTYL, a metrical 'foot' (– ∪ ∪), exactly expressed by the original word δάκτυλος, a finger—one long joint and two short ones. (See METRE.)

DADDI, JOÃO GUILHERME (*b.* Oporto, Jan. 4, 1814; *d.* 1887), a Portuguese composer, author of various comic operas (*e.g.* 'O Saltcador') and church music. He was a distinguished pianist, and played with Liszt in compositions for 4 hands at a concert in Lisbon in 1845.

J. B. T.

DAGINCOURT, J. A. F., see AGINCOURT, D'.

DALAYRAC (D'ALAYRAC), NICOLAS (*b.* Muret, Languedoc,[1] June 13, 1753; *d.* Fontenay-aux-Roses, Nov. 27, 1809), a celebrated French composer. His father occupied a high civil appointment in his province, and in spite of his son's early passion for music, destined him for the Bar. He was sent in 1774 to Versailles, where a commission in the guards of the Comte d'Artois, as sub-lieutenant, had been obtained for him. But the love of his art was proof against the attraction of a military career. He used to walk from Versailles to Paris to hear the works of Philidor, Monsigny, Grétry, and to take harmony lessons with Langlé. He composed string quartets, and soon made his début with 'Le Petit Souper' and 'Le Chevalier à la mode,' performed at the house of Baron de Benseval (1781). Through the protection of Marie Antoinette, 'L'Éclipse totale,' a 'comédie mêlée d'ariettes,' was performed at the Comédie Italienne, Mar. 7, 1782. This work opens the series of his opéras-comiques (more than 56; see *Fétis* and *Q.-L.*), which secured Dalayrac's position amongst the most fertile composers of his time.

Not even the Reign of Terror interrupted the inexhaustible productiveness of his pen. 'Ambroise, ou Voilà ma journée' bears the terrible date of 1793. Devoted to the democratic ideas brought in by the Revolution, he suppressed the aristocratic form of his name. Though he lost his fortune by the bankruptcy of his friend, the financier Salvalette de Lange, he refused to avail himself of his father's will, which had diminished in his favour the shares of others. Having reached fame and become Chevalier of the Legion of Honour in 1808, he died at his house at Fontenay-aux-Roses.

Of the numerous works of Dalayrac, none have remained in the repertory, although 'Nina' (1786), 'Camille ou le souterrain' (1791), 'Adolphe et Clara' (1799) and 'Maison à vendre' (1800) may be considered as his most successful productions.

Dalayrac, in his career, met with very few failures. Of the greater part of his pieces there remained fragments that were popular for a very long time. He excelled in the composition of duos, and specially in that of 'romances,' as early as 1782. Grétry says of him that he was born with wit and grace (*Essais sur la musique, III.*); but he was not only a tender and charming musician, he was gifted with a very sure histrionic instinct—a rare quality to which unanimous testimonies have been rendered.

BIBL.—R. C. G. DE PIXÉRECOURT, *Vie de Dalayrac* (1810); *Encyclopédie de la Musique et Dictionnaire du Conservatoire*; HENRI RADIGUER, *France XVIIIe et XIXe siècles.*

F. H.; addns. and corr. M. L. P.

DALBERG, JOHANN FRIEDRICH HUGO, FREIHERR VON (*b.* Aschaffenburg, May 17, 1752; *d.* there, July 26, 1812), composer and writer, studied theology at Göttingen, and held various high ecclesiastical appointments at Trèves, Worms and Coblenz.

Although technically an amateur, he composed a great deal of music, and played the pianoforte excellently; his piano works were regarded as remarkably difficult. His most important works were cantatas, such as 'Jesus

[1] Now Haute-Garonne.

auf Golgotha,' 'Evas Klagen,' a German version of Pope's 'Dying Christian to his Soul,' and Schiller's ode 'An die Freude.' A quartet for piano and wind instruments is op. 25. A number of sonatas for piano, with and without violin, and several books of songs, some to English words, published in London, are mentioned in *Q.-L.* Among his literary works are the anonymous *Blick eines Tonkünstlers in die Musik der Geister* (1787), *Fantasien aus dem Reiche der Töne* (1806), *Vom Erfinden und Bilden* (1791), *Untersuchungen über den Ursprung der Harmonie* (1800), *Die Äolsharfe* (1801), and a translation of Sir William Jones's treatise on Indian Music, *Über die Musik der Indier* (1802). (*Q.-L.* and *Riemann.*) M.

D'ALBERT, see ALBERT.

DALCROZE, see JAQUES-DALCROZE.

DALE, BENJAMIN JAMES (*b.* London, July 17, 1885), composer, is the son of the late C. J. Dale, a talented amateur musician who was at one time the conductor of the Finsbury Choral Association. He studied at the R.A.M. under Frederick Corder and made his début with an overture inspired by Macaulay's *Horatius*, which was performed May 10, 1900, in his fifteenth year. Other early works since discarded comprise an overture to *The Tempest* (1902), a fantasia for organ and orchestra (1903), and a concert overture in G minor (1904). His first published and still best known work is the piano sonata [1] in D minor, which was composed in 1902 when Dale was still a student, and performed for the first time in 1905. It was followed in 1907 by a suite for viola and piano; the two last movements (romance and finale) were afterwards orchestrated, in which form they were first played at a Philharmonic concert in 1911. The romance in particular is one of the most popular pieces in the repertory of Lionel Tertis. The phantasy for viola and piano (1911), like so many others, owes its existence to the initiative of W. W. COBBETT (*q.v.*), whilst the phantasy for six violas (1913) was written for Tertis's pupils. The outbreak of war caught Dale in Germany. He was interned at Ruhleben until Mar. 1918, when he was exchanged and removed to Holland, returning home just before the Armistice with his health impaired by his experiences. Whilst interned he wrote 'Prunella' as incidental music to a performance of that play, which, however, did not take place. Since his return he has written little, but a journey round the world in 1919–20, occasioned by an examining visit to Australia and New Zealand, seems to have had a stimulating effect, for in 1921–22 he composed a violin sonata which was first played by Rowsby Woof and York Bowen at the Wigmore Hall in Oct. 1922. A pianoforte quartet sketched soon after the war, remains, however, unfinished. In 1921 the cantata 'Before the Paling of the Stars,' first performed at Queen's Hall in Feb. 1913, was included in the Hereford Festival. The most important of his recent works is a 'Song of Praise' for chorus and orchestra. Dale's style is romantic, characterised by vigour in the piano sonata, by suavity and polish in that for violin and piano. A certain fastidiousness prevents his output from becoming considerable, but also ensures the maintenance of a high standard, which caused Corder once to claim that Dale had then written 'fewer and better works than any English composer of his generation.' E. E.

[1] A detailed analysis of it was contributed by F. Corder to the *Mus. T.*, Apr. 1918.

Op.
1. Sonata in D minor for piano. 1905.
2. Suite for viola and piano. 1907.
3. 'Night Fancies,' for piano. 1907.
4. Phantasy for viola and piano. 1911.
5. Introduction and Andante for six violas. 1913.
6. Three Carols.
7. Cantata, 'Before the Paling of the Stars,' for choir and orchestra. 1912.
8. Partsongs.
9. Two Shakespeare Songs: (1) Oh Mistress Mine; (2) Come away Death (viola obbligato). 1918.
10. Pieces for violin and piano, 1916, 1920; also for piano and for small orchestra, 1917.
11. Sonata for violin and piano. 1921–22.
12. Six Couperin pieces arranged for violin and piano (with K. Dale).
13. 'Song of Praise,' for choir and orchestra. 1923.

DALE, (1) JOSEPH, a very prominent music publisher, who founded a business which extended from before 1778 to nearly the middle of the 19th century. In 1778 he was established at a private house, 19 Chancery Lane, from whence he issued many musical publications, including a number of operas, as 'Rosina,' 'Flitch of Bacon,' 'Maid of the Mill' and others, the copyright of which he had purchased from Napier and Welcker. Between 1783 and 1786 he had opened extensive premises at 132 Oxford Street (at the corner of Holles Street), having taken over the business of S. Babb. In 1791 he had, in addition, another shop at 19 Cornhill, and in 1803 a third at 151 New Bond Street. Before 1806 his son, (2) WILLIAM, was in partnership, and the business was one of the best in the trade in London.

In 1812, however, there are appearances of a break-up. (3) JOSEPH, possibly a son of the original, remained at 19 Cornhill, and William was, in the Poultry, succeeded in 1828 by (4) E. DALE, who remained until after 1835. The original Joseph Dale was to some extent a musician. He composed sonatas, and arranged vocal airs with variations for the harpsichord or pianoforte. Another contemporary with him (perhaps his brother), (5) JAMES DALE, did the same.

The Dale firm in its best days issued so many and such various publications as to defy classification. The standard operas of the day, collections of English and Scottish songs, country dance music, and sheet music of all kinds, bear their imprint. F. K.

D'ALEMBERT, see ALEMBERT, D'.

D'ALESSANDRI, see ALESSANDRI.

DALLAM (DALHAM, DALLUM, DALLANS), the name of a family of English organ-builders in the 17th century. The eldest was employed in 1605–06 to build an organ for King's College, Cambridge, for which purpose he closed his workshop in London and removed his whole establishment to Cambridge. He and his men were lodged in the town, but boarded in the College Hall. Rimbault (*History of the Organ*) gives a very curious account of every item paid for building this organ. It was destroyed in the time of the Long Parliament, but the case, with some alterations, remains to this day. This Dallam's Christian name does not appear in the college books, but he is most probably identical with (1) THOMAS DALLAM, who built an organ for Worcester Cathedral in 1613 (see GREAT ORGAN). He came to London from Dallam in Lancashire, and was apprenticed to a member of the Blacksmiths' Company, of which he afterwards became a liveryman. The organs which he built for King's College, Cambridge, and for Worcester Cathedral were taken down at the time of the Civil War; parts of the former are said to be contained in the existing instrument. He was in all probability the same Dallam who in 1615, 1632 and 1637 was employed to repair the organ of Magdalen College, Oxford. In 1599–1600 he made a journey to Constantinople with a mechanical clock-organ for the Grand Turk. His diary was printed by the Hakluyt Society in 1893. For a facsimile from the same see *Mus. T.*, 1905, pp. 649, 737. The three following were probably his sons :

(2) ROBERT (*b.* 1602 ; *d.* 1665), who is buried in the cloisters of New College, Oxford, for which college he built the organ ; but his principal work was that of York Minster, since destroyed by fire. He also built a similar organ for St. Paul's Cathedral. He was, like his father, a member of the Blacksmiths' Company. Between 1624 and 1627 he built the organ of Durham Cathedral, which remained till 1687, when Father Smith, after putting in four new stops, sold the choir organ for £100 to St. Michael's-le-Belfry, York. It remained there until 1885, when it was sold for £4 to an organ-builder of York. It is said that Dallam received £1000 for the original organ, but there is no foundation for the statement. In 1634 he built an organ for Jesus College, Cambridge, in the agreement for which he is called 'Robert Dallam of Westminster.' He added pedals in 1635 : the organ, after being taken down at the time of the Civil War, was replaced at the Restoration. In 1635 he built an organ for Canterbury Cathedral. The Calendar of State Papers for the same year contains a bill of Robert Dallam's, dated Nov. 12, for work done to Laud's organ at Lambeth. An organ which he built for St. Mary Woolnoth's was so much injured in the fire of London that it was replaced by a new instrument built by Father Smith, who, however, used some of Dallam's stops.

BIBL.—*D.N.B.* ; HOPKINS and RIMBAULT, *The Organ*, 3rd ed.

(3) RALPH (*d.* 1673) built the organ for St. George's Chapel, Windsor, at the Restoration, as well as those at Rugby, Hackney and Lynn Regis. The Windsor organ is still preserved at St. Peter's-in-the-East, St. Albans. He died while making the organ at Greenwich Church, begun by him in Feb. 1672. His will, dated Aug. 2, 1673, proved Sept. 19, 1673, gives evidence of his death between those dates, and shows that he had two brothers, GEORGE and Thomas, and two sisters, May and Katherine (the wife of Thomas Harrison of London, organ-maker). James White, his partner, finished the Greenwich organ in 1673. (4) GEORGE lived in Purple Lane in 1672, and in 1686 added a 'chaire organ' to Harris's instrument in Hereford Cathedral.

V. de P. ; addns. W. B. S.

DALLERY. The eldest of these organ-builders was (1) CHARLES (*b.* Amiens, *c.* 1710), and originally a cooper. The organ of the abbey of Auchin, transported later to St. Pierre, Douai, was his work. His nephew and pupil, (2) PIERRE (*b.* Buire-le-Sec, near Montreuil-sur-Mer, June 6, 1735), after working with his uncle, was, until *c.* 1780, in partnership with François Henri CLICQUOT. To the union of these two clever men are due the organs of St. Nicholas des Champs, Sainte Chapelle and St. Merry in Paris, and many others now destroyed or mutilated by ignorant workmen.

(3) PIERRE-FRANÇOIS, son of Pierre (*b.* Paris, 1764; *d.* there, 1833), worked with Clicquot and his father from 1801–07, when the latter retired from business, and Pierre-François remained alone. He never had an opportunity of undertaking large work, but was entirely occupied in repairing instruments. He was clever in certain points, but had not studied his art profoundly, and being a needy man, often used inferior materials. He left nothing but his name to his son, (4) LOUIS PAUL (*b.* Paris, Feb. 24, 1797), who worked with him until 1826 and then alone. He repaired various organs (St. Ouen, Rouen ; St. Germain L'Auxerrois, St. Nicholas des Champs, Paris).

(5) THOMAS CHARLES AUGUSTE, son of Charles (1) (*b.* Amiens, Sept. 4, 1754 ; *d.* Jouy-en-Josas, Seine-et-Oise, June 1, 1835), showed a great aptitude for mechanics, and perfected the harp, the organ and the harpsichord. His best title to fame rests on his practical application of the screw to steam navigation.

BIBL.—CONSTANT PIERRE, *Les Facteurs d'instruments de musique : les luthiers et la facture instrumentale* (1893).

V. de P. ; addns. M. L. P.

DALLIER, HENRI (*b.* Rheims, Mar. 20, 1849), organist and composer.

He was choir organist of the cathedral from 1865. In 1872, without ever having been a pupil of a music school, he competed for the Concours de Rome. He became afterwards, at the Paris Conservatoire, the pupil of François Bazin for composition and of César Franck for the organ; he obtained, 1878, two first prizes for fugue and the organ, followed by an honorary mention at the Concours de Rome. The following year he became the organist-in-chief of the great organ of the church of St. Eustache, which had been reconstructed and enlarged by Mercklin. He took part in the opening of this magnificent instrument, Mar. 21, 1879, in company with César Franck, Théodore Dubois, Alexander Guilmant, Eugène Gigout. Dallier passed 26 happy years as organist of St. Eustache and left it in 1905 to go to La Madeleine in succession to Gabriel Fauré, when the latter became director of the Conservatoire. The old organist of St. Eustache is a virtuoso both of the organ and the piano. As an improviser on the organ he is very interesting; he possesses in a high degree the gift of imagination and a sense of the picturesque. He has written numerous pieces for the organ (published by Alphonse Leduc and H. Lemoigne). Amongst others must be mentioned a 'Messe nuptiale,' '6 Préludes pour la Toussaint,' '5 Offertoires à la Vierge.' Among the last named is one entitled 'O Clemens! O Pia!' which is full of mystic feeling. Dallier is also the author of a great number of piano pieces and songs. Chamber music is represented in his work by a trio in C minor, a string quartet in G minor, and a quintet for piano and strings. Mention must also be made of four pieces for the Concours de Conservatoire for different instruments, and of a symphony in F (op. 50), played at the Colonne Concerts (published by Jobert). Since 1908 Henri Dallier has been professor of harmony at the Conservatoire.

BIBL.—PAUL LOCARD, *Les Maîtres contemporains de l'orgue.* (Paris, 1901.) F. R[L].

D'ALMAINE & CO., see GOULDING & CO.

DALMORÈS, CHARLES (*b.* Nancy, Dec. 31, 1871), operatic tenor. He studied at the Conservatoires of Nancy, Lyons and Paris; also opera under Prof. Emerich at Berlin. During his vocal training he became an excellent horn-player, and was at first refused admission to the Paris Conservatoire on the ground that he was 'too good a musician to waste his time in becoming a mediocre singer.' In 1894 he was appointed horn professor at the Lyons Conservatoire. His voice, however, gradually developed into a powerful organ of fine quality, and his operatic début at Rouen in 1899 was highly successful. After several seasons at the Brussels Monnaie, he made his first appearance at Covent Garden in 1904, creating an excellent impression in 'Faust' and as Jean in Massenet's 'Salomé.' His later parts here included Julien in 'Louise,' Don José in 'Carmen,' and Pedro in Laparra's 'La Habanera'; but he found scope for an even larger repertory in America, where he made his début at the Manhattan Opera House in 1908 and subsequently joined the Chicago Opera Company. He was a good singer, a capable actor, and a thoroughly reliable artist.

BIBL.—*International Who's Who in Music*; NORTHCOTT, *Covent Garden and the Royal Opera.* H. K.

D'ALQUEN, see ALQUEN, D'.

DAL SEGNO—'from the sign.' (See DA CAPO.)

D'ALVIMARE, see ALVIMARE, D'.

DAMAN (DAMON), WILLIAM (*d. circa* 1590/91), one of the musicians to Queen Elizabeth. He was born at Liège, and was brought over to England between 1561 and 1564 by Thomas Sackville, Lord Brockhurst, who throughout his life entertained musicians 'the most curious which anywhere he could have.'[1] He harmonised for the use of a friend the psalm tunes then in common use, to the number of 79. His friend, in 1579, published them under the following title:

'¶ The Psalmes of David in English Meter with Notes of foure partes set unto them by Guilielmo Damon, for John Bull, to the use of the godly Christians for recreatying themselves in stede of fond and unseemly Ballades. At London, Printed by John Daye. Cum privilegio.'

John Bull is called in the preface 'Citizen and Goldsmith of London.' This work seems to have been but ill received, and Daman set himself to work to reharmonise the tunes. The new work was published in 1591 with the title of:

'The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions; containing all the tunes of David's Psalmes, as they are ordinarily soung in the Church; most excellently by him composed into 4 partes. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne Gent. Printed by T. Este, the assigné of W. Byrd, 1591.'

The work is in two parts, the second being entitled:

'¶ The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions; conteining all the Tunes of Dauid's Psalmes, as they are ordinarily soung in the Church; most excellently by him composed into four parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne Gent. Printed by T. Este, the assigné of W. Byrde. 1591.'

Daman was certainly dead before Mar. 23, 1593, as is proved by a document in Rymer's *Fœdera*, vol. iii. p. 117 (quoted in *The Musician*, June 30, 1897). In the British Museum there is an arrangement of a motet, 'Spem in alium' (Add. MSS. 31,992/55b), and also another of a 3-part madrigal, 'Ut re mi fa sol la' (Add. MSS. 29,246/31), each with a lute accompaniment by him. The following anthem and motets by Daman are also preserved:

'Confitebor tibi Domine.' Ch. Ch. 979-83.
'Miserere nostri Domine' (*a* 5) (printed in Arkwright's 'Old English Edition'). Add. MSS. 29,372-7; Add. MSS. 5054/25b (score).
'O Heavenly God.' Add. MSS. 29,372-7.
'Omnis caro gramen sit.' Ch. Ch. 979-83.

In the Christ Church partbooks there are two

[1] See certain extracts from the Huguenot Society's publications, and notes thereupon by G. E. P. Arkwright, printed in *The Musical Antiquary*, Jan. 1912, July 1912, Jan. 1913.

other motets by a certain W. Demande, who is possibly the same man. There is also an incomplete copy of a 6-part motet, 'Beati omnes' (B.M. Add. MSS. 32,377/40v), which bears this name.

W. H. H.; addns. by G. E. P. A. and J. M^{K}.

DAMASCENE, Alexander (*d.* July 14, 1719), an alto singer who was a foreigner, of probably Italian extraction but French birth, and who, on July 22, 1682, obtained letters of denization in England (see Pat. Roll, 34 Chas. II. pt. 6, No. 4, where he is described as a French Protestant).

On July 18, 1689, he was sworn Composer of the Private Music to King William III., and on Dec. 6, 1690, as a Gentleman Extraordinary of the Chapel Royal. On the death of Henry Purcell in 1695 he was advanced to a full place. Damascene was a prolific song-writer, and many of his compositions may be found in the following collections:

'Choice Ayres and Songs,' 1676–84; 'The Theatre of Musick,' 1685–87; 'Vinculum societatis,' 1687–91; 'The Banquet of Musick,' 1688–92; 'Comes Amoris,' 1687–94; 'The Gentleman's Journal,' 1692–94.

W. H. H.

D'AMBLEVILLE, see Ambleville, d'.

D'AMBREVILLE, Leonora, see Borosini.

D'AMBROSIO, see Ambrosio, d'.

DAME BLANCHE, LA, opéra-comique in 3 acts, founded on Scott's *Monastery* and *Guy Mannering*; libretto by Scribe, music by Boieldieu; produced Opéra-Comique, Dec. 10, 1825; in English as 'The White Maid,' Covent Garden, Jan. 2, 1827.

DAMEN (Dahmen, Dammen), Johann Andreas (*b.* Hague, *c.* 1760; *d.* ? London), was one of the last viola da gambists, violoncellist and composer. Eitner states that he appeared as violinist in London in 1792, but this was another member of that numerous family, possibly a son of Johann Andreas, who was 2nd violin to Salomon at Hanover Square Rooms, where he also played a concerto on May 28, 1792. J. A. Damen was very popular in London both as composer and executant. He was violoncellist at Drury Lane in 1794, and toured in Germany, 1796–97. In 1799 he played a trio for gamba and 2 horns of his own composition at the King's Theatre, Haymarket. He composed sonatas for violoncello, duets for various instruments, string trios and quartets which enjoyed a large amount of popularity in England, France and Germany; also 2 books of canzonets and one of sacred songs.

E. v. d. S.

DAMNATION DE FAUST, see Faust (4).

DAMOREAU, Laure Cinthie Montalant *b.* Paris, Feb. 6, 1801; *d.* there, Feb. 25, 1863), opera singer, was admitted into a vocal class at the Conservatoire, Nov. 28, 1808.

Engaged at the Théâtre Italiens in second parts at the age of 18, Mlle. Cinti, as she now called herself, made her first appearance as Cherubino. She played the part with great charm and grace, but it was not till 1821 that she attempted principal parts. In 1822 she was engaged by Ebers for the London opera, at a salary of £500. She created little sensation, however, and returned to Paris, where she soon began to take a higher place. The arrival of Rossini was a fortunate event for her. She made her début at the Opéra, Feb. 24, 1826, in 'Fernand Cortez,' and her success was complete. Rossini wrote for her the principal female parts in the 'Siège de Corinthe' and 'Moïse,' which contributed to her reputation. In consequence, however, of some misunderstanding with the management, Cinti quitted the theatre abruptly in 1827, and went to Brussels, where she excited the greatest enthusiasm. Concessions having been made, she returned to Paris; but, before leaving Brussels, was married to Damoreau, an unsuccessful actor. She remained at the Opéra till 1835, when she joined the Opéra-Comique (1836–1842). Auber wrote for her such works as the 'Domino noir,' 'L'Ambassadrice' and 'Zanetta.' Cinti retired from the stage in 1843, sang again in London in that year, and made a tour with the violinist Artôt in the United States, also in 1843, then at The Hague, at Ghent in 1845, at St. Petersburg, and at Brussels in 1846. In 1834 she had been appointed professor of singing at the Conservatoire in Paris; this place she resigned in 1856 and retired to Chantilly.

Mme. Cinti published an 'Album de romances' and a few separate pieces. She wrote also a 'Méthode de chant,' dedicated to her pupils. Her son died at an early age, after distinguishing himself by some vocal compositions; and her daughter, a singer, married M. Weckerlin.

J. M.

DAMPER, see Mute.

DAMROSCH, (1) Leopold (*b.* Posen, Prussia, Oct. 22, 1832; *d.* New York, Feb. 15, 1885), composer, conductor and violinist. After a preliminary education at the gymnasium in his native town, he graduated at Berlin University in 1854 with the degree of Doctor of Medicine.

Having shown marked musical taste in early life, he decided then, against his parents' wishes, to abandon medicine and devote himself to the study of music. He became a pupil of Ries, S. W. Dehn and Böhmer, and made such progress that he appeared the next year as solo violinist in Magdeburg. After giving concerts in the principal German cities, he was appointed (1857) leading violinist in the court orchestra at Weimar by Liszt, who was then the director. While here Damrosch became intimate with Liszt and many of his most distinguished pupils, and also won Wagner's lifelong friendship. Here, too, he married the singer Helene von Heimburg. In 1850–60 Damrosch was conductor of the

Breslau Philharmonic Society, where his programmes presented, together with the compositions of the older masters, works by Wagner, Liszt and Berlioz—music not then widely admired or appreciated. In 1860 he made concert tours with Von Bülow and Tausig. In 1862 he organised the Orchesterverein of Breslau, with an orchestra of 80 players, of which he remained director till 1871.

In that year Damrosch was called to New York to become conductor of the Männergesangverein Arion, a leading German male chorus. He made his début there, May 6, as conductor, violinist and composer. Damrosch's active personality and strong musical temperament soon made themselves influential in the musical life of New York. There resulted from them, and his marked ability as an organiser, the foundation in 1874 of the Oratorio Society, a mixed chorus devoted to the performance of oratorios and other works. In 1878 a further result of Damrosch's labours was seen in the foundation of the Symphony Society, for the giving of orchestral concerts. (See Conducting, section on Conducting in America; and New York.) Of both of these Damrosch was elected conductor, and occupied that place until his death. In the season of 1876–77 he officiated as conductor of the Philharmonic Society's concerts.

In 1880 Columbia College conferred upon him the degree of Mus.D. In 1881 he conducted the first great musical festival held in New York, with an orchestra of 250 and a chorus of 1200. In 1883 he made a successful tour through the western States with his orchestra. Damrosch's compositions, published partly in Germany, partly in the United States, were numerous but unimportant. A list was published in the second edition of this Dictionary.

Dr. Damrosch was also mainly instrumental in the establishment of German opera at the Metropolitan Opera House in New York. This opera-house had been opened the previous year with Italian opera, under the management of Henry E. Abbey; the outcome was disastrous failure financially. Damrosch presented to the directors a plan for German opera of which he would assume the management. He gathered a company of German singers, and organised his campaign with a sagacity that led to a brilliant success. The season opened on Nov. 17, 1884, and ended on Feb. 11, 1885. Damrosch conducted all the representations but the last. The previous day he had contracted a cold, and five days later, while all the city was rejoicing at his achievement, he died.

His son, (2) Frank Heino (*b.* Breslau, June 22, 1859), conductor and teacher, came with his father to New York in 1871, having already begun the study of composition and the pianoforte.

Frank Damrosch at first went into business in Denver, Colorado, but soon devoted himself to music, becoming conductor of the Denver Chorus Club and supervisor of music in the public schools. After his father's death he was chorus-master at the Metropolitan Opera House in New York till 1891. In 1892 he organised the People's Singing Classes in New York for the instruction of wage-earners in sight-reading and choral singing, from which he developed the People's Choral Union, with a membership of 1200, chiefly wage-earners. F. Damrosch was also instrumental in founding the Musical Art Society in New York, of which he was conductor till its discontinuance in 1920, a small chorus of professional singers devoted to the performance of *a cappella* choral works and the higher class of modern choral music. In 1897 he was made supervisor of music in the New York public schools, and in 1898 succeeded his brother Walter (3) as conductor of the Oratorio Society, founded by their father, continuing in that post till 1912. At various times he conducted choral societies in towns near New York. He resigned most of these posts in 1904 to become director of the Institute of Musical Art in New York, to the development of which he has devoted his time since then. He has written *Some Essentials in the Teaching of Music* (1916) and *A Popular Method of Sight Singing* (1894). In 1904 he received the degree of Mus.D. from Yale University.

Another son of Leopold Damrosch, (3) Walter Johannes (*b.* Breslau, Jan. 30, 1862), is an eminent conductor. He was devoted to music from his childhood, and studied composition and the piano in Germany and in New York, whither he was brought by his father in 1871. When Dr. Damrosch began his season of German opera at the Metropolitan Opera House in 1884, Walter became assistant conductor, and after his father's death was continued in that post under Anton Seidl. He succeeded his father as conductor of the Oratorio and New York Symphony Societies. He was active in the former till he resigned in 1898, and in the latter, with a brief interval owing to its temporary discontinuance, till the present time. In 1894 he organised the Damrosch Opera Company with German singers, which gave performances in New York and many cities throughout the country for five years. In 1899 he retired from his work as a conductor to devote himself to composition, resuming it again in the following year, when he became conductor of the German operas at the Metropolitan Opera House for two years. In the season of 1902–03 he was conductor of the New York Philharmonic Society. The following year the New York Symphony Society was reorganised and continued under his direction. With this organ-

isation he made a tour of Europe in the summer of 1920. See New York.

Walter Damrosch received the degree of Mus. D. from Columbia University, in 1914. During the war he organised a bandmasters' training school in France for the American Expeditionary Force; and after was largely concerned in founding the music school for Americans at Fontainebleau. He published a volume of his reminiscences in 1924. The following is a list of his principal compositions:

OPERAS

'The Scarlet Letter,' based on Hawthorne's romance, text by George Parsons Lathrop. (Boston, Feb. 11, 1896.)
'Cyrano de Bergerac,' after Rostand's play, text by W. J. Henderson. (Metropolitan Opera House, New York, Feb. 27, 1913.)
'The Dove of Peace,' comic opera libretto, by Wallace Irwin. (Philadelphia and New York, 1912.)

OTHER WORKS

Incidental music to 'Iphigenia in Aulis,' 'Medea' and 'Electra.'
'Manila' Te Deum. 1898.
Violin Sonata, Songs, etc.

H. E. K.; rev. R. A.

DANBY, John *b.* 1757; *d.* May 16, 1798, a glee composer, who between 1781 and 1794 obtained ten prizes from the Catch Club for eight glees and two canons. He published three books of his compositions, and a fourth was issued after his death. In 1787 he published an elementary work entitled *La guida alla musica vocale.* He held the appointment of organist at the chapel of the Spanish Embassy, near Manchester Square, for the service of which he composed some masses and motets. He died during the performance of a concert which his friends had got up for his benefit, he having long lost the use of his limbs by sleeping in a damp bed at an inn. He was buried in Old St. Pancras Churchyard.

W. H. H.

DANCE, see Ballet-dancing; also Country Dance, Morris Dance and English Folk Dance Society. The music of special kinds of dance is described in innumerable articles under the names of these dances.

DANCE, William *b.* London, 1755; *d.* June 5, 1840, an English musician whose name deserves preservation as one of the founders of the Philharmonic Society. He was a violinist at Drury Lane, 1771–74, in the orchestra of the Opera from 1775–93, and led the band at the Handel Commemoration of 1790 in the absence of Cramer. The circular proposing the meeting which led to the formation of the Philharmonic was issued by 'Messrs. Cramer, Corri & Dance,' from Dance's house, 17 Manchester Street, on Sunday, Jan. 17, 1813. He was afterwards one of the directors, and treasurer. His son, Henry, was secretary to the Society for the first year, 1813.

DANCE RHYTHM and dance gestures have exerted the most powerful influence on music from prehistoric times till the present day. The analogy of a similar state of things among uncivilised races still existing confirms the inherent probability of the view that definiteness of any kind in music, whether of figure or phrase, was first arrived at through connexion with dancing. The beating of some kind of noisy instrument as an accompaniment to gestures in the excitement of actual war or victory, or other such exciting cause, was the first type of rhythmic music, and the telling of national and tribal stories and deeds of heroes, in the indefinite chant consisting of a monotone slightly varied with occasional cadences, which is met with among so many barbarous peoples, was the first type of vocal music. This vague approach to musical recitation must have received its first rhythmic arrangement when it came to be accompanied by rhythmic gestures, and the two processes were thereby combined, while song and dance went on together, as in mediæval times in Europe.

The process in the development of modern music has been similar. The connexion between popular songs and dancing led to a state of definiteness in the rhythm and periods of secular music, and in course of time the tunes so produced were not only actually used by the serious composers of choral music, as the inner thread of their works, but they also exerted a modifying influence upon their style and led them by degrees to change the unrhythmic vagueness of the early state of things to a regular definite rhythmic system. The fact that serious music was more carefully recorded than secular makes the state of the art in the time of Dunstable, Tinctor, De Muris and the Francos to appear more theoretical than effective. Serious musicians were for the most part very shy of the element of dance rhythm, as if it were not good enough company for their artistic purposes. Consequently the progress of serious art till the 16th century was confined to the development of good part-writing and good progressions of harmony. The result is a finely continuous mass of tone and expressive effects of harmony in the works of these old masters up to the early years of the 16th century, but a conspicuous absence of definiteness in both the rhythms and phrases; as may be observed in the chansons mondaines of Okeghem, Josquin des Prés and Obrecht, as well as in their sacred music. But while these composers were proceeding on their dignified way, others whose names are lost to fame were busy with dance tunes which were both sung and played, and may be studied in the *Orchésographie* of Thoinot Arbeau, and Stafford Smith's *Musica antiqua*, the *Berliner Liederbuch*, the *Walther'sches Liederbuch* and elsewhere. And quite suddenly, within the space of less than a generation, the rhythmic impulse of this choral dance music passed into serious music and transformed the vague old-fashioned chanson mondaine into a lively rhythmic tune; and at the same time gave the development of the art in the direction of modern harmony a lift such as it never could

have got by continuing in its old path. In fact the first change of the chanson mondaine into the typical madrigal seems to have been greatly helped by the progress in artistic merit of the forms of the dance tunes, such as were sung in parts by voices, and by the closely allied frottole and villanelle (see MADRIGAL). As early as Arcadelt and Festa rhythmic definition of a dance kind is found in works which are universally recognised as madrigals; and as it is possible that composers did not keep steadily in view the particular class to which after ages would refer their works, they wrote things which they intended to be madrigals, but which were in reality pervaded by a dance impulse almost from beginning to end, inasmuch as the harmonies move often together and form rhythmic groups. But, on the other hand, the most serious masters of the great period of madrigal art evidently resisted the influence of regular dance rhythms, and in the richest and maturest specimens of Marenzio, Palestrina, Vecchi and our greatest English masters it would be difficult to point to the distinct rhythmic grouping which implies a connexion with dance motions. But nevertheless, even these great masters owed something to dance influence. For it was the independence from artistic responsibility of the early dance writers which enabled them to find out the elementary principles of chord management, by modifying the conventional modes as their instincts led them; while their more serious and cautious brethren were being incessantly thwarted in their efforts by their respect for the traditions of these modes. And hence dance music reacted upon serious music in a secondary as well as direct manner, since its composers led the way in finding out the method of balancing and grouping chords in the manner which in later music is familiar in the inevitable treatment of tonic and dominant harmonies, and in the simpler branches of modulation of the modern kind. This secondary influence the great madrigal writers were not directly conscious of, however much they profited by it; and the growth and popularity of the independent forms of frottola, villanella, balletto and so forth helped to keep their art form free from the more obvious features of dance music. When the madrigal art came to an end, it was not through its submitting openly to the seductive simplicity of dance rhythm, but by passing into part-songs with a definite tune, such as were early typified in the best days by Dowland's lovely and finished works; or into the English glee; or through its being corrupted by the introduction of an alien dramatic element, as by Monteverdi.

All such music, however, was deposed from the position it had occupied until the year 1600 by the growth of new influences. Opera, oratorio and many other kinds of accompanied song, and, above all, instrumental music, began to occupy most of the attention of composers.

In the first beginnings of opera and oratorio the importance of dance rhythm is shown by negative as well as positive evidence. In the parts in which composers aimed at pure declamatory music, the result, though often expressive, is hopelessly and inextricably indefinite in form. But in most cases they submitted either openly or covertly to dance rhythm in some part or other of their works. In Cavaliere's one oratorio the connexion of the chorus 'Fate festa al Signore' with the LAUDI SPIRITUALI (*q.v.*) is as obvious as the connexion of the said Laudi with popular dance songs. For in the Italian movement, fostered by Neri, as in the German movement in favour of the chorale, to which Luther gave the impetus, the dance principle was only two generations off. Both chorales and laudi spirituali and the similar rhythmic attempts of the early French Protestants, were either adaptations of popular songs or avowedly modelled on them; and, as has been already pointed out, the popular songs attained their definite contour through connexion with the dance. But, besides this implication, in Cavaliere's work distinct instructions are given for dancing, and the same is the case with Peri's opera 'Euridice,' which came out in the same year (1600). As a matter of fact, Peri seems to have been less susceptible to the fascination of clear dance rhythm than his fellow composers, but the instructions he gives are clear and positive. The last chorus is headed 'Ballo *a* 3,' 'Tutto il coro insieme cantano *e ballano*.' Similarly Gagliano's 'Dafne' (printed at Florence in 1608) ends with a 'ballo.' Monteverdi's 'Orfeo' (1609) contains a chorus headed 'Questo *balletto* fu cantato al suono di cinque viole,' etc., and the whole ends with a 'Moresca' which is preceded by a chorus that is to the utmost degree rhythmic in a dance sense.

To refer to the works of Lully for examples of the influence is almost superfluous, as they are so full of dances and gesticulation that the sum total of his operas is more terpsichorean than dramatic, and this does not only apply to the actual dances so called, but also to vocal pieces. Handel, Rameau and Gluck used their dance effects with more discretion and refinement, and in the later development of opera the traces of dance and its rhythm fade away in the dramatic portions of the work; though it cannot be said that the influence has ceased even in modern times.

In oratorio the dance influence maintained its place, though of course not so prominently as in opera. Next after Cavaliere, Carissimi submitted to its influence. He was, in fact, one of the first Italians who frequently showed the power of a definite rhythmic figure, derived from the dance, in giving incisiveness to both

choruses and solos. As instances may be quoted the song of Jephthah's daughter when she comes out to meet him — 'Cum tympanis et choris' — after his victory, and the solo and chorus describing the king's feast at the beginning of 'Balthazar' — 'Inter epulas canori, exultantes sonent chori.' In Handel's oratorios the introduction of artistic dance music was common, and the influence of it is to be traced elsewhere as well. But in modern times the traditional connexion of dance and religion has ceased, except in the dances on Corpus Christi day and some other festivals in the cathedral of Seville, and oratorios no longer afford examples of minuets and jigs. But the influence is still apparent. In the first Baal Chorus in 'Elijah' Mendelssohn allowed a rhythm of a solemn dance order to appear, and the same quality is to be discerned in the Pagan Chorus in 'St. Paul,' 'O be gracious, ye immortals'; while he permitted himself to drift into a dancing mood, with less obvious reason, in the middle movement of the symphony to the 'Lobgesang,' and in the chorus 'How lovely are the messengers' in 'St. Paul.'

The obligations of instrumental music to dance rhythm are far greater than that of any respectable form of choral music. Almost all modern instrumental music till the present time may be divided into that in which the *cantabile* or singing element predominates and that in which the rhythmic dance principle is paramount. In fact dance rhythm may be securely asserted to have been the immediate origin of all instrumental music. The earliest definite instrumental pieces to be found are naturally short dances. A step in the direction of artistic effect was made when two or more dances, such as a pavan and a galliard, were played one after another for the sake of the contrast and balance which was thereby obtained. The result of such experiments was the suite form, and in the article on that subject the question of the direct connexion of the form of art with the dance is discussed at length.

When the more mature form of the sonata began to develop, other forms of art were maturing also, and had been imitated in instrumental music. Madrigals having been 'apt for voices or viols,' were imitated for instruments alone. Movements for solo voices with accompaniment were also being imitated in the shape of movements for instruments, and were rapidly developing into a distinct art form; and again the movement, consisting of a succession of chords interspersed with *fioriture*, such as singers used, had been developed by organists such as Claudio Merulo, partly by instinct and partly by imitation. Most of these forms were combined with dance forms in the early stages of the Sonata; and in the articles on that subject, and on Form and Symphony, the question is discussed in detail. Here it is not necessary to discuss more than the general aspect of the matter. Composers early came to the point of trying to balance movements of a singing order with dance movements. In the early violin sonatas, such as those of Biber and Corelli, dance principles predominated, as was natural, since the type of the movements which were sung was not as yet sufficiently developed. But the special fitness of the violin for singing speedily complicated this order of things, and the later representatives of the great Italian violin school modified the types of dance forms with *cantabile* and highly expressive passages.

The clavier sonata, on the other hand, inclined for a time towards a rhythmic style. The harpsichord was not fitted for *cantabile*, and the best composers for the instrument fell back upon a clear rhythmic principle as their surest means of effect. When the harpsichord was displaced by the pianoforte, a change naturally followed. The first movement came to occupy a midway position, sometimes tending towards dance rhythms and sometimes to *cantabile*, and sometimes combining the two. The central slow movement was developed on the principle of the slow operatic aria, and adopted its form and style. The last movement continued for a long time to be a dance movement, often actually a gigue or a movement based on similarly definite rhythms; and when there were four movements the third was always decisively a dance movement. In the old style of operatic overture, also known as a symphony, there was at least one distinct dance movement. This kind of work developed into the modern orchestral symphony, in which at least one decided dance movement has maintained its position till the present day, first as the familiar minuet and trio, and then in the scherzo, which is its offspring, and always implies a dance rhythm. But the fitness of a dance movement to end with is palpable, and composers have constantly recognised the fact. Haydn has given a strong example in the last movement of the fine symphony in D minor, No. 7 of the Salomon set; and many others of his rondos are absolute dance movements. Among Mozart's the last movement of the E♭ symphony (K. 543) may be pointed to; among Beethoven's the wild frenzy of the last movement of the symphony in A minor, No. 7. In modern times the influence of dance music upon the musical character of composers has become very marked. The dance which has had the greatest influence of all is undoubtedly the waltz, and its ancestor the Ländler. Beethoven, Weber, Schubert, Schumann and Brahms have not only written dance movements of this kind, but show its influence in movements which are not acknowledged as dance movements. Even Wagner has written one dance of this kind in 'Die Meistersinger.'

Many modern composers have introduced *bona fide* national dance tunes into their instrumental works, as Beethoven did with Russian tunes in the Rasoumowsky quartets. Some go farther, as may be seen by the example of Schubert, Brahms and Dvořák and others of note. For they accept, as invaluable accessories to their art, rhythmic and characteristic traits drawn from the dances of Hungarians, Scandinavians, Bohemians, Slavs and Celts of various nationalities; and subjects which appear in movements of sonatas and symphonies by famous composers are sometimes little more than figures taken from national dance tunes slightly disguised to adapt them to the style of the composer.

The connexion of music with gesture is a question too special and intricate to be entered on in detail. But it may be pointed out that a considerable quantity of the expressive material of music is manifestly representative of, or corresponding to, expressive gestures. The branch of dancing which consisted of such expressive gestures was one of the greatest importance, but it has almost entirely ceased to hold place among modern civilised nations. In music the traces of it are still to be met with, both in the finest examples of sarabandes and also, more subtly, in some of the most expressive passages of the greatest masters. C. H. H. P.

DANCKERTS, SEE DANKERTS.

DANCLA, JEAN CHARLES (*b.* Bagnères-de-Bigorre, Dec. 19, 1817; *d.* Tunis, Nov. 8, 1907), violinist, teacher and composer, was the last representative of the old French school of violin-playing.

He received instruction from Baillot at the Paris Conservatoire (1828), and ultimately became himself a professor at that institution (1857). He was successful as a soloist in the Société des Concerts and elsewhere, and his Quartet Soirées, in which he was assisted by his younger brothers, JEAN PIERRE LEOPOLD (1822–95), violinist, and ARNAUD-PHILIPPE (1819–62), violoncellist, enjoyed considerable vogue. As a composer he was equally successful, gaining many prizes, among them the Prix Chartier, shared with Madame Farrenc, and given for the composition of a piece of chamber music which should be the 'nearest approach to classic masterpieces.' Yet it cannot be said that the more ambitious among the 150 works (*circa*) which he published are of enduring value. His gift was rather that of writing bright and graceful music and of writing it well for his instrument, his minor compositions for violin being very popular. His Études were of considerable value to teachers, especially those bearing the title 'Accentuation et ponctuation de l'archet.' W. W. C.

He was the author of the following literary works: *Les Compositeurs chefs d'orchestre* (1873); *Miscellanées musicales* (1876); *Notes et souvenirs* (1893, 1898, with catalogue of his works). M. L. P.

DANDO, JOSEPH HAYDON BOURNE (*b.* Somers Town, May 11, 1806; *d.* Godalming, May 9, 1894), violinist. At an early age he studied the violin under his uncle, Gaetano Brandi.

In 1819 he became a pupil of Mori, with whom he continued about seven years. In 1831 he was admitted a member of the Philharmonic orchestra. For many years he filled the post of leader of the bands of the Classical Harmonists' and Choral Harmonists' Societies (both long extinct), whose concerts were given in the City. Dando was the first to introduce public performances of instrumental quartets. It is true that in the earlier days of the Philharmonic Society a quartet occasionally formed part of the programme, but no concerts consisting exclusively of quartets had before been given in London. The occasion on which the experiment was first tried was a benefit concert got up by Dando at the Horns Tavern, Doctors' Commons, Sept. 23, 1835. The programme was entirely composed of quartets, trios, etc. Dando then formed a party consisting of Henry Blagrove, Henry Gattie, Charles Lucas and himself, to give regular series of quartet concerts, and they began their enterprise on Mar. 17,1836, at the Hanover Square Rooms. They continued their performances annually until 1842, when Blagrove seceded from the party, upon which Dando assumed the first violin, the viola being placed in the hands of John Loder. Thus constituted they removed to Crosby Hall, where they continued until the deaths of Gattie and Loder in 1853 broke up the party. Dando occupied a prominent position in all the best orchestras until 1875. He held the post of music-master to the Charterhouse School from 1875 until within a short time of his death. He was buried in Highgate Cemetery. W. H. H.

DANDRIEU, JEAN-FRANCOIS (*b.* Paris, *c.* 1684; *d.* there, Jan, 16, 1740), priest and organist at St. Merry and at St. Barthélemy; in 1724 a member of the French Chapel Royal. He was a famous clavecinist and apparently a violinist also. He composed 3 books of harpsichord pieces, 1 book of organ pieces, 1 book of violin sonatas, 1 of trios for 2 violins and bass; 1 book of Noëls (2 editions); 'Les caractères de la guerre, ou suite de symphonies,' etc.; also a book of instructions for the harpsichord accompaniment (*Principes de l'accompagnement du clavecin*), which appeared in 3 editions. Many of his harpsichord pieces have appeared in modern editions. E. V. D. S.

D'ANGECOURT, see ANGECOURT, D'.

D'ANGELI, see ANGELI, D'.

D'ANGLEBERT, see ANGLEBERT, D'.

DANICAN, see PHILIDOR.

DANIEL, Hermann Adalbert (*b.* Cöthen, near Dessau, 1812), a theologian, professor in the University of Halle. His *Thesaurus Hymnologicus* (5 vols., Löschke, Leipzig) is a valuable work on the history of early church music and collection of hymns. M. C. C.

DANIEL, Jean (called Maître Mitou, Miltou, Mihtou). In 1518 he was organist at Notre-Dame, Nantes; in 1520–30 vicar and organist at St. Maurice, Angers (which is also mentioned as his birthplace). He was famous for his Noëls, of which he wrote both words and music. They are still sung by the people of Brittany. One of the two books of Noëls which he wrote was republished in 1874. He also wrote a book of sacred songs, and some sacred songs in 4 parts are contained in French collective volumes. E. v. d. S.

DANIEL (Danyel), John (*c.* 1565–1630), lutenist and song-writer. He was brother of Samuel Daniel the poet, and son of John Daniel, a music-master who, according to Fuller, lived near Taunton and was 'a man of harmonious mind.' Samuel (*b.* 1562) was apparently the elder of the two brothers. John succeeded Samuel as inspector of the children of the Queen's revels, and in Dec. 1625 he was a member of the royal company of musicians for the lutes. He was sole executor of the poet's will (P.C.C., 12, Soame) in 1619, and brought out an edition of his poetical works in 1623, dedicating them to Prince Charles. John took the B.Mus. degree at Christ Church, Oxford, on July 14, 1604. In 1606 he published a set of 20 songs under the title of 'Songs for the Lute Viol and Voice: Composed by I. Danyel, Batchelar in Musicke.' They were dedicated 'to M^ris Anne Grene...daughter of S^r William Grene of Milton, Knight.' The first 18 are for solo voice with accompaniment of lute and bass viol; the next 2 are for 4 voices and treble and bass lutes, and the final number is a lute-piece entitled 'Mrs Anne Grene her leaves bee greene.' Some of the songs are of greater length than was usual at the period; and in some instances two or three consecutive numbers form a single composition, as in the case of Dowland's 'Time's eldest son.' 'Can doleful notes,' Nos. 13 and 14 of the set, is treated with chromatic harmonies of an interesting character, but by this date several composers were treading the new paths which had first been explored some years earlier by Weelkes, Dowland and Farnaby. (See English School of Lutenist Song-writers.) E. H. F.

DANKERTS (Danckerts), Ghiselin, a native of Tholen in Zeeland, and a singer in the Papal Chapel from 1538–65, when he was pensioned.

An 8-part motet of his composition, 'Laetamini in Domino,' is included in Uhlard's 'Concentus octo . . . vocum' (Augsburg, 1545), and a 6-part motet, 'Tua est potentia,' in the 'Selectissimae cantiones ultra centum' (Augsburg, 1540). Also two books of madrigals for 4, 5 and 6 voices are said to have been published by Gardano (Venice, 1559), and two madrigals, 'Fedel quel sempre fui' and 'Scarpella si vedra,' are contained in the collection first published in 1555 by Barrè of Rome (see Vogel, *Bibl. der ged. weltl. Vocalmusik Italiens*). Dankerts was one of those who adhered strictly to the old Netherland school, and remained uninfluenced by the new art that had grown up around them. He gained great celebrity as judge in the dispute between two ecclesiastical musicians, Vicentino and Lusitano, upon the nature of the scales on which the music of their time was constructed. Dankerts was obliged to defend his verdict against Vicentino, in a learned and exhaustive treatise on the matter in dispute, the original MS. of which is preserved in the Vallicellan library at Rome. A full account of this controversy is given by Hawkins. J. R. S. B.

DANNELEY, John Feltham (*b.* Oakingham, Berkshire, 1786; *d.* London, 1836), was the second son of a lay-clerk of St. George's Chapel, Windsor. He studied under Samuel Webbe, Charles Knyvett, Woelfl and Charles Neate.

He established himself at Ipswich as a teacher of music, and became organist of the church of St. Mary of the Tower in that town. In 1816 he visited Paris, and studied under Antoine Reicha. Danneley published in 1820, *Elementary Principles of Thorough-bass*, etc.; in 1825, *An Encyclopædia or Dictionary of Music*; and in 1826, *A Musical Grammar*. W. H. H.

DANNREUTHER, Edward George (*b.* Strassburg, Nov. 4, 1844; *d.* Hastings, Feb. 12, 1905). When 5 years old he was taken to Cincinnati, U.S.A., where he learned music from F. L. Ritter. In 1859 he entered the Conservatorium at Leipzig and remained there till 1863, under Moscheles, Hauptmann and Richter.

From Leipzig he removed to London, and became one of the most prominent musicians of the metropolis, well known as a pianoforte player and teacher, littérateur and lecturer, and a strong supporter of progress in music. He was especially known as the friend and champion of Wagner. Perhaps his greatest service to English music was the personal friendship and encouragement, as well as the actual teaching, which he gave to Parry (*q.v.*). His first public appearance in England was at the Crystal Palace, Apr. 11, 1863, when he played Chopin's F minor concerto (for the first time in its entirety in England). He founded the Wagner Society in 1872, and conducted its two series of concerts in 1873 and 1874. He was also a warm promoter of the Wagner Festival in 1877, translated his *Music of the Future* (Schott, 1872) and others of the prose works,

such as *On Conducting, Beethoven*, etc., and received Wagner in his house during his stay in London. An interesting set of papers on *Wagner and the Reform of the Opera* in the *Monthly Musical Record* of 1872 was republished in 1904. He was the first to play the concertos of Grieg in A minor, Liszt in A and Tchaikovsky in B flat minor (Crystal Palace, 1874 and 1876). He was appointed professor of the pianoforte in the R.C.M. in 1895.

But while Dannreuther was an earnest apostle of the new school, he was no less zealous for the old, as is proved by the range of the programmes of his well-known chamber concerts, given at his house in Orme Square, Bayswater, from 1874–93, his own able interpretations of Bach and Beethoven, his lectures on Bach, Mozart, Beethoven, Chopin, Schumann and Wagner at the Royal Institution, and his article on Beethoven in *Macmillan's Magazine* (July 1876). His treatise on *Musical Ornamentation* (one of Novello's primers) is the standard work on the subject. He was a valued contributor to the earlier editions of this Dictionary, and the author of vol. vi. of the *Oxford History of Music* (The Romantic Period) published posthumously. Dannreuther's published compositions consist of two sets of songs and one of duets.

D'ANNUNZIO, see ANNUNZIO, D'.

D'ANTIQUIS, see ANTIQUIS, D'.

D'ANTOINE, see ANTOINE, D'.

D'ANTONI, see ANTONI, D'.

DANYEL, see DANIEL.

DANZI, FRANZ (*b.* Mannheim, May 15, 1763; *d.* Carlsruhe, Apr. 13, 1826), composer and violoncellist, studied chiefly under his father, first violoncellist to the Elector Palatine, and in composition under the Abbé Vogler.

At 15 he was admitted into the Elector's band. In 1778 the band was transferred to Munich, and there Danzi produced his first opera, 'Die Mitternachtsstunde,' which was followed by 'Der Kuss,' 'Cleopatra,' 'Iphigenia' and others. In 1790 he married Marguerite MARCHAND (*d.* Munich, 1799), a distinguished singer, and in the following year started with her on a professional tour which lasted six years. At Prague and Leipzig he conducted the performances by Guardassoni's Italian company, and his wife was especially successful in the parts of Susanna in 'Le Nozze di Figaro,' and Caroline and Nina in 'Il matrimonio segreto.' They were also favourably received in Italy, especially at Venice and Florence. In 1797 they returned to Munich, where Mme. Danzi died. Her husband soon after resigned his post of vice-Kapellmeister to the Elector, to which he was appointed in 1798. In 1807 he was appointed Kapellmeister to the King of Würtemberg; then Kapellmeister at Carlsruhe, where he remained till his death. He composed eleven operas, besides a mass of orchestral, chamber and church music. (See *Q.-L.*) His 'Singing Exercises' were used for long after his death and form his most permanent work. His daughter was Mme. LEBRUN (*q.v.*). M. C. C.

DAQUIN (D'AQUIN), (1) LOUIS CLAUDE (*b.* Paris, July 4, 1694; *d.* there, June 15, 1772), organist. He was a godson of the composer and harpsichord-player Elisabeth Claude Jacquet de la Guerre, whose husband, the organist Marin de la Guerre, probably gave him lessons. He played before Louis XIV. when only 6, and was a prodigy. He studied composition with N. Bernier and organ with Louis Marchand, of whom he remained all his life a great admirer. He began his career at 12 years, in replacing his godmother's husband at the Sainte-Chapelle and becoming organist at the chapel of the Petit Saint-Antoine (1706). He competed successfully for the position of organist at Saint-Paul with Rameau (1727), who was rejected; he succeeded Marchand at the organ of the convent of the Cordeliers at the latter's death (1732), and became organist of the Chapel Royal on Dandrieu's death (Apr. 13, 1739). He held these two last posts until his death. His first book of harpsichord pieces, which contain the famous 'Coucou,' was published in 1735 (reprint in 'Le Trésor des pianistes,' vol. ix.); his 'Nouveau Livre de noëls pour l'orgue et le clavecin dont la plupart peuvent s'exécuter sur les violons, flûtes, hautbois,' etc., is reprinted in Guilmant's ARCHIVES DES MAÎTRES DE L'ORGUE (*q.v.*), vol. 3 (biography by A. Pirro). He also left a printed cantata, 'La Rose,' and a large number of MSS., motets, organ pieces, fugues, trios, etc. It may be gathered from a contemporary opinion that Daquin's playing was remarkable for its unfaltering precision and evenness

His only son, (2) PHILIPPE-LOUIS (1720–97), wrote: *Lettres sur les hommes célèbres dans les sciences, la littérature et l'art sous le règne de Louis XV* (1752), *Siècle littéraire de Louis XV, ou lettres sur les hommes célèbres* (1753).

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DARABUKKEH, an Egyptian drum with one head, the skin being stretched over an earthenware or wooden body with an open end. (See DRUM.) F. W. G.

D'AREZZO, GUIDO, see GUIDO D'AREZZO.

D'ARGIES, see ARGIES, D'.

DARGOMIJSKY, ALEXANDER SERGEIVICH (*b.* Toula, Feb. 14, 1813; *d.* St. Petersburg, Jan. 17, 1869), composer of considerable importance in the history of the Russian opera, was born on a country property in the government of Toula, whither his parents had fled from their own home, near Smolensk, during the French invasion of 1812. It is a

remarkable fact that this future master of declamation only began to articulate at 5 years of age.

Dargomijsky was educated in St. Petersburg. At 6 he received his first instruction on the piano, and two years later began the violin. At 11 he had already made some attempts at composition. His education completed, he entered, in 1831, the Control Department, but retired altogether from the Government service four years later. Dargomijsky was of good family, and mixed in fashionable society, where he became well known as an amateur pianist and as the composer of pleasing drawing-room songs. In 1833 a chance meeting with Glinka gave a more serious impulse to his musical talents. Dargomijsky was nine years younger than the composer of 'A Life for the Tsar,' yet for a time these two stood side by side, isolated figures on the horizon of the Russian musical world. Taken together they make up the sum total of the national character. Glinka had the versatility and spontaneity we are accustomed to associate with the Slav temperament; Dargomijsky had not less imagination, but was more reflective. Glinka's music is idealistic and lyrical; Dargomijsky's realistic and dramatic. Glinka was not devoid of wit; but Dargomijsky's humour is full-flavoured and racy of the soil. Glinka lent Dargomijsky the famous note-books containing the exercises in harmony which he had worked out with Professor Dehn in Berlin. This was all the theoretical training Dargomijsky ever received, but it so far strengthened his technical knowledge that he set to work on an opera, 'Esmeralda,' the French libretto of which was taken from Victor Hugo's *Notre-Dame de Paris*. Completed and translated into Russian in 1839, this work was not accepted by the directors of the Imperial Opera until 1847. Although these eight years of suspense undoubtedly discouraged Dargomijsky and retarded his development, he still had courage to devote himself entirely to music. 'Esmeralda' is light opera in the style of Auber or Halévy, but in the dramatic scenes there is already some evidence of that 'language of truth and force' which he afterwards developed in his *magnum opus* 'The Stone Guest.' A cantata on Poushkin's dramatic poem 'The Triumph of Bacchus,' began in 1842 and transformed into a ballet-opera in 1848, was never given in its entirety. Dargomijsky's letters, highly interesting and full of thought, written during a short visit to Paris in 1844–45, show that his views of music were greatly in advance of his time, and free from the influence of popular decree. 'The Roussalka' (The Water-sprite), libretto from Poushkin's dramatic national legend, was a far stronger work than 'Esmeralda.' It was first performed at the Maryinsky Theatre, St. Petersburg, in 1856, but proved too novel in form and treatment to please a public infatuated with Italian opera. Besides adding the element of humour to national opera, Dargomijsky made a special feature in 'The Roussalka' of melodic recitative, in which he altogether surpassed Glinka as regards emotional expression.

The comparative failure of 'The Roussalka' discouraged the composer from undertaking any new operatic work between 1856 and 1860; but this period was devoted chiefly to song-writing, a form of art in which he excelled all his Russian predecessors. His songs are extraordinarily varied in style and contents. He has left a long series of graceful and elegiac songs, and some inimitably humorous ones, in which he satirises the follies and vanities of the *tchinovnik*, or Russian official. In his Oriental songs he is not content with mere local colour and tricks of style, but breathes the very spirit and passion of the East ('An Eastern Song,' 'I think that thou wert born for this' and 'O Maid my Rose'). Wonderful laconic force and stirring emotion characterise his great dramatic ballads ('Knight-Errant' and 'The Old Corporal'), and it is not too much to compare them with the ballads of Schubert and Schumann. In 1864 Dargomijsky went abroad, taking with him the scores of 'The Roussalka' and of three highly original orchestral fantasias: the Little-Russian 'Kazachok,' a 'Russian Legend' and the 'Dance of Mummers.' In France and Germany he was unable to obtain a hearing; but in Belgium, then—as later—hospitably disposed towards the Russian school, his music was enthusiastically received. During this journey the composer spent a few days in London, and was favourably impressed by the capital.

On his return to Russia, Dargomijsky became closely associated with Balakirev and his disciples, and took a leading part in the formation of a national and progressive school. Under the more liberal regime of Alexander II., the period between 1860 and 1870 was characterised by new ideals, new standards and freer modes of expression, alike in literature and in art. In Russia, at least, the desire for artistic reform was the logical accompaniment of a similar impulse in the political and social world. The programme of the new school, which was its formal protest against an exaggerated respect for tradition, is set forth in detail in Cui's pamphlet 'La Musique en Russie.' A similar dissatisfaction with the accepted forms of opera was also being expressed by Wagner. But the Wagnerian programme was in many respects contrary to the Russian taste and temperament. The new school did not hold with the primary importance which the German master gave to the orchestra. For them, too, there existed a special means of salvation from all that had become jejune and staled by convention:

Glinka, out of the primitive elements of the folk-music, had created a new and polished musical idiom which every Russian could understand. Each member of the new school endeavoured to work out the principle of reformation for himself, guided, however, by the dominant idea that the human voice should remain the interpreter of the composer's intention, while the orchestra should be regarded as a means of supplementing and enhancing the vocal music.

Guided by these principles, Dargomijsky created his last opera 'The Stone Guest' (Don Juan), sometimes called 'The Gospel of the New School.' This work represents the final stage of his development, when he had come to use with great power and facility the realistic language of 'The Roussalka' and of his finest songs. But in following out his own dictum that 'the sound must express, or echo, the word,' he evolved a new operatic form which necessitated the abandonment of the traditional divisions. Lenz described this opera as 'a recitative in three acts.' It would be truer to say that the characters repress themselves in that 'melos' or 'mezzo-recitative' which is neither song nor speech, but the connecting link between the two. Dargomijsky's respect for 'the word,' and his passion for realistic expression, had led him, by completely independent methods, to a reformation as radical as that of Wagner himself. The story of Don Juan, as told by Poushkin, agrees only in its broad outline with Mozart's libretto; but it gains in dramatic force in the hands of a great poet. Dargomijsky has set the text precisely as it originally stood, and although this tends to a lack of scenic variety, there is a compensating intensity of emotional interest, while the psychological delineation is subtle and profound. Dargomijsky on his deathbed entrusted the instrumentation of his opera to Rimsky-Korsakov, who carried it out in strict accordance with his directions.

The composer had fixed 3000 roubles (about £330) as the price of his work, but an obsolete law made it illegal for a native composer to receive more than £160 for an opera. At the suggestion of Vladimir Stassov, the sum was raised by public subscription, and 'The Stone Guest' was performed in 1872. It did not appeal to a public accustomed only to Italian *cantilena*. The ideals which it embodied have exercised considerable influence upon the subsequent development of national opera, but time has not assured the popularity of 'The Stone Guest.' In spite of its sobriquet, this 'Gospel' has never been accepted in its entirety. Borodin and Moussorgsky revered it, but neither conformed strictly to its principles; while Cui, Rimsky-Korsakov, Glazounov and Liadov have gradually drawn away from this work which once seemed destined to be the rallying-point of the entire Russian school. Yet the faithful adherents of 'The Stone Guest' still believe that the 20th century may witness its vindication and triumph.

The following is a list of Dargomijsky's chief works, to which no opus numbers are attached:

OPERATIC WORKS

'Esmeralda,' libretto from Victor Hugo's *Notre-Dame de Paris*.
'The Triumph of Bacchus.' Text by Poushkin. An opera-ballet in one act and two tableaux.
'The Roussalka,' libretto from a dramatic ballad by Poushkin.
'Rogdane,' an unfinished fairy opera.
Duet for Orlik and Kochubey from the unfinished opera 'Mazeppa.'
'Kamennoï Gôst' ('The Stone Guest'), in three acts. Libretto by Poushkin.

VOCAL WORKS, SONGS, ETC.

Fifteen Duets.
Three Trios.
Two Quartets.
Twelve Trios or Choruses (The 'Petersburg Serenades').
About ninety Songs for voice and pianoforte accompaniment.

FOR PIANOFORTE

'Tarantelle Slave,' for four hands.

ORCHESTRAL WORKS

The Little-Russian 'Kazachok.'
'Baba-Yaga,' an orchestral fantasia.
'The Dance of Mummers.'

BIBL.—OSKAR VON RIESEMANN, *Monographien zur russischen Musik*, 1923; ROSA NEWMARCH, *The Russian Opera*.

R. N.

DARKE, HAROLD EDWIN, Mus.D. (*b.* Highbury, London, Oct. 29, 1888), organist, composer and conductor, was educated at the R.C.M., where he held a scholarship for organ under Parratt and composition under Stanford, and won the Tagore Gold Medal.

He became organist of Emmanuel Church, W. Hampstead (1906), and subsequently of St. James's, Paddington, while he was assistant to Walford Davies at the Temple Church. He was also piano accompanist to the Bach Choir. In 1916 he became organist of St. Michael's Church, Cornhill, which he made a centre of musical activity, both by his midday organ recitals and by the periodic choral festivals given by the St. Michael's Singers (a mixed choir of some 80 voices). Darke is regarded as one of the finest of the younger English organists. His recitals at St. Michael's have included the whole series of Bach's organ works and a very large repertory of other works in which English masters from the Elizabethans to the present day have been prominent.

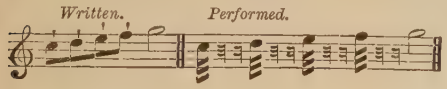
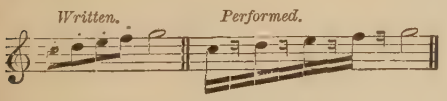
The choral festivals have included a wide range of music from the less-known cantatas of Bach to the works of Parry, Vaughan Williams and other modern composers. In the autumn of 1924 a four days' festival was concluded with Bach's Mass in B minor, given in the church of St. Martin-in-the-Fields in order that a larger congregation might be accommodated. The City of London Choral Union (200 voices) was founded under his direction for the purpose of giving choral music by city workers on a larger scale and in secular surroundings. Its first concert was given at the Bishopsgate Institute in Apr. 1925. Darke is a Fellow, member of the council of, and examiner to the Royal College of Organists, and a member of the teaching staff

of the R.C.M. (since 1919) for vocal ensemble, harmony, etc. His compositions, generally serious and reflective in character, exhibit a high type of musical sensitiveness. They include:

'As the leaves fall.' (Female voices and orch.)
'Ye watchers and ye holy ones.' (Female voices and orch.)
'The Kingdom of God.' (Sop. solo, chorus and orch.)
'Ring out ye crystal spheres.' (Chorus, orch. or organ.)
Songs, Partsongs, etc.
Rhapsody. (Organ.)
Three Chorale Preludes. (Organ.)
Five Miniatures. (PF.)

Among unpublished works are a symphony, 'Switzerland,' a cantata, 'The Beatitudes,' chamber music and piano music. C.

DASER, Ludwig (*b.* Munich, *c.* 1525; *d.* Stuttgart, Mar. 27, 1589), received his education and musical training in the Bavarian vocal chapel (Hofkantorei). In 1552 he became court Kapellmeister, but was pensioned in 1559,[1] probably on account of his Protestant faith, and was succeeded by Orlandus Lassus. On Jan. 8, 1572, he was appointed court Kapellmeister at Stuttgart, which position he held to the time of his death. Most of his compositions, masses, motets, etc., remained in MS. A 4-part Passion music (1578) and a fugue (also motets, *Riemann*) in J. Paix's organ-book (1594) were published in Munich, and 1 organ piece in Woltz, 'Nova Musices,' etc., 1617 (*Q.-L.*; A. Sandberger, *Bayr. Hofkapelle*, i.; G. Bossert, *Die Hofkantorei*).

DASH, the sign of *staccato*, written thus (ı), and placed under or over a note to indicate that the duration of the sound is to be as short as possible, the value of the note being completed by an interval of silence; for example—

A round dot (·) is also used for a similar purpose, but with this difference, that notes marked with dots should be less *staccato* than those with dashes, being shortened about one-half, thus—

This distinction, which is enforced by such teachers as Clementi and Czerny, is often ignored by modern editors of classical compositions, and it is remarkable that in such valuable and conscientious editions of Beethoven's works as those of Von Bülow ('Instructive Ausgabe'; Cotta, Stuttgart), Pauer (Augener & Co., London) and others, only one sign should have been employed for the two effects. That Beethoven himself considered the distinction of importance is proved by various corrections by his hand of the orchestral parts of the Seventh Symphony, still extant, and also by a letter written in 1825 to Carl Holz, in which he expressly insists that ' and is not a matter of indifference.' See Nottebohm's *Beethoviana*, No. xxv., in which extracts are given from several of Beethoven's works, with the signs of staccato as originally marked by himself. (Cf. Inégales.) F. T.

D'ASTORGA, see Astorga, d'.

DAUBE, Johann Friedrich (*b.* ? Cassel, *c.* 1730; *d.* Augsburg, Sept. 19, 1797). In his *Generalbass in drey Accorden* (1756) he proves himself a musician of advanced ideas, similar to Rameau. He wrote two other books on composition and some symphonies, sonatas and lute pieces (*Q.-L.*; *Riemann*).

DAUBLAINE ET CALLINET, organ-builders established in Paris in 1838 as Daublaine et Cie. In 1839 Louis Callinet (*b.* Rouffach, Alsace, 1797), member of an old Alsatian family of organ-builders and successor to the organ-builder Somer, sold his house to Daublaine, becoming partner for five years. But he brought bad fortune to the house, for in 1844, in a fit of rage excited by some dispute, Callinet destroyed all the work which he and his partners had just added to the organ at St. Sulpice. After this feat he retired to Cavaillé's factory as a mere journeyman. Shortly before 1844 the firm was re-established as Girard et Cie, with Barker as foreman from 1842. Under him the St. Eustache organ, destroyed by fire in 1845, was rebuilt, and that of St. Sulpice restored (1844–46). The firm became Ducroquet et Cie in 1845; the new organ built at St. Eustache was exhibited at Hyde Park in 1851, obtaining a Council medal and the decoration of the Legion of Honour. In 1855 Ducroquet (*d.* Varennes, Somme, July 19, 1877) was succeeded by a limited company, and that again by Merklin, Schütze et Cie from Brussels, who managed their predecessors' branches at Paris and Lyons. The business was subsequently carried on by Merklin alone until his death at Nancy, July 10, 1905, with the principal factory at Lyons and a branch in Paris. It became afterwards the Société Guttschenritter et Decoq (1899), the mark of which was sold to Fortin. The firm has ceased to exist as a factory.

Bibl.—Constant Pierre, *Les Facteurs d'instruments de musique; les luthiers et la facture instrumentale* (1893).

V. de P.; addns. M. L. P.

DAUNEY, William (*b.* Aberdeen, Oct. 27, 1800; *d.* Georgetown, Demerara, July 28, 1843), was the son of William Dauney of Falmouth, Jamaica.

He began his education at Dulwich, and completed it at the University of Edinburgh. On June 13, 1823, he was called to the Scottish

[1] According to Sandberger's researches, both *Q.-L.* and *Riemann* give this date, as it is certain that he was Kapellmeister for only 7 years.

Bar. He found in the Advocates' Library at Edinburgh a MS. collection of music, written between 1614 and 1620, and known as the Skene Manuscript. It consists of 114 English and Scottish ballad, song and dance tunes written in tablature. This manuscript Dauney deciphered and published in 1838 in a 4to vol. under the title of 'Ancient Scottish Melodies from a manuscript of the reign of James VI.' He accompanied it with a long and ably written *Dissertation illustrative of the History of the Music of Scotland*, and some interesting documents. The work is valuable as showing the (probably) earliest versions of such tunes as 'The Flowers of the Forest,' 'John Anderson my jo,' 'Adieu, Dundee,' etc. Shortly after 1838 Dauney quitted Scotland for Demerara, where he became Solicitor-General for British Guiana. W. H. H.

DAUPRAT, Louis François (*b.* Paris, May 24, 1781; *d.* there, July 16, 1868), composer and famous horn-player. He entered the Conservatoire, and studied the horn under Kenn. He then joined the band of the Garde Nationale and later that of the Garde des Consuls, whom he accompanied on their Italian campaign in 1800. On his return to France he studied harmony and composition under Catel and Gossec at the Conservatoire, until, in 1806, he became principal horn-player at the Bordeaux theatre. In 1808 he succeeded his master Kenn at the Paris Opéra, and became chamber musician to Napoleon in 1811 and to Louis XVIII. in 1816. He was also appointed teacher of his instrument at the Conservatoire in this year, and held the post until 1842; he had already retired from the Opéra in 1831.

He published a *Method for the Horn* which was a standard work for some time. He is chiefly remarkable as a composer for his own instrument. Such published compositions include 5 concertos for the horn, pieces for 2, 3, 4 and 6 horns, sonatas for horn and piano, 3 quintets for horn and string quartet, and music for other combinations. His horn trios, quartets and sextets were also published, together with prefatory instructions as to their performance. (See *Fétis.*) J. Mk.

DAUSSOIGNE-MÉHUL, Louis Joseph (*b.* Givet, Ardennes, June 10, 1790; *d.* Liège, Mar. 10, 1875), nephew and foster-son of Méhul; gained the Prix de Rome, 1809; produced some operas with moderate success; and was from 1827–62 director of Liège Conservatoire, which he raised to an institution of European fame. E. v. d. S.

DAUVERGNE, Antoine (*b.* Moulins, Bourbonnais, Oct. 3, 1713[1]; *d.* Lyons, Feb. 12, 1797), violinist and composer. He was probably instructed by his father, Jacques Dauvergne, 'player of instruments' and first violinist at the Concert du Moulins. According to La Borde (*Essai sur la musique ancienne et moderne*), Antoine Dauvergne became leader of the band at the Concert of Clermont-Ferrand. This is not absolutely proved, but his stay there is certified. In 1739 he went to Paris, was admitted to the Musique de la Chambre the same year, and to the Opéra orchestra in 1744. From 1739–52 his compositions were only instrumental: 'Divertimenti a tre,' violin sonatas with a bass (opp. 1, 2, 1739), two sets of 'Concerts de symphonies' (opp. 3, 4, 1751). His music is deeply influenced by that of Locatelli and other Italians; it also reflects certain characteristics of the so-called school of Mannheim, then known in Paris. As a dramatic composer he claims our attention with 'Les Amours de Tempé,' a ballet (Opéra, 1752), and a certain number of operas, of which some are arrangements of older works by Colasse, Campra, etc., and others original ones (see *Fétis, Q.-L.*). His greatest success was unquestionably the production of 'Les Trocqueurs,' interlude in 1 act, words by Vadé (Opéra-Comique, July 30, 1753). The historic importance of this piece lies in the fact that it was one of the first French works conceived in the form of the Italian intermezzo, with musical recitative instead of the usual spoken dialogue. Dauvergne had become one of the directors of the Concert Spirituel (1762), and he composed a series of motets the greater part of which was performed there. Already in charge of two important posts in the royal music, he was composer to the King and master of his chamber music (1755). Dauvergne became Surintendant (Dec. 25, 1764), and finally three times manager of the Opéra, from 1770–90. He was the last director of the Royal Opera, where Gluck's works were revealed to the French public.

[1] Date verified by birth certificate.

Bibl.—L. de La Laurencie, *Deux imitateurs français des bouffons; Blavet et Dauvergne* (*L'Année musicale*, 1912). *L'École française de violon, de Lully à Viotti*, ii. 1923.

M. L. P.

D'AUXCOUSTEAUX, see Auxcousteaux.

DAVAUX, Jean Baptiste (*b.* St.-André, Isère, *c.* 1737; *d.* Paris, Feb. 22, 1822), went to Paris *c.* 1760, and composed symphonies in the new style of the Mannheim school. His numerous symphonies, concertos, quartets, duets, etc., were published in Paris, London and Amsterdam. Two operas were performed in Paris: 'Théodore' in 1785, 'Cécilia' in 1876. He invented a metronome. (*Q.-L.*; *Fétis.*)

DAVENPORT, Francis William (*b.* Wilderslowe, near Derby, 1847), was educated at University College, Oxford. He studied music under Sir George Macfarren, whose only daughter he married; was appointed a professor at the R.A.M. in 1879, and subsequently examiner for the Local Examinations in connexion therewith. In 1882 he was appointed a professor at the Guildhall School of Music.

Davenport's book on harmony has been widely used. His compositions include :

Symphonies, No. 1 in D minor (1st prize at the Alexandra Palace Competition 1876), No. 2 in C ; overture 'Twelfth Night,' Viard-Louis Concerts, 1879 ; Prelude and Fugue for Orchestra, Crystal Palace, Nov. 1, 1879 ; six pieces for piano and violoncello, some of which were given at the Popular Concert, Nov. 24, 1879 ; four pieces for same ; a Trio in B♭, Popular Concerts, Jan. 31, 1881, and again in 1882. His books were : *Elements of Music* (1884), *Elements of Harmony and Counterpoint* (1886), and *Guide for Pianoforte Students* (with Percy Baker, 1891).

A. C.

DAVICO, Vincenzo (*b.* Monaco, Jan. 14, 1889), composer, of Italian parentage. He studied first at Turin, then at Leipzig with Max Reger, obtaining the final diploma at the Conservatorium of that city in 1911. His many compositions include the symphonic series, 'La Principessa Lontana,' chosen by the committee of the Augusteum in the competition of 1911, and 'Impressioni Romane' (performed at Monte Carlo) ; a 'Poema erotico' (performed at the Augusteum, 1913) and 'Polifemo' (Turin, 1920). A Requiem for four voices and an opera in one act, 'La Dogaressa,' were performed at Monaco. An oratorio on a poem of Gustave Flaubert, 'La Tentation de St. Antoine,' does not appear to have been performed up to the present.

F. B.

DAVID, Félicien César (*b.* Cadenet, Vaucluse, May 13, 1810 ; *d.* St. Germain-en-Laye, Aug. 29, 1876), French composer.

His father was an accomplished musical amateur. When Félicien was 6, Garnier, first oboe at the Paris Opéra, happened to hear the child sing, and strongly advised his mother to cultivate Félicien's talent. Soon afterwards the family removed to Aix, where David attended the Maîtrise (school) du Saint Sauveur, and became a chorister at the cathedral. He is said to have composed hymns, motets and other works at this early period, and a quartet for strings, written at the age of 13, is still preserved at the maîtrise. In 1825 he went to the Jesuit college at Aix to complete his studies. Here he continued his music, and acquired some skill on the violin. He also developed an astonishing memory for music. When he left the college, at the age of 18, want of means compelled him to enter the office of his sister's husband, a lawyer, but he soon afterwards accepted the appointment of second conductor at the Aix theatre, which he occupied till 1829, when the position of maître de chapelle at St. Sauveur was offered to him. During the one year he occupied this place he wrote several compositions for the choir of the church ; one of these, a 'Beatus Vir,' afterwards excited the admiration of Cherubini.

In 1830 David went to Paris to finish his musical education. Cherubini received him kindly, and under his auspices David entered the Conservatoire, and studied harmony under Millot. He also took private lessons from Réber, and thus accomplished his course of harmony within six months. He then entered the class of Fétis for counterpoint and fugue. An 'Ave Verum' composed at this time proves his successful advance. On the withdrawal of his allowance David had to support himself by giving lessons.

In 1831 he joined the St. Simonians. When, in 1833, the brotherhood was dissolved, David joined a small group of the dispersed members, who travelled south and were received with enthusiasm by their co-religionists at Lyons and Marseilles. The music fell to the composer's share, and several of his choruses were received with great applause.

At Marseilles David embarked for the East (Mar. 22, 1833), where he remained for several years, at Constantinople, Smyrna, Egypt and the Holy Land. He managed wherever he went to take with him a piano, the gift of an admiring manufacturer at Lyons. Soon after his return, in 1835, he published a collection of 'Mélodies orientales' for piano. In spite of the melodious charm and exquisite workmanship of these pieces they met with total neglect, and the disappointed composer left Paris for several years and lived in the neighbourhood of Igny, rarely visiting the capital. Two symphonies, 'Les Quatre Saisons,' 24 quintets for strings, 2 nonets for wind, and numerous songs (one of which latter, 'Les Hirondelles,' was at one time very popular in England) belong to this period. One of his symphonies, in F, was in 1838 performed at the Valentino concerts, but without success. In 1841 David again settled in Paris, and his name began to become more familiar to the public, owing to the rendering of some of his songs by Walter, the tenor. But his chief fame is founded on a work of very different import and dimensions —his 'ode-symphonie' 'Le Désert' (words by Auguste Colin)—in which he embodied the impressions of his life in the East, and which was produced Dec. 8, 1844. The form of this composition is difficult to define. It consists of three parts subdivided into several vocal and orchestral movements, each introduced by some lines of descriptive recitation. The subject is the mighty desert itself, with all its gloom and grandeur. On this background is depicted a caravan in various situations, singing a hymn of fanatic devotion to Allah, battling with the simoom, and resting in the evening by the fountain of the oasis. Whatever one's abstract opinion of programme music may be, one cannot help recognising in the 'Désert' a highly remarkable work of its kind. The vast monotony of the sandy plain, indicated by the reiterated C in the introduction, the opening prayer to Allah, the 'Danse des Almées,' the chant of the Muezzin, founded on a genuine Arabic melody—are rendered with a vividness of descriptive power rarely equalled by much greater musicians.

The 'Désert' was written in three months. It was the product of spontaneous inspiration,

and to this circumstance its enormous success is mainly due. None of David's subsequent works approached it in popularity. 'Le Désert' was followed (Mar. 28, 1846) by 'Moïse au Sinaï,' at the Opéra, an oratorio written in Germany, where David had gone on a concert tour, and where he met with much enthusiasm not unmixed with adverse criticism. 'Moïse,' originally destined for Vienna, was performed in Paris, its success compared with that of its predecessor being a decided anti-climax. The next work is a second descriptive symphony, 'Christophe Colomb' (Mar. 7, 1847), and its success again was anything but brilliant. 'Eden, a Mystery' was first performed at the Opéra Aug. 25, 1848, but failed to attract attention during that stormy political epoch. His opéra-comique 'La Perle du Brésil' was produced with success at the Théâtre Lyrique (Nov. 22, 1851). His remaining dramatic works are: 'La Fin du monde' (in four acts, never performed), 'Herculanum' (serious opera in four acts; Mar. 4, 1859, at the Opéra [1]), 'Lalla-Roukh' (two acts; May 12, 1862), perhaps the most genuinely successful, and 'Le Saphir' (in three acts; 1865, both at the Opéra-Comique). Another dramatic work, 'La Captive,' was in rehearsal, but was withdrawn by the composer for reasons unknown.

F. H.; rev. M. L. P.

From a purely musical point of view, David's music shows an irregular and hesitating manner, although full of melodic charm and delicate colouring. Berlioz acknowledged his science and taste, the distinction of his melodies, and above all, his picturesque orchestration. A good estimate of David has been given by a contemporary, the composer Ernest Reyer, who describes him as a poet. In fact he was one by the sweetness, the tenderness and the naïveté of his expression —but a poet of the East. He appears as an initiator; without him no such dramatic works of Oriental characteristics as Reyer's 'La Statue,' Bizet's 'Djamileh,' Gounod's 'Reine de Saba,' Delibes's 'Lakmé,' Verdi's 'Aïda,' etc., could have been created.

M. L. P.

Bibl.—René Brancour, *Félicien David* (*Collection des Musiciens célèbres*, Laurens, Paris), containing a full bibliography of works on David.

DAVID, (1) Ferdinand (*b.* Hamburg, June 19, 1810; *d.* July 18, 1873), one of the best and most influential violin players and teachers of Germany.

His musical talent showed itself very early, and after two years' study at Cassel in 1823 and 1824 under Spohr and Hauptmann, he made his first appearance at the Gewandhaus at Leipzig (1825), in company with his sister Louise—ultimately famous as Mme. Dulcken. He passed the years 1827 and 1828 as a member of the band of the Königstadt Theatre, Berlin, where he first became acquainted with Mendelssohn. In 1829 he accepted an engagement as leader of a quartet in the house of a noble and influential amateur at Dorpat, whose daughter he subsequently married. He remained in Russia till 1835, making frequent and successful tours to St. Petersburg, Moscow, Riga, etc. In 1836 Mendelssohn, on becoming conductor of the Gewandhaus concerts, obtained for him the post of leader of the band (Konzertmeister), which he filled with distinction and success until his death. On the foundation of the Conservatorium in 1843, David was appointed violin professor, also by Mendelssohn's influence. Of the intimate nature of their connexion a good instance is afforded by the history of Mendelssohn's violin concerto. It is first mentioned in a letter from Mendelssohn to David, dated July 30, 1838. Constant letters on the subject of the work passed between them during the process of composition; hardly a passage in it but was referred to David's taste and practical knowledge, and canvassed and altered by the two friends; and he reaped his reward by first performing it in public at the Gewandhaus concert of Mar. 13, 1845. The autograph is now in the possession of David's family. In like manner 'Antigone' (letter of Oct. 21, 1841) was referred to him; and he was one of the three trustees to whom the publication of the MS. works of his illustrious friend was confided after his death.

As a virtuoso David combined the sterling qualities of Spohr's style with the greater facility and piquancy of a later school; as a teacher his influence was probably greater than that of any preceding master. His most eminent pupils were Joachim and Wilhelmj.

It is one of David's special merits that he revived the works of the eminent violin-players of the old Italian, German and French schools, which he edited and published with accompaniments, marks of expression, etc. He also edited nearly the whole classical repertory of the violin for purposes of study, and took a prominent part in the critical editions of the works of Beethoven, Haydn and other great masters. He died very suddenly, while on a mountain excursion with his children, near Klosters in the Grisons. He was buried at Leipzig, where he was highly honoured, and where a street was named after him.

Among his numerous compositions the five violin concertos, a number of variations, and other concert pieces for the violin hold the first rank. He also published for piano and violin 'Bunte Reihe,' 'Kammerstücke,' etc. Besides these, two symphonies, an opera 'Hans Wacht,' a sextet and a quartet for strings, a number of songs and concert pieces for trombone and other wind instruments, deserve to be mentioned.

[1] It is said that in 'Herculanum' a great many pieces from the 'Fin du monde' have been embodied.

His 'Violin School' is certainly one of the best works of the kind, and the publication of the 'Hohe Schule des Violinspiels' (a collection of standard works of old violinists) marks an epoch in the development of modern violin-playing. F. H^R.

His son, (2) JULIUS PETER PAUL (*b.* Leipzig, Aug. 4, 1840), was leader of the orchestra at Carlsruhe from 1862–65; he came to England about the latter year, and became master of the music at Uppingham School, where until 1907, when he retired to Oxford, he exerted an important influence in education. Cambridge conferred the degree of Master of Music on him Mar. 1908. He was a valued contributor to the earlier editions of this Dictionary. C.

DAVIDE, (1) GIACOMO (*b.* Presezzo, near Bergamo, 1750; *d.* Dec. 31, 1830), was a very great Italian tenor, better known as 'David le père.' Having studied composition under Sala, he was able to suit his *fioriture* to the harmony of the passage he wished to embroider; but he was even more distinguished in serious and pathetic music, and that of the church, than in bravura. In 1785 he went to Paris, sang at the Concert Spirituel, and made a great sensation in the 'Stabat' of Pergolesi. Returning to Italy, he sang during two seasons at La Scala. In 1790 he was at Naples again, and in 1791 he came to London. Lord Mount-Edgcumbe wrote:

'He was undoubtedly the first tenor of his time, possessing a powerful and well-toned voice, great execution as well as knowledge of music, and an excellent style of singing. He learned to pronounce English with tolerable correctness, and one of his last performances was in Westminster Abbey, at the last of the Handel festivals.'

In 1802 he was at Florence, and returned in 1812 to Bergamo, where he was appointed to sing at the church of Santa Maria Maggiore. It is said that he sang at Lodi in 1820. He formed two pupils, one of whom was his son, and the other Nozzari.

His son, (2) GIOVANNI (*b.* 1789; *d.* St. Petersburg, *c.* 1851), long enjoyed the reputation in Italy of a great singer, though his method of producing his voice was defective, and he frequently showed want of taste, abusing his magnificent voice, with its prodigious compass of three octaves comprised within four B flats.

He made his début at Brescia in 1810, and sang with success at Venice, Naples and Milan. He was engaged at La Scala for the whole of 1814. In the autumn of that year he was first employed by Rossini in his 'Turco in Italia.' Rossini then wrote rôles for him in 'Otello' (1816), 'Ricciardo e Zoraïde' (1818), 'Ermione' and 'La donna del lago' (1819). In 1818 he sang at Rome, Vienna and London. Ebers had made overtures to him in 1822, and his engagement was on the point of completion when he was engaged for seven years by Barbaja, who at that time directed the operas of Naples, Milan, Bologna and Vienna. Davide appeared in London in 1829, singing, among other operas, with Mrs. Wood in Pacini's 'L' ultimo giorno di Pompei'; but he was *passé*. He arrived in Paris in the same year. Édouard Bertin, a French critic, said of him:

'It is impossible for another singer to carry away an audience as he does, and when he will only be simple, he is admirable; he is the Rossini of song. He is a great singer; the greatest I ever heard.'

He was singing in Italy from 1831 till he retired in 1841 to Naples, where he founded a school of singing. A few years later he accepted the post of manager at the Opera of St. Petersburg, and is said to have died there about 1851. J. M.

DAVIDOV, CHARLES (*b.* Goldingen, Courland, Mar. 17, 1838; *d.* Moscow, Feb. 15, 1889), eminent violoncellist and composer, took his mathematical degree at the Moscow University in 1858. Shortly afterwards he chose the musical profession, and studied the violoncello under Schmidt in Moscow and Schuberth in St. Petersburg. Composition he studied under Hauptmann in Leipzig.

His first appearance in public was at the Gewandhaus, Dec. 15, 1859, after which he became leading violoncellist in that orchestra and professor at the Conservatorium *vice* Grützmacher. In 1862 he was appointed first violoncello to the St. Petersburg Opera, and shortly afterwards to a professorship at the Conservatoire. From 1876–86 Davidov was director of this institution, and his reign was marked by most benevolent measures in favour of poor students. The number of scholarships was greatly increased, and free quarters found for the impecunious. He made his first appearance in London at the Philharmonic, May 19, 1862, in a concerto of his own. In the first edition of this Dictionary the following criticism of his playing occurs:

'His tone was expressive, his intonation certain, especially in the higher registers, his execution extraordinary, and there is great individuality in his style.'

His works include:

Symphonic Sketch for Orchestra (op. 27) and Orchestral Suite (op. 37). For violoncello: four Concertos (opp. 5, 14, 18, 31), the Russian Fantasia (op. 7), and numerous small pieces of which the best known are 'Adieu,' 'Solitude' and 'Am Springbrunnen'; PF. Quintet (op. 40), String Quartet (op. 38) and Sextet (op. 35). His Songs (op. 26) were exceedingly popular. He also wrote an admirable *School for the Violoncello*. R. N.

DAVIDSBÜNDLER, see SCHUMANN, ROBT.

DAVIDSON, G. H., a name notable in modern days as one of the pioneers of cheap music publishing. His early introduction to the public was his collection of Charles Dibdin's songs, the first attempt towards a complete gathering up to that time. This had the music to the principal songs, and was prefaced by a memoir by George Hogarth. It was issued in an octavo volume by How & Parsons in 1842. Before 1847 Davidson had turned publisher of both literary and musical works, his address being Water Street, Bridge Street, London.

In 1847 he had published his first volume of 'The Universal Melodist,' an interesting work in two volumes, the second bearing the date 1848. This had appeared in parts along with a re-issue of the Dibdin Collection. In 1848 he had changed his place of business to 19 Peter's Hill, Doctors' Commons, and from here did an immense business in the issue of cheap and popular music. He purchased the copyright of most of Henry Russell's songs, and published sheet music under the title 'The Musical Treasury.' About 1856 his principal publications, including the above and his Russell's songs, appear to be transferred, and are issued with the imprint 'The Musical Bouquet Office, 192 Holborn.' So late as 1859 some few publications bear the name 'Davidson' or the old address 19 Peter's Hill. F. K.

DAVIES, Benjamin Grey, known as Ben Davies (*b.* Pontardawe, near Swansea, Jan. 6, 1858), a tenor singer, was the son of an engineer.

Having learnt the Tonic Sol-fa system, the boy had already become a member of a choir that competed at an Eisteddfod at Carmarthen. He kept his alto voice until he was 15 years old, when he sang in Caradog's choir at the Crystal Palace; soon afterwards his voice broke, and for five years he earned his living in a store at Swansea, until he was 20, when, having won a prize at the Swansea Eisteddfod on Good Friday, 1877, he was enabled to enter the R.A.M., where he remained from 1878–80, studying with Fiori, and getting much valuable advice from Randegger. A performance of the 'Hymn of Praise' by the R.A.M. students in 1879 led to his obtaining an engagement to sing the tenor solos in 'St. Paul' in Dublin; and at another R.A.M. performance, where he enacted the garden scene from 'Faust,' Carl Rosa offered him an engagement to sing regularly in opera. His début on the stage took place at Birmingham in 'The Bohemian Girl' on Oct. 11, 1881, in which opera he appeared for the first time in London at Her Majesty's Theatre, Jan. 25, 1882. On the production of Goring Thomas's 'Esmeralda' and Mackenzie's 'Colomba,' he sang small parts, and filled a more important part in Stanford's 'Canterbury Pilgrims' in 1884, in which he appeared with Miss Clara Perry, who became his wife in 1885, when both artists left the company. In Feb. 1887 he joined the company that was playing Cellier's 'Dorothy' at the Prince of Wales's Theatre, in which he played the part of Geoffrey Wilder for more than two years. In 1891 he appeared at the English Opera House as Ivanhoe in Sullivan's opera, and as Clément Marot in Messager's 'Basoche.' From the time of his first festival engagement (Norwich, 1890) onward, Davies became more associated with the concert platform, and for many years he was in most constant request for the English festivals. He sang at the Handel Festival in 1926 with all his old vigour. His first visit to the United States in 1893, when he sang at the World's Fair at Chicago, was followed by many others, and his success in America was as great as in England. (See *Mus. T.*, Aug. 1899.) M.

DAVIES, Fanny (*b.* Guernsey, June 27, 1861), one of the most distinguished of English pianists.

Her keen musical instincts were developed in early years by education chiefly at Birmingham under Charles Flavell (piano) and A. R. Gaul (harmony and counterpoint), but a wider course was begun when in 1882 she entered the Leipzig Conservatorium and studied for a year under Reinecke, Oscar Paul and Jadassohn. In 1883 she removed to the Frankfort Conservatorium, and her study there for two years with Mme. Schumann shaped the course of her career. She had arrived at a favourable time; she imbibed from her great teacher all that was finest in the tradition and ideals which Mme. Schumann represented, and returned to her own country to perpetuate and extend both. She made her first appearance in England on Oct. 17, 1885, playing at the Crystal Palace Beethoven's concerto in G, a work which has always remained one of her finest interpretations. On Nov. 16 following she played for the first time at the Monday Popular Concerts (St. James's Hall) choosing as her solo Bach's Chromatic Fantasia and Fugue, and taking part in Schumann's quartet for piano and strings. In this season (1885–86) she appeared with Joachim and Piatti in six 'Popular' concerts, and henceforward was particularly associated with chamber music of the highest kind. She introduced Brahms's opp. 116 and 117, took part with Mühlfeld in the first performances in England of the clarinet sonatas and trio, and with Joachim in the first performance of the D minor sonata. She made an appearance at the Philharmonic Society on Apr. 15, 1886, when Sterndale Bennett's concerto in C minor was chosen for her. She played in Berlin (Nov. 15, 1887) with Joachim, and after giving a recital in Leipzig at the old Gewandhaus, she made her first appearance at one of the regular Gewandhaus concerts (Jan. 5, 1888), playing the Beethoven concerto in G in the same programme as that in which Tchaikovsky conducted his fourth symphony.

In subsequent years she played much on the Continent: at Rome (1890), at the Beethoven House Festival at Bonn (1893), when she contributed the sonata op. 110 and took part in the clarinet trio (B flat) with Mühlfeld, at Vienna (1894–95), where her understanding of Brahms's music was deepened by personal friendship with the composer, and at Bergamo

(1897), where she took part in the Donizetti Centenary Festival. She made an extensive tour in Germany with the singer Gervase Elwes (1907), and more lately (1920 *et seq.*) played much with the Bohemian String Quartet both in Prague and England, with Casals in chamber concerts (1911–14) and with his orchestra at Barcelona (1923), when she played Beethoven's concerto in G and that of Brahms in B flat. It is also worth noting that Miss Davies has constantly included music of the old English composers in many of her recital programmes, and especially the Virginal Music of William Byrd many years before the modern revival of that music had taken root. She has also sought out and introduced many works by modern composers, especially English, Czech and Spanish. She was the first to give a piano recital in Westminster Abbey (July 1921), and this she was able to follow by other piano recitals in English cathedrals, notably Winchester and York. Indeed, while possessing fine qualities as a pianist, it is as an artist who seeks the best in music wherever it may be found, and who both in her own playing and her teaching puts the ideal of serving the art before the estimation of the artist, that Fanny Davies's distinctive work has been done. C.

DAVIES, Sir Henry Walford, Mus.D. (*b.* Oswestry, Sept. 6, 1869), professor[1] of music at University College, Aberystwyth, director and chairman of the National Council of Music in the University of Wales, is a composer of distinction.

He entered the choir of St. George's Chapel, Windsor, in 1882, and under Walter Parratt (*q.v.*), whose pupil assistant he was (1885–90), he received a thorough grounding in the best principles of Anglican church music During part of this time he held the post of organist at the Park Chapel, Windsor. In 1890 he won a composition scholarship at the R.C.M. and also became organist of St. Anne's, Soho, a church of musical importance in London on account of its annual performances of Bach's 'Passion Music.' Ill-health, however, compelled him to resign the organistship of St. Anne's for the less arduous one of Christ Church, Hampstead (1891–98). At the R.C.M. Davies was the pupil of Parry, Stanford and Rockstro, and in 1895 he succeeded the last named as a teacher of counterpoint in that institution. During these years his compositions in many forms made their mark. A symphony, regarded as a promising piece of student work, was given at the Crystal Palace under Manns. A quartet in E flat for piano and strings was played at one of Dannreuther's private concerts (1893); 'Prospice,' a setting of Browning's poem for baritone voice and string quartet, was sung by Bispham (1896), and a cantata, 'Hervé Riel' (Browning), was produced at the R.C.M. (1895).

The year 1898 marked the beginning of Davies's mature career. He had lately taken his doctorate at Cambridge when he was appointed, after competition, to succeed Dr. E. J. Hopkins (*q.v.*) as organist and director of the choir of the Temple Church, and for the next 20 years the development of church music, in the special conditions which that church offered, occupied him constantly. It was a unique work. He found there a small professional choir singing the morning and evening service according to the cathedral tradition, but singing it on Sundays only. He raised the standard of *ensemble* singing so that the performance of Responses, Psalms, etc., came to be regarded as a model; he was allowed considerable latitude in the actual form of the services and introduced the practice of singing a cantata monthly at the afternoon service. The 'Passion Music' and 'Christmas Oratorio' of Bach became regular events of the year; other church cantatas of Bach, certain works by Parry and other living composers, were periodically given; a certain amount of the older English polyphonic music was introduced and a widely eclectic repertory was established. When Davies came to the Temple he was not regarded as a virtuoso of the organ; long before he left it he had earned a high reputation as a performer whose playing of the classics was of that kind which places the interpretation of the music first and foremost. His individual musicianship showed itself specially in his improvisation and in those accompaniments to cantatas, etc., in which he adapted an orchestral score to the style of the organ. In 1908 the fine organ of the Temple Church (originally Father Smith) was entirely rebuilt by Rothwell under his direction.

Meantime he entered on his most prolific period of composition, and from 1902–12 he contributed important works for solo voices, chorus and orchestra, to a number of the provincial festivals. The first of these was an oratorio, 'The Temple' (Worcester, 1902). It was not a success; it was complained that the oratorio form (the subject was the building of Solomon's temple) was old-fashioned while the musical thought was undoubtedly modern. Its qualities, however, were sufficiently arresting to bring an invitation from the Leeds Festival Committee to compose for their next festival. Davies found a subject thoroughly congenial to his temperament in the mediæval mystery-play 'Everyman,' and his setting for four solo voices, chorus and orchestra was produced at Leeds (1904) with a success which gave him a notable place in public estimation. It was performed by almost every choral society of the first rank in the British Isles and

[1] Resigned the professorship, 1926, while retaining the chairmanship of the National Council.

occasionally elsewhere, repeated at subsequent festivals of Worcester (1908), Sheffield (1908) and Norwich (1911), and given in London by the London Choral Society and the Bach Choir. The subject of 'Everyman,' the call of the Soul by Death, its purification through pain and its ultimate justification through Good Deeds, appealed at once to the mystic idealism of Davies's nature and brought from him music having an intimacy and sustained power which none of his other works on a similarly large scale has reached. After this production all doors in England were opened to him. He composed 'Lift up your Hearts,' a sacred symphony, for Hereford (1906), and 'Noble Numbers,' a cycle of choral songs on poems by Herrick and Herbert, for the following Hereford Festival (1909). 'Five Sayings of Jesus' (Worcester, 1911) was followed by 'The Song of St. Francis' (Birmingham, 1912), his most important festival work after 'Everyman.' Various orchestral works were produced at the Promenade Concerts (Queen's Hall), and a symphony in G was given by the New Queen's Hall Orchestra at a symphony concert in June 1911.

Davies had resigned (1903) his position as counterpoint teacher at the R.C.M. in order to devote his time to composition, but other interests proved an increasing distraction from this purpose. He conducted the Bach Choir (London), 1903–07; also the annual festivals of the London Church Choirs' Association at St. Paul's Cathedral. His gifts as a lecturer were shown at the Royal Institution, and his power of getting into sympathetic touch with every kind of audience made him one of the most effective judges at popular competition festivals all over the country. Early in the war he was active in organising music for soldiers; he founded a male-voiced choir and arranged folk-songs for camp concerts. In 1917 he was made Musical Director to the Royal Air Force with the rank of major. In 1919 he accepted the chair of music in the University of Wales, a post which carries with it a wider sphere of influence than an ordinary University professorship, since it entails the organisation of elementary musical education in the schools, the training of teachers, conducting and judging at Eisteddfodau throughout the Principality. He has latterly thrown his whole energies into the problems of popular musical education. He resigned the organistship of the Temple Church finally in 1923, after a period in which he was described as 'Honorary Organist' with G. Thalben Ball, who ultimately succeeded him as 'acting organist.' Davies's acceptance of the organistship of St. George's, Windsor, the appointment to take effect in 1927, gives prospect of his return to the sphere of church music.

In connexion with his educational work

Davies has produced a valuable series of gramophone records of short lectures on melody-making, and has undertaken a regular course of instruction by wireless with the British Broadcasting Company. His services to music in Wales procured him the honour of knighthood on the retirement of Mr. Lloyd George from office in 1922. He succeeded Sir Frederick Bridge as Gresham Professor of Music in 1924.

The measure of Walford Davies's powers as a composer is hardly to be gained from the larger works for chorus and orchestra enumerated above, though each one of these contains fine music based on a lofty conception of art. A sure instinct in setting the English language, and the power of wielding choral voices in contrapuntal and massed effects, are qualities which he inherited from his master, Parry. He never, however, got an equally sure grip on the orchestra, and such works as the sacred symphony 'Lift up your Hearts' (choral and orchestral), and the purely orchestral symphony in G, failed on that account. He has expressed himself with greater ease, however, in the simpler forms, and when relieved of a hampering sense of responsibility, his lyrical genius shines clear. Songs such as the clown's songs in *Twelfth Night*, 'Orpheus with his Lute,' 'Follow your Saint' and 'Never weatherbeaten sail' (Campian) are among the most delightful things of this kind, and the two cycles, 'The Long Journey' (written for Plunket Greene) and 'Songs of a Day' for six voices and small orchestra, as well as the earlier set of 'Six Pastorales' for vocal quartet, strings and piano, have a delicacy and charm all their own. The suite for string quartet, 'Peter Pan,' the 'Nursery Rhymes' for vocal quartet, and the 'Sacred Lullabies' show Davies's mind at its happiest in writing for or about children, and one of his most popular songs, 'When childer' plays,' is a little masterpiece of insight into infantile psychology.

His church music, too, is important. The services and such anthems as 'God created man' and 'Grace to you and peace' were written for the church services he was directing, especially those of the Temple Church, but he has never written a note of what may be called merely official church music. He is one of the very few composers of to-day who writes for the church with the conviction and single-minded sincerity of the 16th century, though his technical style is grounded in such masters as S. S. Wesley and Parry. As organist, choirmaster and composer he has exerted the strongest influence on the church music of his generation. C.

SOLO VOICES, CHORUS AND ORCHESTRA

1894. Hervé Riel (op. 2). R.C.M.
1902. The Temple (op. 14). Worcester Festival.
1902. Jovial Huntsmen (see Cantatas with Piano Accompaniment) (op. 11). Windsor and Worcester.
1904. Everyman (op. 17). Leeds Festival.
1906. Lift up your Hearts (op. 20). Hereford Festival.
1908. Ode on Time (op. 27). Milton Celebration, Bow Church.

1909. Noble Numbers (op. 28). Hereford Festival.
1911. Five Sayings of Jesus (op. 35). Worcester Festival.
1912. Song of St. Francis (op. 36). Birmingham Festival.
1914. Dante Fantasy (op. 42). Worcester, 1920.
1916. Heaven's Gate (op. 47). People's Palace.
1925. Men and Angels. Gloucester Festival.
1926. High Heaven's King (op. 52). Worcester Festival.

ORCHESTRA

1904. Overture to Everyman.
1907. Holiday Tunes (op. 21).
1908. Solemn Melody (Strings, published in various forms).
1910. Festal Overture (op. 30).
1911. Parthenia Suite (op. 33).
1911. Symphony in G (op. 32).
1912. Suite in C 'after Wordsworth.'
1914. Conversations for Piano and Orchestra.
1923. Memorial Suite.

CHURCH MUSIC

SERVICES—
1899. Evening Service in C.
1900. Festal Evening Service in G (op. 12, No. 1).
1902. Temple Chant Service in G (op. 12, No. 2, small octavo).
1902. Festal Te Deum and Jubilate in G (op. 12, No. 1).
1916, published 1924. Unaccompanied Service in C.
Serial Service in F (op. 16).
1911. Evening Service (Merbecke).

Chants for Certain Psalms.

ANTHEMS—
1892. Out of the deep.
1898. When Christ was born to earth.
1899. Walk to Emmaus.
1899. And Jesus entered into the Temple.
1901. If any man hath not the Spirit of Christ.
1903. Whatsoever is born of God.
1908. Grace to you and peace (op. 26).
1916. Let us now praise famous men.

1898. God created man (Motet for Double Chorus and Organ; also arranged for Orchestra).
1914. Short Requiem.
1918. Fourteen Spiritual Songs.

1901. As with Gladness (Carol).
1901. The Blessed Birth (Carol).

Numerous Hymn tunes.

CHAMBER MUSIC

1894. Prospice (Browning), Quintet for Baritone Voice and Strings.
1894. Sonata in E minor for Piano and Violin.
1896. Psalm 23 for Tenor Voice and Harp and String Quartet (op. 8). (Piano version only published.)
1896. Sonata in D minor for Piano and Violin.
1897. Six Pastorals for Vocal Quartet, String Quartet and Piano (op 15).
1908–09. Songs of Nature, for Voices, Strings, Flute, Horn and PF. (op. 24).
1909. Suite, Peter Pan, String Quartet (op. 30).

SONGS

1898. Six Songs (op. 3).
1905. Six Songs (op. 18).
Many other single Songs.

CANTATAS WITH PIANO ACCOMPANIMENT

1902. Three Jovial Huntsmen (with Violin Obbligato) (op. 11). (Also arranged for Orchestra; parts in MS.)
1907. Humpty Dumpty.
A Merry Heart and other Songs and Partsongs (op. 33).

PARTSONGS

Among numerous works of this kind the following are the most important:

1891. Weep ye no more (op. 1).
1893. Sturdy Rock (A.T.B.B.).
1898. Four Songs of Innocence (equal voices) (op. 4).
1898. Hymn before Action (T.T.B.B.).
1905. Eight Nursery Rhymes (mixed voices) (op. 19*a*).
Nursery Rhymes (S.A.A.) (op. 19*b*).
1907. England's Pleasant Land (cycle of Partsongs) (op. 22).
1908. New Nursery Rhymes (mixed voices) (op. 23).
1913. Dominus Illuminatio Mea (T.T.B.B.B.) (op. 38).
1914. These Sweeter Far (op. 39).
1914. Four unaccompanied Partsongs (op. 40).
1914. Three Quartets with Piano accompaniment (op. 41).

COMPILATIONS

1915. Fellowship Song Book.
1915. Thirty Songs New and Old, arranged for men's voices.
1915. Fifty-two Hymn Tunes, arranged for men's voices.
1915. Thirty-eight Songs for Camp Concerts.
1915. In Hoc Signo (Hymns of War and Peace).
1919. Laus Deo (Hymns of Peace and Thanksgiving).
1923. Hymns of the Kingdom.
1923 A Students' Hymnal.
1924. Welsh Festival Music.

PUBLISHED LECTURES

Rhythm in Church.
Music in the Christian Church (Church Music Society).

DAVIES, MARIANNE and CECILIA, two musical sisters. (1) MARIANNE (*b.* 1744; *d.* 1792) first appeared at Hickford's Rooms on Apr. 30, 1751, when she played a concerto for the German flute, and a concerto by Handel on the harpsichord, besides singing some songs. About 1762 she achieved much more repute for her skill on the HARMONICA (*q.v.*), then recently much improved by Franklin.

(2) CECILIA (*b.* 1738; *d.* July 3, 1836) won considerable renown as a vocalist. She appeared at the Theatre Royal, Dublin, in Nov. 1763, and in 1764 (*Dublin Journal*, 3811). She seems to have made her first public appearance in London on Aug. 10, 1767, in 'some favourite songs from the operas of "Artaxerxes" and "Caractacus."'

In 1768 the sisters quitted England and went to Paris and Vienna. Whilst there they lodged in the same house as Hasse, and soon became great favourites at court; they taught the Archduchesses, Maria Theresa's daughters, to sing and act. Metastasio wrote and Hasse composed an ode, performed June 27, 1769, which was sung by Cecilia, accompanied by Marianne on the harmonica. Metastasio, in a letter dated Jan. 16, 1772, describes the beautiful tone of the instrument, and the admirable manner in which Cecilia assimilated her voice to it, so as to render it difficult to distinguish the one from the other. From Vienna the sisters went to Milan, where Cecilia appeared in 1771, with great success, in the opera of 'Ruggiero,' written by Metastasio and composed by Hasse, being the first Englishwoman accepted in Italy as *prima donna*. The Italians bestowed on her the sobriquet of 'L' Inglesina,' and confessed her to be superior to any Italian singer but Gabrielli. She afterwards sang at Florence. In 1773 the two ladies returned to London, where Cecilia appeared at the Italian Opera in Oct. with the greatest success. She sang in Sacchini's 'Lucio Vero,' on Nov. 20. In the following year she sang at the Hereford Festival. She subsequently revisited Florence, and performed there until about 1784, when she returned to England in poor circumstances. She sang after her return from Florence at the Professional Concert on Feb. 3, 1787, and made her first appearance in oratorio in 1791 at Drury Lane, soon after which she fell into great poverty. About 1817 she published a collection of six songs by Hasse, Jommelli, Galuppi, etc. During the last years of her life she was assisted by the National Fund, the Royal Society of Musicians, etc. (See *D.N.B.*)

W. H. H.; with addns. and corr. by W. B. S.

DAVIES, MARY (*b.* London, Feb. 27, 1855), mezzo-soprano singer, of Welsh parentage. She was taught music and singing by her father, an amateur, for over fifty years precentor at his chapel, where she made her first appearance as a singer at the age of 8. On June 12, 1873, she made her début in public at Brinley Richards's Concert, Hanover Square Rooms. In the same year she gained the Welsh Choral Union Scholarship at the R.A.M., where she studied singing under Randegger, and in 1876 gained the

Parepa-Rosa Gold Medal, and in 1877 the Nilsson prize. While a student, on Apr. 8, 1875, she sang with success in public concerts, notably in 1887 at the Philharmonic, on the production in London of the third part of Schumann's 'Faust.' On Jan. 5, 1878, she made her first appearance at the London Ballad Concerts, at which concerts she afterwards sang for many years as principal soprano vocalist; on Jan. 19, at the Popular Concerts, and in the autumn at the Worcester Festival. On Feb. 5 and Mar. 11, 1880, she sang with the greatest success the part of Margaret on the production in England, in its entirety, under Hallé at Manchester, of Berlioz's 'Faust,' and on May 21 and 22 repeated the part under the same conductor at St. James's Hall, and for many years under him in London, Manchester and elsewhere. In 1881 she sang the part at the Norwich and Huddersfield Festivals, and in 1888 at the Richter Concerts. On Nov. 20, 1886, she sang with success the part of Mary on the production at the Crystal Palace of Berlioz's 'Childhood of Christ.' She was the possessor of a mezzo-soprano voice of two octaves and a note from *b* to *c'''*, of limited power but very sweet, always perfectly produced and of great charm. In 1888 she married William Cadwaladr Davies of the Inner Temple and North Wales Circuit. In 1900 Mrs. Davies finally retired from public life. Since the death of her husband in 1905 she has interested herself in higher education in Wales, wherein he had been very active; also in the Welsh Folk Musical Society, of which she is president. In 1916 the University of Wales bestowed upon her the degree of Mus.D. (*honoris causa*). A. C.

DAVIS, John David (*b.* Edgbaston, Oct. 22, 1869). At the age of 16 he was sent to Frankfort-on-Main to learn German, this being by way of preparation for a commercial career, and incidentally entered the Raff Conservatorium of Music. The following year he went to Brussels to learn French; shortly after this he became a member of the Brussels Conservatoire, studying composition and the piano under Professor Zarembski, and later under Professor Leopold Wallner. He was also under De Greef for pianoforte and F. Kufferath for counterpoint. In 1889 he returned to Birmingham and took up composition and teaching; in 1893 he joined the teaching staff of the Midland Institute, but in 1904 was compelled by ill-health to resign. An opera, 'The Zaporognes,' was given in 1903 at the National Flemish Theatre in Antwerp under the title of 'The Cossacks.' Among his orchestral works, some of which have been widely performed, are:

Symphonic Variations and Finale. Produced at a Charles Williams Orchestral Concert, Queen's Hall, in 1905, also at Promenade Concerts in Birmingham.
'The Cenci,' a symphonic ballade, after Shelley. Produced at Birmingham, and given at Bournemouth and elsewhere.
'The Maid of Astolat,' symphonic poem. Produced at Birmingham; subsequently performed at the Albert Hall under Landon Ronald, at Bournemouth and Eastbourne, and at Liverpool, under Cowen.
'Germania,' a concert overture. Produced by the Birmingham Festival Choral Society.
'Miniatures,' a suite for small orchestra. Produced by Henry Wood at a Promenade Concert, and given under Dan Godfrey at Bournemouth.
Prelude to Maeterlinck's 'L'Intruse.'
'Elegy' for small orchestra. Antwerp and Birmingham.
'Song of Evening,' for string orchestra.
'Coronation March' for full orchestra in G minor. A composition which received the prize of £100 offered by *The Artist* in 1902.

Among chamber compositions are:

Two Quartets for strings in G minor and D minor.
Variations from Suite on a Londonderry Air, written by five composers, for string quartet.
'Song of Evening,' for string quartet or quintet.
Two Sonatas for piano and violin.
Pianoforte Sonata in G minor.
Six pieces for piano and violin.
'Elegy' for violoncello and piano.
Arioso, Gavotte, and Trio for piano and violin.
Many piano pieces and Songs, and three Partsongs.

(See *B. M. S. Ann.*, 1920.) G. S. K. B.

DAVIS, Thomas, an English composer of some degree of merit, who about the middle of the 18th century worked for Henry Waylett, a publisher, of Exeter Change. Of his compositions, Waylett issued two sets of 'VI Solos for a German Flute or Violin with Bass for the Harpsichord,' 'Twenty English and Scotch airs,' and some sets of country dance tunes, one being for the year 1751. F. K.

DAVISON,[1] James William (*b.* London, Oct. 5, 1813; *d.* Margate, Mar. 24, 1885). He was a writer on music, and for 33 years (1846–79) music critic to *The Times*.

He was educated with a view to the Bar, but forsook that career for music, and studied the pianoforte with W. H. Holmes, and composition with G. A. Macfarren. He made the acquaintance of Mendelssohn during one of his early visits to England, and deepened it in 1836, when, in company with Sterndale Bennett, he attended the production of 'St. Paul' at Düsseldorf. He gradually forsook composition for criticism. In 1842 he started the *Musical Examiner*, a weekly magazine which lasted two years; and in 1844 succeeded G. A. Macfarren, sen., as editor of the *Musical World*, which continued in his hands down to his death. Davison contributed to the *Saturday Review* for ten years, and for long to the *Pall Mall Gazette* and *Graphic*. But it was as musical critic of *The Times* that his influence on music, always of the most conservative kind, was most widely exercised. He married (1859) Arabella Goddard (*q.v.*), who had been his pupil, and they had two sons, Henry and Charles. The former compiled his father's memoirs, published (1912) under the title *From Mendelssohn to Wagner*. G.; rev. C.

DAVY, John (*b.* Upton Helions, near Exeter, Dec. 23, 1763; *d.* London, Feb. 22, 1824), a composer now remembered chiefly by one famous song, 'The Bay of Biscay.' He was articled to Jackson of Exeter in 1777. Some years afterwards Davy obtained employment in the orchestra of Covent Garden Theatre and as a teacher. After the publication of his vocal quartets, madrigals and sonatas he was engaged to supply music for several dramatic pieces.

[1] A fuller notice by Grove appeared in former editions of this Dictionary.

His first essay in this direction was the incidental music to T. Dibdin's burletta 'A Pennyworth of Wit' (1796). Davy composed the music for the following dramatic pieces :

'What a Blunder!' 1800 ; 'Perouse' (with J. Moorehead), 1801 ; 'The Brazen Mask' (with Mountain), 1802 ; 'The Cabinet' (with Braham and others), 1802 ; 'The Caffres' (with others), 1802 ; 'Rob Roy,' 1803 ; 'The Miller's Maid,' 1804 ; 'Harlequin Quicksilver,' 1804 ; 'Thirty Thousand' (with Braham and Reeve), 1805 ; 'Spanish Dollars,' 1805 ; 'Harlequin's Magnet,' 1805 ; 'The Blind Boy,' 1808 ; 'The Farmer's Wife' (with others), 1814 ; 'Rob Roy Macgregor,' 1818 ; 'Woman's Will a Riddle' 1820. Also an overture and other music for Shakespeare's *Tempest*, performed in conjunction with the songs of Purcell, Arne and Linley.

W. H. H.

DAVY, Richard (late 15th and early 16th cent.), English composer, chiefly of church music, entered Magdalen College, Oxford, *c.* 1483 [1] and was organist and master of the choristers there from 1490–92. A 'Libri computi' for 1491–92 at Magdalen contains a reference to a payment of 13s. 4d. to

'Ricardo Davys pro stallo suo, et informacione choristarum, et pro media parte melodie organorum.' [2]

In 1497 he was ordained priest, and in 1501 became chaplain to Sir William Boleyn, the grandfather of Anne Boleyn. He was chaplain to Sir Thomas Boleyn (the son of Sir William) from 1506–15, after which there is no mention of him.[3] An early 16th-century MS. in the Eton College Library contains the following 5-part motets (hymns to the Virgin) by Davy :

'In honore summe matris,' 'O Domine celi terreque,' Salve Jesu, Salve Regina, Stabat Mater, 'Virgo templum Trinitatis.'

The MS. now only contains 43 complete pieces, but the index shows that it originally contained 97. The missing compositions (either wholly or in part) include four by Davy. Of these there is an imperfect 'Gaude flore virginali' and portions of a 4-part Passion for Palm Sunday. The latter is interesting, since it is almost certainly the earliest example of Passion music in England, and is particularly notable in that the utterances of the 'turba' or crowd are given to the chorus, whereas the 15th- and 16th-century tradition was that they should be sung by an alto. Four of these choruses were completed, and three others missing were composed by R. R. Terry when the Passion was performed at Westminster Cathedral during Holy Week, 1921. Sir R. Terry refers to the Passion as displaying 'a high standard of contrapuntal technique' and as being 'expressive, virile and dramatic.' Single parts of a motet by Davy are in the University and St. John's College libraries at Cambridge, and the medius part of another ('Virgo templum'—probably the same as that in the Eton MS.) is in the British Museum (Harl. 1709/35). Two 3-part carols, 'Ah blessid Jhesu' and 'Ah my hart remembir,' are in the Fayrfax MS. (B.M. Add. MSS. 5465). The same MS. also contains some secular partsongs by Davy : the tenor part of 'Nowe the lawe is led' (*a* 2), and the score of another in 3 parts, 'Jhoone's sike'—with second section beginning 'She is my litell praty on.'

J. Mk.

DAWSON, Frederick (*b.* Leeds, July 16, 1868), a pianist of ability who studied with Hallé, Dannreuther, Klindworth, Pachmann and Anton Rubinstein. He was 10 years old when his ability to play the whole of 'Das Wohltemperirte Klavier' from memory brought him to the notice of Hallé. He made his mark at the Monday and Saturday Popular Concerts (St. James's Hall), the Crystal Palace, Philharmonic and other leading English concerts, and undertook recital tours in Europe. Having studied the works of Grieg with the composer, he played the concerto at the Grieg concert given by the Philharmonic Society in 1897, and introduced both the Brahms concertos in a programme conducted by Klindworth at St. James's Hall in 1898. His enterprise in the matter of repertory was further exemplified in the fact that he gave Mackenzie's Scottish concerto in Berlin in 1902. A pianist in the large style, his reputation stood high in continental cities, especially Vienna and Berlin, though in later years his appearances at home and abroad have been comparatively few owing to ill-health.

C.

DAY, Alfred, M.D. (*b.* London, Jan. 1810 ; *d.* there, Feb. 11, 1849), author of an important *Treatise on Harmony*. He followed the medical profession, practising in London, but his pronounced musical sympathies led him to study musical theory with remarkable thoroughness, and he formed the idea of making a complete and consistent theory of harmony. His book was published in 1845.

His analysis of the foundations of classical harmony was very elaborate, and out of the chaos of rules and exceptions, which clouded rather than illuminated the text-books of his day, he evolved a system which was sufficiently convincing to meet with the approval of practising musicians like Macfarren, who made it the basis of his methods of teaching.

Day's most important contributions to the progress of harmonic theory were his division of styles into Strict or Diatonic and Free or Chromatic, and his discussion of the discords which can be used without preparation. By his analysis of harmonies he was able to develop powerful arguments in favour of the classification of many chromatic discords under a single key system, a simplification of method which offered outstanding advantages. This is not the place to discuss his hypotheses in detail, or to weigh the objections that have been taken to some of them. There were few theorists who did not follow him at least some part of the way, and his work had a decided influence on the generation of teachers which succeeded him.

G. D.

DAY, Major Charles Russell (*b.* 1860 ; *d.* 1900), an authority on Indian music.

1 W. H. Grattan Flood, *Mus. T.*, Aug. 1921.
2 W. Barclay Squire in *Archæologia*, vol. lvi.
3 W. H. Grattan Flood.

He was the only son of the Rev. Russell Day, rector of Horstead, Norwich; was educated at Cheam and Eton, and in 1880 joined the 3rd Royal Lancashire Militia. In 1882 he was gazetted to the first battalion of the Oxfordshire Light Infantry, and soon afterwards was ordered to India, where he became profoundly learned in Oriental music, being instructed entirely by native musicians. The result of his studies was *The Music and Musical Instruments of Southern India and the Deccan*, published in 1891. He drew up the very valuable catalogue of the musical instruments exhibited at the Military Exhibition in Chelsea in 1890 (published by Eyre & Spottiswoode). He took an active part in founding and promoting the cause of the short-lived Wind Instrument Chamber Music Society; he served on the English committee of the musical exhibition in Vienna (1892), and was invited to form one of a committee of advice for the Paris Exhibition of 1900. He was gazetted major in 1899. He was mortally wounded in the South African war, in the attack upon Cronje at Paardeberg, Feb. 18, 1900, while helping a wounded man. An interesting obituary notice, by the late A. J. Hipkins, appeared in *Mus. T.* Apr. 1900. His collection of Indian musical instruments (including a fine vina) and his Indian MSS. are now in the South Kensington Museum. M.

DAY, JOHN (*b.* Dunwich, Suffolk, 1522; *d.* London, July 23, 1584—*Q.-L.*), one of the earliest of English musical typographers, began printing about 1547 in Holborn, a little above the Conduit. He afterwards dwelt 'over Aldersgate beneath Saint Martyns' (*i.e.* in the upper room over the gate itself), and subsequently had a shop in St. Paul's Churchyard. He used the motto 'Arise, for it is Day,' which was probably intended as a reference to the introduction of the reformed religion as well as a punning allusion to his own name. On Mar. 25, 1553, he obtained a licence to print *A Catechism in English with an A B C thereunto annexed*, and also the works of John Poynet, Bishop of Winchester, and Thomas Beacon, Professor of Divinity. He subsequently procured a patent to be granted to him and his son Richard for printing the Psalms, etc. He was the printer of Foxe's *Acts and Monuments*. In 1582 he was Master of the Stationers' Company. He died July 23, 1584. The musical works printed by Day were:

1560. 'Certaine notes set forth in foure and three parts to be song at the morning, Communion and evening praier, very necessary for the Church of Christe to be frequented and used: & unto them added divers godly praiers & Psalmes in the like forme to the honor & praise of God.'
Imprinted at London over Aldersgate beneath S. Martins by John Day, 1560. Cum gratia & privilegio Regie Maiestatis.
A medius partbook of this edition is in the British Museum (K.7.e 7), and a bassus partbook is in the Bodl. Lib., O. (Douce B 248). This was reprinted in 1565, with a fresh title-page containing an engraved portrait of the printer and his initials at the bottom, under the new title 'Morning and Evenyng prayer and Communion, set forthe in foure partes, to be song in Churches, both for men and children, wyth dyvers other godly praiers & Anthems, of sundry mens doynges. Imprinted . . .'

1560. 'Psalmes of David in Englishe Metre by Thomas Sternehold, and others . . .' (see PSALTER).
1562. 'The whole booke of Psalms collected into Englysh Meter . . .' (see PSALTER).
1563. 'The whole psalmes in foure partes . . .' (see PSALTER).
1567 (or 8). 'The whole Psalter translated into English metre . . .' (see PSALTER).
1579. 'The Psalmes of David . . .' (see PSALTER).

W. H. H.; rev. J. M[E].

DAZA (DAÇA), ESTEBAN (*b.* Valladolid, mid. 16th cent.), a Spanish lutenist who published in 1576 a book in tablature entitled:

Libro de Musica en cifras para Vihuela, intitulado el Parnasso, en el qual se hallara toda diuersidad de Musica, assi Motetes, Sonetos, Villanescas, en lengua Castellana, y otras cosas, como Fantasias del Autor, hecho por Esteuan Daça, vezino de la muy insigne villa de Valladolid. . . .
Impresso por Diego Fernandez de Cordoua, impressor de su Magestad. Año de M.D.L.XXVI . . . en Valladolid. (Bibl. Nac., Madrid.)

The book is of great interest, since it contains transcriptions for the lute of a number of Spanish madrigals and *villancicos*, the original voice-parts being found, in many cases, in other printed works and MSS. The following composers are represented:

RODRIGO CEVALLOS

5 madrigals (4 v.), original parts in Medinaceli MSS. 13,230, and an alto partbook in the library of Sir Percy Wyndham, Petersfield. The words of one, 'Quan bienaventurado,' are taken from Garcilaso de la Vega (Eclogue IV.), one of the greatest of Spanish poets.

FRANCISCO GUERRERO

2 madrigals (4 v.), originals in Medinaceli MS., and Guerrero's 'Canciones y villanescas espirituales' (Venice, 1589). The beautiful 'Prado verde y florido' is attributed to Navarro in the Medinaceli MS.

JUAN NAVARRO

2 madrigals (4 v.), originals in Medinaceli MS.

PEDRO ORDOÑEZ

2 madrigals (4 v.), original parts unknown.

JUAN VASQUEZ

3 villancicos (2 for 4 v. and 1 for 5 v.), original parts in 'Recopilacion de sonetos y villancicos a quatro y a cinco de Iuan Vasquez' (Sevilla, 1560), in Medinaceli Library.

VILLALAR

Madrigal, 'Esclarecida Juana' (4 v.), printed in Guerrero's 'Villanescas,' in a parody *a lo divino*: 'Esclarecida Madre.'

The collection also includes transcriptions of a number of anonymous *villancicos* for 3 and 4 voices, besides motets, and an unidentified setting of Garcilaso's well-known sonnet, 'Escrito está en mi alma vuestro gesto,' as a madrigal for 4 voices. There are also several fantasias on the Gregorian tones. Daza shows less feeling for the possibilities of the lute, or of the solo song, than his forerunners Luis Milan and Alonso de Mudarra. His 'Parnasso' is frankly a book of transcriptions of favourite music of his day. Examples are given by Morphy, 'Les Luthistes espagnols.' J. B. T.

DEACON, HENRY COLLINS (*b.* London, 1822; *d.* there, Feb. 24, 1890), an eminent teacher of singing, studied the pianoforte under Cipriani Potter and singing under Mazzucato. Many of the most famous singers of the day passed through his hands, notably Sims Reeves, who studied his oratorio repertory with Deacon. A serious student of the art of singing in all its branches, Deacon contributed the majority of the articles thereon to the first edition of this Dictionary. Moreover, he gave much valued help to Sir Morell Mackenzie in the production of his book *The Hygiene of the Vocal Organs.*

Deacon was an excellent pianist and often appeared as accompanist at the Monday Popular Concerts (St. James's Hall). C.

DEANE, Thomas, Mus.D. (*b.* latter half of 17th cent.), organist at Warwick and Coventry. He composed a service and other church music, and in 1703 the instrumental music for Oldmixon's tragedy 'The Governor of Cyprus.' He is said to have been the first to perform a sonata of Corelli in England in 1709. Compositions by him for the violin are contained in 'The Division Violin.' He graduated as Doctor of Music at Oxford, July 9, 1731. W. H. H.

DEBAIN, Alexandre François (*b.* Paris, 1809; *d.* there, Nov. 1877), a keyed instrument maker, originally a foreman in a pianoforte factory. In 1834 he established a factory of his own, and distinguished himself by the invention of several musical instruments, amongst others the Harmonium, or 'orgue expressif,' patented 1842, Antiphonel (1846) and Harmonicorde (1851). His death involved the disappearance of the factory, but the mark of his instruments is now in the hands of the firm of Chaperon, Paris. (See Harmonium.)

Bibl.—Constant Pierre, *Les Facteurs d'instruments de musique; les luthiers et la facture instrumentale* (1893). M. L. P.

DEBORAH, an oratorio by Handel, the words by Humphreys; completed Feb. 21, 1733; first performed at the King's Theatre, Haymarket, Mar. 17, 1733; revived by the Sacred Harmonic Society, Nov. 15, 1843.

DEBRNOV, pseudonym of Srb, Josef (*q.v.*).

DE BUSNE, see Busnois.

DEBUSSY, Claude Achille (*b.* St. Germain-en-Laye, Aug. 22, 1862; *d.* Paris, Mar. 26, 1918), the most influential French composer of his generation and the founder of modern musical impressionism.

Debussy's family circle, of the normal bourgeois type, was in no way specially musical, and he showed no capacity for music until he was 10 years old, when his future interests, uncertain though they still were, found a first recogniser in Mme. Mantet, the mother-in-law of Verlaine, with whose poetry he was afterwards so intimately associated. He entered the Paris Conservatoire in 1873, and remained there for eleven years, studying the piano with Marmontel and theoretical subjects with Guiraud (his chief composition master), Lavignac, Massenet and Durand. For a long while the routine work was distasteful to him, though from time to time he won various prizes and medals for piano, for accompaniment, and for counterpoint and fugue: he finally, in 1884, obtained the highest honour in the Conservatoire's gift, the Grand Prix de Rome (for which he had been *proxime accessit* the previous year), with the cantata 'L'Enfant prodigue.'

Already, in 1879,[1] Debussy had widened his interests by a summer's residence at Moscow with the family of an engineer. A residence of considerable duration in Italy was required of the holders of the Prix de Rome, and Debussy duly undertook it; but, the prescribed course once completed, he returned to Paris and settled down to the composer's career to which (apart from occasional journalistic activities) he confined himself for the remainder of his life. Of a very retiring disposition, he never held any official appointments and rarely appeared in public, whether as conductor or as pianist: he was seen in the London concert world twice, conducting the Queen's Hall Orchestra on Feb. 1, 1908, in his 'L'Après-midi d'un faune' and 'La Mer,' and on Feb. 27, 1909, in the former of these works and the three 'Nocturnes.' Towards the end of his life he suffered much from ill-health, and composed very little.

Roughly speaking, we can distinguish three successive periods in Debussy's compositions: first, the period of immaturity up to about 1890, then some twenty years of mature work, and then a few final years of uncertainty mixed with decline; though, indeed, the early immaturity varies very much. The song 'Nuit d'étoiles,' Debussy's earliest surviving composition, is a vigorous bit of work for a boy of 14, but its commonplaces are of a curiously Teutonic tinge; 'L'Enfant prodigue,' eight years later, is certainly very French, but it cannot rank as more than a dexterous eclectic exploitation of some of the obvious fashions of the moment: but half-way between we find such songs as 'Mandoline,' which says a new thing with great charm, and the still more significant 'L'Ombre des arbres dans la rivière,' which speaks its composer's mature idiom though not indeed yet using it to any specially noteworthy end; while there is an anecdote that, some two years before the Prix de Rome was won, Debussy submitted a score (now apparently lost) based on Banville's *Diane aux bois* to his teacher Guiraud, who, while expressing strong personal interest, discouraged revolutionary ideas as temporarily unwise. Student days being past, Debussy felt freer to follow personal inclinations; but he was still not sure of his paths. Most of the numerous piano pieces up to 1890 are only instrumental versions of the facile graces of the airs of Azael and Lia in 'L'Enfant prodigue,' nor is there any advance as yet in pianistic technique: but there is no trace whatever left of the prize cantata in the two works of 1887 which, as prize-winner, he submitted to the members of the Institute. One, a setting for female voices and orchestra of

[1] This is the date given in the essay on Debussy in Jean-Aubry's *La Musique et les nations* (1922). The authorities differ, some (including Jean-Aubry himself in an essay of 1909) dating the journey to Russia after that to Italy.

portions of Rossetti's *The Blessed Damozel*, was accepted by them, though with serious qualms; but they definitely rejected as unplayable the 'Printemps' symphonic suite, less polished but still more unusual, and forecasting in many technical details the orchestral masterpieces of the succeeding years.

With the five Baudelaire songs (1890) Debussy entered on his mature period. It was not one of fixation—in some fields his development went on, in others it fell back a little: but all through there is the same masterful technique, specialised indeed, but as solidly founded as any composition technique, even of the greatest men, has ever been. The chief landmarks for the first ten years are the string quartet in G minor, the 'L'Après-midi d'un faune' prelude and the three 'Nocturnes' for orchestra, and the 'Chansons de Bilitis'; for the latter ten years, the opera 'Pelléas et Mélisande,' the orchestral suite 'La Mer,' the best of the Verlaine songs and the settings, both solo and choral, of the poems of Villon and Charles duc d'Orléans, and such piano pieces as the 'Estampes' and 'Images' and the first set of Preludes. The dividing-line may perhaps best be drawn between the two sets of Preludes,[1] and then come the few final years of mixed achievement, showing at times some of the old certainty and also some tentative exploration of new fields, but, in the main, evidences of a stiffening mind and failing powers.

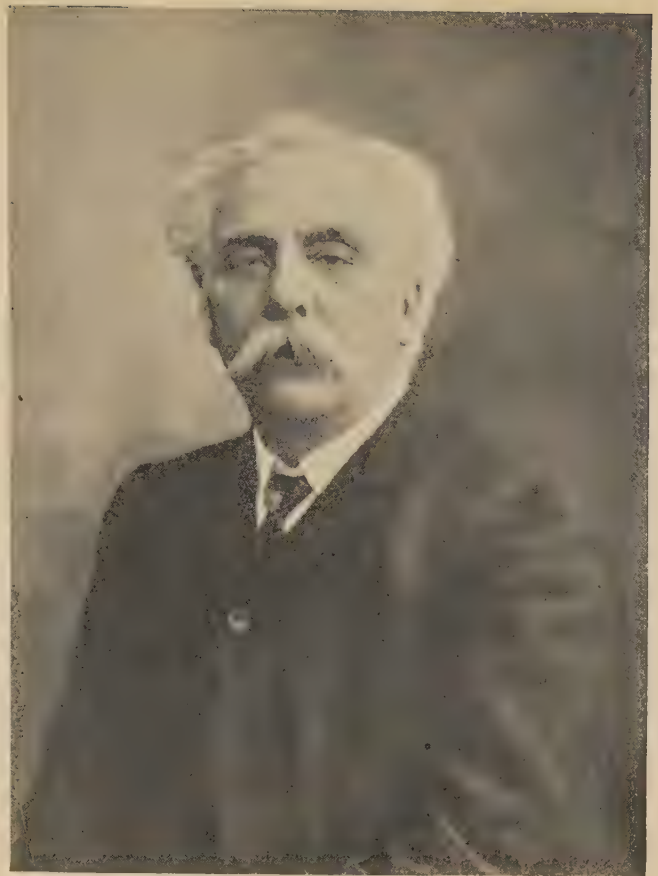
Debussy's piano music has probably done most towards the wide extension of his fame among the generality of music-lovers; and it is indeed, in its mature forms, very typical of his genius. Technically he is the inventor (so far as any individual can claim such a title) of a new pianism; he demands from both the fingers and the feet of his interpreters (as well as from their rhythmical sense) all sorts of refinements previously unexploited, and his influence has been amazingly fertile—no composer in musical history has taught the pianist more new and permanently valuable things. The non-technical influence is less steady. Not infrequently, as for example in 'Et la lune descend sur le temple qui fut' or 'Brouillards' or 'Feux d'artifice,' Debussy seems merely to brood on problems of harmony and colour in, so to speak, an intellectual vacuum, and most (though not indeed all) of the Studies—his latest piano works—seem musically overmuch concerned with the narrow matter in hand. But the outstanding things—'La Soirée dans Grenade,' 'Reflets dans l'eau,' 'Poissons d'or,' 'The snow is dancing,' 'The little shepherd,' 'Les fées sont d'exquises danseuses,' 'Bruyères,' and the masterpieces that form a good two-thirds of the first set of Preludes and reach their climax in the noble 'La Cathédrale engloutie'—show how versatile his imagination at its best could be. It is not indeed ('Bruyères' and 'La Cathédrale engloutie' apart) large-scale work for the pianist accustomed to deal with the emotional and intellectual tasks set him by the older classics; it is rather, to speak analogously, a gallery of beautiful sketches ready for him to paint with all the subtlest colours at his command. The word atmosphere is now continually on our lips in talking either of performance or of the music performed; it is to Debussy, wellnigh exclusively, that we owe the conception.

Debussy's finest other instrumental work—the orchestral 'L'Après-midi d'un faune,' 'Nuages' and 'Fêtes,' and the string quartet (in its first three movements)—dates from the decade before the outstanding piano pieces and took the lead in establishing his reputation; here again he taught performers a new technique that now serves them every day, and a new outlook on very beautiful and (for the moment) very strange things. Later on he seems to have taken more lively interest in other departments—though 'Iberia' is a notably brilliant amplification of the moods of 'La Soirée dans Grenade': 'La Mer' seems like a rather tired version of ideas more freshly expressed in the 'Nocturnes,' and in the latest chamber music, in spite of the dignity of the first movement of the violoncello sonata and the quiet charm of much of the sonata for flute, viola and harp, it is often, as André Suarès says,[2] 'la douleur qui parle.' In 1912 the fashion of the moment induced Debussy to write for the Russian Ballet; 'Jeux' is a lengthy work with rather larger structures than he normally employed, but musically it comes to little.

In his songs (always duets for voice and piano on level terms) Debussy is rather less of a definite innovator, conditioned as he is by the particular words and by the general literary culture always very powerful with French composers. We can see three separate stages of what may be called the very high-class sentimental song in 'Romance' (1887), 'Green' (1903 or earlier) and 'Je tremble en voyant ton visage' (1910); only the last of these has, in every bar, the perfectly mature harmonic framework, but all—very beautiful songs in their several ways—have the same kind of emotional outlook, which they share in common with much other French work. The most individual of his 'love songs' are probably the first two of the 'Chansons de Bilitis,' the very sensitive 'La Flûte de Pan' and the passionate 'La Chevelure'; but other types of words generally produce more purely personal moods. From the Baudelaire and

[1] According to Jean-Aubry, the second set dates, like the first, from 1910; but they were not published till 1913.

[2] Supplement to *La Revue musicale* (Dec. 1920): Suarès's lengthy essay has been separately reprinted.



Photo, Pierre Petit. Paris

GABRIEL FAURÉ

Photo, Otto, Paris

CLAUDE ACHILLE DEBUSSY

Verlaine songs there stand out the grave 'Recueillement,' the weirdly tragic 'Colloque sentimental,' and the varying humours of 'Fantoches,' 'Chevaux de bois' or 'Le Faune'; the old-world poems of Charles duc d'Orléans (some set as solo songs and some chorally) evoke the freshest and most open-air music Debussy ever wrote, and he reached his climax as a song composer in the three splendid Villon ballades, which express the most opposite emotions with equal subtlety and power.

Debussy's important works for voices and orchestra are three, one from each of the periods. 'La Damoiselle élue,' though its style is slight and not always quite sure of itself, is a work of singular virginal beauty, perfectly fitting the rather inadequate translation of Rossetti's poem; it seems to forecast developments that never occurred. A quarter of a century later there is the elaborate music to d'Annunzio's *Le Martyre de Saint Sébastien*, aiming at all sorts of things new and old, but, practically always, sounding like the work of a tired man. And in between comes Debussy's largest and, with all its inequalities, most completely self-revealing achievement, the lyrical drama to Maeterlinck's *Pelléas et Mélisande*. Apart from the superbly sure and economical craftsmanship, it is one of the great landmarks in the history of opera; it is the summit of musical impressionism, catching every faint nuance of the words, always suggesting rather than saying, but always tense and direct, and full of throbbing beauty.

Speaking of Debussy's work as a whole, we may say that his harmonic methods were a very individual amalgam of the new and the forgotten old. On the one hand he was greatly attracted by the combinations of the higher overtones, by chords of the ninth and their derivatives treated as primaries, and in particular by chords whose component notes are separated by whole tones; on the other hand he often threw back to the ecclesiastical modes and still further to the diaphony in parallel fourths and fifths of a thousand years before. The resulting idiom had very rich possibilities within its sphere; but, as his inferior pages show only too well, its limitations were rigidly definite. Much of his vocal writing in its technical aspect is essentially the Wagnerian melos in a French dress, and in 'Pelléas' (enormously more reticent though it is) there is much of the technique of 'Tristan' or the 'Ring' in contrapuntal texture and in the subtle use of leading motives. The Russian composers he greatly admired, but they affected his style only very indirectly; more noteworthy is the influence, on his piano music in particular, of the cool, collected, dainty filigree work of the 18th-century French clavecinists. His was a multiple personality, liable to outbursts of a sort of posing freakishness[1] and curiously capable now and then[2] of feeling *le besoin de s'encanailler*, in elegant fashion; but in the main it was quietly voluptuous, sensitive in an altogether exceptional degree to new delicate subtle types of beauty, and caring little for other things. But, at the end, we cannot leave under the name of voluptuary the creator of 'La Cathédrale engloutie' and the scene of Mélisande's death; his world may have been small, but in it he was a great man, and sometimes he saw beyond.

Debussy's journalistic productions, though slight in texture, may be read with considerable interest; they turn phrases very happily, and there is plenty of sober good sense under their wit and irony. The words of his 'Proses lyriques' show also that he could imitate skilfully the symbolist poets of his intellectual circle.

The following list of Debussy's compositions is based, with a few modifications and amplifications, on a list (to which the writer desires cordially to express his indebtedness) printed in the appendix to G. Jean-Aubry's *La Musique et les nations* (J. & W. Chester, 1922). The dates given by Jean-Aubry are not those of publication, which are very often misleading, but, as far as possible, those of composition; he observes, however, that for the early works (particularly, up to 1890 or so, those for piano) they must be regarded as merely approximate. A letter that he prints from the composer to himself (written in 1907) makes it plain that Debussy's own chronological memory was very vague.

LIST OF WORKS

1876. Song: 'Nuit d'étoiles' (Th. de Banville).
1878. Songs: 'Beau soir' (Paul Bourget); 'Fleurs des blés' (Girod).
1880. Songs: 'Mandoline' (Verlaine); 'L'Ombre des arbres dans la rivière'[3] (Verlaine).
1884. Cantata ('Scène lyrique') for soli, chorus and orchestra: 'L'Enfant prodigue' (E. Guiraud).
1886. Symphonic poem for orchestra, 'Almanzor' (after Heine).
1887. Symphonic suite for orchestra, 'Printemps.'
,, 'Poème lyrique' for female voices (solo and chorus) and orchestra: 'La Damoiselle élue' (Rossetti).
,, Three songs: 'La Belle au bois dormant,' 'Voici que le printemps,' 'Paysage sentimentale'; songs: 'Les Cloches' (Bourget), 'Romance' (Bourget).
1888. Two Arabesques for piano.
,, 'Petite suite' for piano duet ('En bateau,' 'Cortège,' 'Menuet,' 'Ballet').[4]
1889. Fantaisie for piano and orchestra.
1890. For piano: 'Suite bergamasque' ('Prélude,' 'Menuet,' 'Clair de lune,' 'Passepied'); 'Ballade slave'; 'Rêverie'; 'Valse romantique'; 'Nocturne'; 'Danse (Tarantelle styrienne).'
,, Five songs (Baudelaire): 'Le Balcon,' 'Harmonie du soir,' 'Le Jet d'eau,' 'Recueillement,' 'La Mort des amants.' No. 3 also with orchestra.
1891. Mazurka for piano.
,, 'Scottish March on a Popular Tune (The Earl of Ross's March),' for orchestra.
,, Songs: 'Dans le jardin' (Paul Gravollet), 'Les Angelus' (G. Le Roy); three songs (Verlaine)—'La Mer est plus belle,' 'Le Son du cor s'affige,' 'L'Échelonnement des haies.'
1892. Songs: 'Fêtes galantes' (Verlaine)—'En sourdine,' 'Fantoches,' 'Clair de lune.'
1893. Quartet for strings.

[1] Such as, for example, the use of the English language (not always perfectly expressed, *e.g.* 'Serenade *for* the doll') merely as something *chic*; or the childish nationalism plus 18th-century typography of the title-pages of the late sonatas.
[2] *E.g.* 'General Lavine—eccentric.'
[3] Written 'vers 1880' (G. Jean-Aubry, *La Musique et les nations*, p. 50).
[4] Published on Feb. 12, 1889: the date of 1904 given by Jean-Aubry is presumably a misprint.

1892–94. Eclogue for orchestra: 'Prélude à l'Après-midi d'un faune' (after Mallarmé).
1894–95. Songs: 'Proses lyriques' (Claude Debussy) — 'De rêve,' 'De grève,' 'De fleurs,' 'De soir.' Nos. 2 and 4 also with orchestra.
1898. Songs: 'Chansons de Bilitis' (Pierre Louys)—'La Flûte de Pan,' 'La Chevelure,' 'Le Tombeau des Naïades.'
1897–99. Incidental music to 'Roi Lear.'
,, Three 'Nocturnes' for orchestra: 'Nuages,' 'Fêtes,' 'Sirènes.'
1901. 'Pour le piano' ('Prélude,' 'Sarabande,' 'Toccata').
1892–1902. Lyrical drama, 'Pelléas et Mélisande' (Maeterlinck).
1888–1903. Six songs (Verlaine): Nos. 1-3, 'Ariettes oubliées'—'C'est l'extase,' 'Il pleure dans mon cœur,' 'L'Ombre des arbres dans la rivière' [No. 3 dates from 1880: see above]; No. 4, 'Paysages belges—Chevaux de bois'; Nos. 5-6, 'Aquarelles'—'Green,' 'Spleen.' [Published under the general title of 'Ariettes oubliées.']
1903. For piano: three 'Estampes'—'Pagodes,' 'La Soirée dans Grenade,' 'Jardins sous la pluie'; 'D'un cahier d'esquisses.'
1904. Songs: 'Fêtes galantes' (Verlaine), second series—'Les Ingénus,' 'Le Faune,' 'Colloque sentimental'; three 'Chansons de France'—Rondel, 'Le temps a laissié son manteau' (Charles duc d'Orléans), 'La Grotte' (Tristan Lhermitte), Rondel, 'Pour ce que Plaisance est morte' (Charles duc d'Orléans).
,, 'Danses' ('danse sacrée,' 'danse profane') for chromatic harp and string orchestra.
,, For piano: 'Masques'; 'L'isle joyeuse.'
1903–05. 'La Mer,' three symphonic sketches for orchestra: 'De l'aube à midi sur la mer,' 'Jeux de vague,' 'Dialogue du vent et de la mer.'
1905. Three 'Images' for piano: 'Reflets dans l'eau,' 'Hommage à Rameau,' 'Mouvement.'
1907. Three 'Images' for piano, second set: 'Cloches à travers les feuilles,' 'Et la lune descend sur le temple qui fut,' 'Poissons d'or.'
1908. 'Children's Corner' suite for piano: 'Doctor Gradus ad Parnassum,' 'Jimbo's lullaby,'[1] 'Serenade for the Doll,' 'The snow is dancing,' 'The little shepherd,' 'Golliwogg's cake-walk.'
,, Three songs for chorus of mixed voices, unaccompanied (Charles duc d'Orléans): 'Dieu! qu'il la fait bon regarder,' 'Quand j'ay ouy le tabourin,' 'Yver, vous n'estes qu'un villain' [No. 2 is for contralto solo with choral accompaniment].
1909. Three 'Images' (third set), for orchestra: 'Gigues,' 'Iberia,' 'Rondes de printemps.'
,, 'Hommage à Haydn,' for piano.
1910. Rhapsody for clarinet and orchestra; 'Petite pièce' in B flat for clarinet and piano.
,, Three Ballades (François Villon) for voice and piano, also with orchestra—'Ballade de Villon à s'amye,' 'Ballade que feit Villon à la requeste de sa mère pour prier Nostre-Dame,' 'Ballade des femmes de Paris,' 'Le Promenoir des deux amants'; three songs (Tristan Lhermite)—'Auprès de cette grotte sombre' [identical with 'La grotte' of 1904, see above], 'Crois mon conseil, chère Climène,' 'Je tremble en voyant ton visage.'
,, For piano: 'La plus que lente,' valse; 'La Boîte à joujoux,' ballet for children; twelve 'Préludes' (first set)—'Danseuses de Delphes,' 'Voiles,' 'Le Vent dans la plaine,' 'Les sons et les parfums tournent dans l'air du soir,' 'Les Collines d'Anacapri,' 'Des pas sur la neige,' 'Ce qu'a vu le vent d'Ouest,' 'La Fille aux cheveux de lin,' 'La Sérénade interrompue,' 'La Cathédrale engloutie,' 'La Danse de Puck,' 'Minstrels'; twelve 'Préludes' (second set)—'Brouillards,' 'Feuilles mortes,' 'La puerta del Vino,' 'Les fées sont d'exquises danseuses,' 'Bruyères,' 'General Lavine—eccentric,' 'La Terrasse des audiences du clair de lune,' 'Ondine,' 'Hommage à S. Pickwick, Esq., P.P.M.P.C.,' 'Canope,' 'Les Tierces alternées,' 'Feux d'artifice.'
1911. Incidental music to 'Le Martyre de Saint Sébastien' (Gabriele d'Annunzio).
1912. 'Jeux,' ballet; 'Khamma,' 'légende dansée.'
,, Piece for solo flute, as incidental music to 'Psyche' (Gabriel Mourey).
1913. Three songs (Mallarmé): 'Soupir,' 'Placet futile,' 'Eventail.'
1914. 'Berceuse héroïque' for piano, also for orchestra.
1915. Song: 'Noël des enfants qui n'ont plus de maisons' (Claude Debussy).
,, 'En blanc et noir,' three pieces for two pianos.
,, Six 'Epigraphes antiques' for piano duet: 'Pour invoquer Pan, dieu du vent d'été,' 'Pour un tombeau sans nom,' 'Pour que la nuit soit propice,' 'Pour la danseuse aux crotales,' 'Pour l'Égyptienne,' 'Pour remercier la pluie au matin.'
,, Twelve 'Études' for piano solo, dedicated to the memory of Chopin.
,, Sonata for violoncello and piano.
1916. Sonata for flute, viola and harp.
1916–17.[2] Sonata for violin and piano.

Debussy edited for Messrs. Durand the complete piano works of Chopin and also Bach's sonatas for violin and piano: he transcribed Schumann's 'Am Springbrunnen' for piano solo, Saint-Saëns's 'Caprice sur les airs de ballet de l'*Alceste* de Gluck' for piano duet, Schumann's six 'Studies in canon form, op. 56,' Saint-Saëns's second symphony in A minor, ballet airs from *Étienne Marcel*, and 'Introduction and rondo capriccioso,' and Wagner's overture to 'Der fliegende Holländer' for two pianos, and Nos. 1 and 3 of Satie's 'Gymnopédies' for orchestra.

His literary works consist of contributions (54 in all) to *La Revue blanche* (Apr.-Dec. 1901), *Gil Blas* (Jan.-June 1903), *Musica* (Oct. 1902, May 1903), *Le Mercure de France* (Jan. 1903), *La Revue bleue* (Mar., Apr. 1904, June 1906), *Le Figaro* (May 1908), *Comœdia* (June 1908, Nov. 1909, Jan. 1910), *Le Paris-Journal* (May 1910), *S.I.M.*[3] (Nov. 1912–Mar. 1914); he also wrote a preface to *Pour la musique française* (1917). A considerable number of the articles contributed to *La Revue blanche* and *Gil Blas* were collected with his sanction, and posthumously published under the title of *Monsieur Croche antidilettante* (Dorbon, 1921): 'Monsieur Croche' is an imaginary interlocutor invented for dramatic purposes.

The Debussy literature is as yet small in extent, and most of it is slight in quality. Attention may specially be directed to the elaborate Supplement to *La Revue musicale* (Dec. 1920), containing detailed essays on various aspects of the composer's life and music by Jean-Aubry, Cortot (a very interesting discussion of the piano works), de Falla, Godet, Inghelbrecht, Laloy, Peter, Suarès, etc., and to the essay in Jean-Aubry's *La Musique et les nations* (1922): among English publications mention may be made of Ernest Newman's valuable articles in the *Musical Times* (May and Aug. 1918), and of some pages of luminous criticism in J. D. M. Rorke's *A Musician's Pilgrim's Progress* (1921).

E. W.

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DANIEL CHENNEVIÈRE: *Claude Debussy et son œuvre.* Paris, 1913.
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DECANI, see CANTORIS.

DECLAMATION, DECLAMATORY. Both these words imply a condition of things in which the words are of primary, the music of secondary, importance. They are used in several special senses.

(1) 'Declamatory' music, whether in opera or not, is always more or less dramatic; in moments of excitement, of anger, or even of rapture it is the custom to allow the voice to approach near the confines of speech as distinguished from song, and to abandon the pure vocalisation which is generally associated with lyrical utterance. Thus the 'declamatory' and 'lyrical' styles are often opposed to each other in ordinary parlance. The contralto part

[1] Harold Bauer told the writer that Debussy, though assured (before publication) of his error, insisted that Jimbo, not Jumbo, was the famous elephant's real name.

[2] 'Hiver, 1916 17' is the date inscribed on the music: there is nothing dating from the last twelve months of Debussy's life.

[3] The journal of the Paris section of the International Music Society.

in 'Elijah,' for example, requires both styles, the former for the air 'Woe unto them' and the scene of Jezebel, the latter for 'O rest in the Lord.'

(2) 'Declamation' is often used as the equivalent of the German 'Melodram' (see MELODRAMA).

(3) For 'Declamation' when used to describe the correct adjustment of musical and literary accent, see ACCENTUATION. M.

DECRESCENDO, decreasing—the opposite of crescendo—consists in gradually lessening the tone from loud to soft. It is also expressed by *dec.*, *decresc.*, and by the sign .

DEDEKIND, (1) CONSTANTIN CHRISTIAN (*b.* probably Reinsdorf, Anhalt-Cöthen, Apr. 2, 1628; *d.* Dresden, 1697). His father, Stephan (*d.* 1636), was pastor of Reinsdorf. Constantin was a pupil of Christoph Bernhard (vice-Kapellmeister in Dresden, appointed cantor in Hamburg, 1664).

From 1654 he was a member of the Dresden Hofcapelle; in a 1663 list of the 'Choralisten' his name appears among the basses. From 1666 to about 1676 he was Konzertmeister, which meant at first that he was to direct the 'kleine deutsche Musik' in the Schlosskirche; but later on the capelle was divided, the Italian singers were placed under the Kapellmeister, the German singers, cantor and organist under the Konzertmeister. He was a member of the Elbischen Schwanen-Orden, and took the pseudonym of *Concord*, usually written 'Con Cor D' or 'Con Cor Den,' as in the volume of poems '1681 Jahres ausgegäben von Con Cor Den.' He held the position of Steuer-Einnehmer (collector of taxes) in Meissen and the Erzgebirge. Judged by the number of his works, he was very popular both as poet and composer at the Dresden court. He was said to be particularly successful in arranging the words for sacred musical dramas, such as: *Neue geistliche Schauspiele, bequemt zur Musik* (Dresden, 1670 and 1676, 8vo); *Freuden- und Trauerspiel über die Geburt Jesu* (Dresden, 1670, 8vo); *Heilige Arbeit über Freud und Leid der alten und neuen Zeit*, in *Musik bequemten Schauspielen angewendet* (Dresden, 1676, 8vo); *Altes und neues in geistlichen Singspielen vorgestellt* (Dresden, 1681, 8vo). The letters K. g. P. and K. S. C. after his name mean 'Kurfürstlicher gekrönter Poet' and 'Kurf. Sächsischer Concertmeister'; they occur in the title-page:

Des Durchleuchtig Hochgebohrnen Fürsten, Herrn Friedrich Wilhelms, des jungern Herzogs zu Sachsen eilften Gebuhrts-Tag, 1667, mit einem Singe-Spiele . . . von C. C. Dedekinden, K. g. P. und K. S. C. Dresden, 4to.

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1. J. Katzens Aeltern-Spiegel aus desselben Holländischem gehoochdeutschet durch C. C. D., 1654. Dresden, 8vo.—'Zusingen nach ihrer eigenen Zustimmunge,' with the music. In one volume with 'J. Katzens Masanissa u. Sofonisba' and 'Holländischer Ehe-Betrug' gehoochdeutschet durch C. C. D. Later editions in 1658 and 1665.

2. C. C. D. Churf. Sächs. Hofmusici Aelbianische Musen-Lust in 160 unterschiedlicher berühmter Poeten auserlesener, mit anmuthigen Melodien beseelten Lust- Ehren- Zucht- und Tugend-Liedern bestehend. Dresden, Wolfgang Seyferten, 1657, obl. 4to. Four parts in one volume, the melodies by C. C. D. At the beginning a letter was printed from Heinrich Schütz (Kurfürstl. Kapellmeister in Weissenfels), to C. C. D. 'gekrönter Poet,' stating that he considered both poetry and music well worthy of publication; dated Sept. 2, 1657. Another edition: 'Darinnen 175 der besten Dicht-Meistern anmuthige Zucht- und Tugend-Lieder unter anständige Arien gelegt.' Leipzig, Georg Hein. Froman, 1665.

3. Geistliche Erstlinge in einstimmigen Concerten gesetzt. Dresden, Seyfert, 1662.

4. Die doppelte Sangzälle worinnen XXIV. Davidische Psalmsprüche in einstimmiger Partitur nach allen Sachtmannischen und heutiger Capell-Manier enthalten. Leipzig, Christian Kirchner, 1663, fol.

5. Davidische geheime Musik-Kammer, darinnen XXX. Psalmsprüche enthalten. Dresden, Seyfert, 1663, fol. Another edition. Frankfort, Caspar Wächter, 1665, fol.

6. Süsser Mandel-Kärnen erstes und zweites Pfund von ausgekärneten Salomonischen Liebes-Worten in XV. Gesängen mit Vohr-Zwischen- und Nach-Spielen auf Violinen zubereitet. Dresden, Seyfert, 1664, fol., 2 vols. Another edition: Erstes und anderes Pfund süsser von Jesus Liebe, wie auch erstes und anderes Pfund bittere von Jesus Leiden handelnder Mandel-Kärnen, diese mit 3 Violen, jene mit 2 Violinen und einem Fagotto, zu den auserlesensten poetischen Liedern vierstimmig gesetzt, mit vor- zwischen- und nach-Spielen. Frankfort, Caspar Wächter, 1665, fol. and 4to. (Göhler.)

7. Aelbanians wertester Hirtenknabe Filareto. Dresden, 1665, fol.

8. Davidisches Harfen-Spiel d. i. der ganze Psalter, in neue Lieder, nach denen evangelischen Kirchenmelodien abgefasst, und mit eigenen wohlklingenden Gesangweisen versehen. Frankfort, Caspar Wächter, 1665.

9. Belebte oder ruchbare Myrrhen-Blätter das sind zweistimmig beseelte heilige Leidens-Lieder. Dresden, Seyfert, 1666, fol., pp. 52. C. C. D. described these duets as 'nicht so gahr gemeine, sondern mit Kunst-ahrtigen, und Wort-mässigen Melodien versehene Lieder' ('not ordinary songs, but provided with artistic melodies suitable to the words').

10. Davidischer Harfenschall mit schönen Melodeien gezieret. Frankfort, B. C. Wust, 1670, 12mo.

11. C. C. D.'s Kuhrfürstl. Sächs. bestallten deutschen Concert-Meisters sonderbahrer Seelen-Freude, oder kleinerer geistlichen Concerten, Erster Theil. Dresden, Seyfert, 1672 4to, 6 partbooks. Published in two parts.

12. C. C. D.'s Musikalischer Jahrgang und Vesper-Gesang von dreien Theilen darinnen CXX., auf Sonn- Fest- und Apostel-Taage, geschiklich auserlesene, zur Sänger-Übung, nach rechter Capell-Manier gesetzte Deutsche Concerten durchgehends mit zweien Discanten befindlich. Dresden, Paul August Hamann, 1673, 4to. 3 partbooks. These Concerten are so arranged that 'ein Componist . . . solche mit ein paar Violinen zur mehreren Annuth, auch mit einem singenden Basso ausschmukken kann' ('a composer can give them much charm by the addition of some violins or a singing Basso'). Later editions 'in zwei Singstimmen und der Orgel' in 1676 and 1694.

13. Königs Davids Göldnes Kleinod, oder hundert und neunzehender Psalm, nach eigener Abteilung, in zwei und zwanzig Stukken, mit dreien Concertirenden Singe- dreien Instrumental- und vier ausvöllenden Capell-Stimmen, componiret von C. C. D. der Zeit Kurf. Sächs. bestelltem deutschen Concertmeister. Dresden, Hamann, 1674–75, 4to, 11 partbooks.

14. C. C. D.'s Singende Sonn- und Fest-Tags Abndachten. Dresden, Michael Günther, 1683, 4to.

15. J. Frentzel, A. et O Jesus! Zehen andächtige Buss-Gesänge . . . nicht nur wie zuvor mit bekannten sondern auch mit Herrn Const. Christ. Dedekindens . . . neu beigefügten Melodeyen herfür gegeben. Leipzig, 1655, 8vo.

16. Geschwinder und seliger Abschied, der . . . Frauen Annen Margareth . . Metzner am 8 Wintermonats, 1670 . . . am 15 beerdigt. Dresden, Seyfert. 'Herr Jesu wer dir lebt,' 8 Strophes in 4 parts with Basso Continuo, fol.

17. Gottes stäte Liebe . . . wegen der . . . Fru Annen Sibyllen . . des Herrn Paul Hofmanns . . Ehe-Liebsten . . . 1664. Dresden, Seyfert, fol. 'Was ihr jetzt vertraut der Erden,' 8 Strophes in 4 parts, with Basso Continuo.

In the dedication to a book of poems 'wegen allgemeiner Pest-Noht-gepflogen und entworfne Buss- und Dank- Bäht- und Lob-Ahndachten ausgegäben' (Dresden, Christoph Baumann, 1681, 12mo), addressed to Johann Georg III. of Saxony, C. C. Dedekind says 'sie werden nicht verschmähen das graue Alter des Unverdrossensten welcher die hohe Kuhr-Fürstl. Gnade nun 35 Jahre genossen' (dated Sept. 7, 1681).

(2) HEINRICH (EURICUS) (*b.* Neustadt, Bavaria, 1585; *d.* 1619), a brother of Henning Dedekind, was a scholar in Lüneburg, and later cantor of the Johanniskirche there (*c.* 1585–92).

LIST OF WORKS

1. Newe Teutsche Liedlein, aus den zwölff ersten Psalmen Davidis und andern Sprüchender Schrift genomen, und mit dreyen Stimmen gemacht durch Euricium Dedekindum Cantorem zu Lüneburg zu S. Joh. *Discantus.* Gedruckt zu Ulssen bey Michel Kröner. 1585, obl. 4to (B.M.).

2. Antidota, adversus vitae hominum Passiones, 4 v. Ulyssae. Michel Kröner, 1589. (*Eitner.*)

3. Evangeliorum, quae diebus Dominicis et Festis praecipuis in Eccl. Dei quotannis usitate proponi solent, periochae breves ab

Adventu Dom. usque ad Festum Paschatis 4 et 5 vocibus compositae ab Euricio Dedekind Neostadino. Scholae Lüneburg ad D. Joannem Cantore. Ulyssae, 1592, 8vo. (Göhler.) An 'Altera pars Evangeliorum' appeared without date.

(3) HENNING (*b.* probably Neustadt, 1583; *d. circa* 1630), a son of Friedrich Dedekind (author of *Grobianus*; pastor of St. Michael's, Lüneburg), was cantor at the School in Langensalza, Thuringia, in 1588; Prediger there in 1614; and Pfarrer at Gebsee, Thuringia, in 1622.

LIST OF WORKS

1. ΔΩΔΕΚΑΤΟΝΟΝ Musicum Triciniorum novis iisdemque lepedissimis exemplis illustratum. Neue auserlesene Tricinia, auf treflich lustige Texte gesetzet, aus etlichen guten, doch bisher nicht publicirten Autoribus zusammen gelesen und jetzt erstmals den Liebhabern der Music zu gefallen in den Druck verfertiget, von Henningo Dedekindo, Musicae Studioso. Erfurt, Georg Baumann, 1588, obl. 4to. In the dedication to Ernst and August, Fürsten of Braunschweig and Lüneburg, Henning Dedekind expresses gratitude both for the favour shown to him, and for that shown by their father Wilhelm to his father 'Friderico Dedekindo, deren ich auch, als ein Erbe, nicht wenig genossen haben . . . datum in der Churf. Sächs. Stadt Langensalz am Sontag Palmarum . . . anno 1588. Henningus Dedekindus, Cantor daselbe.' Three partbooks, in the Berlin Königl. Bibl.

2. Eine Kinder-Musik, für die jetzt allererst anfangenden Knaben in richtige Fragen und grundliche Antworten gebracht. Erfurt, Georg Baumann, 1589, 8vo.

3. Praecursor metricus musicae artis . . . non tam in usum discipulorum quam in gratiam praeceptorum, conscriptus . . . ad nundinas Lipsicas vernas anni hujus 1590. Erfurt, Georg Baumann, 1590, 8vo.

4. Studentenleben, darinn allerlei akademische Studenten-Händel mit deutsch poetischen Farben entworfen, in fünf Stimmen gesetzt von Musophilus Dedekind. Erfurt, Joh. Birckner (1627).

5. Jägerleben, darinn die Jägergesellschaft beneben allerlei in Wald und Feld gewöhnlichen Wildjagden mit deutsch poetischen Farben entworfen und repräsentirt; mit fünf Stimmen auf allerlei Instrumente zu gebrauchen, componirt von Musophilus Dedekind. Erfurt, Fried. Melchior Dedekind (1628).

6. ΔΩΔΕΚΑΕ musicarum deliciarum Soldaten-Leben darinnen allerlei martialische Kriegshändel und der ganze Soldatenstand auch was in Feldlagern und Kriegszügen vorleufft, mit deutsch poetischen Farben eigentlich abgerissen und mit fünf Stimmen zum Gebrauch für allerlei Instrumente vorgesetzt von Musophilus Dedekind. Erfurt, bei Fried. Melchior Dedekinden, 1628, 4to.

Zahn gives a melody by Musophilus Dedekind, 'Gott Vater aller Gütigkeit,' from the 'Gothaer Cantional' II., 1648, p. 324; he suggests that Musophilus may be Henning Dedekind. The MS. of a Kyrie and Gloria from a 6-part Mass, 'In excelso throno,' by Henning Dedekind, is in the Breslau Stadtbibl. (MS. 100. Six folio partbooks). The title-page of a non-musical work by Henning Dedekind is of interest as it includes the names of father and son:

Metamorphosis truculenta et subita, quae accidit anno 1585, irbente Apolline descripta und publicata per Henningum Dedekindum, neostadianum Saxonem, accesserunt epigrammata tria M. Friderici Dedekindi senioris, Pastoris ad D. Michaelum, Lüneberg.

C. S.

DEERING, see DERING.

DEFAUW, DÉSIRÉ (*b.* Ghent, Sept. 5, 1885), violinist, pupil of Johan Smit. After numerous tours on the Continent he gave his first concerts in London in 1910 with the New Symphony Orchestra. During the war (1914–18) he formed the 'Allied Quartet' with Lionel Tertis, Charles Woodhouse and Emile Doehard, and was heard in many concert rooms, excelling in refinement of tone and style. He subsequently became professor at the Royal Conservatoire at Antwerp and director of the concerts given at the Théâtre des Marais, Brussels, classed among the best given in that city. W. W. C.

DEFESCH, WILLIAM (*d. circa* 1758), a Fleming by birth, was organist of the church of Notre-Dame at Antwerp, and in 1725 succeeded Alfonso D'Eve as maître de chapelle there, but was in 1731 dismissed on account of his ill-treatment of some of the choir-boys under his charge. He then came to England, and established himself in London, where, in 1733, he produced an oratorio entitled 'Judith,' which enjoyed some degree of popularity, and in 1745 another called 'Joseph.' He was an able violinist and led the band in the first performance of Handel's 'Occasional Oratorio,' Feb. 12, 1746. Whilst at Antwerp he composed a Mass for voices and orchestra. His published works comprise several sets of sonatas and concertos for stringed and other instruments, some solos for the violoncello, a collection of canzonets and airs, and some single songs. (See list in *Q.-L.*) An engraved portrait of him was published in London in 1757. W. H. H.

DEGREE. The word 'degree' is used to express the intervals of notes from one another on the stave. When they are on the same line or space they are in the same degree. The interval of a second is one degree, the interval of a third two degrees, and so on, irrespective of the steps being tones or semitones, so long as they represent a further line or space in the stave. Hence also notes are in the same degree when they are natural, flat or sharp of the same note, as C and C♯, E and E♭; and they are in different degrees when, though the same note on an instrument of fixed intonation, they are called by different names, as F♯ and G♭, C and D𝄫. C. H. H. P.

DEGREES IN MUSIC. The ordinary degrees in music in Great Britain and Ireland are those of Bachelor (B.Mus. or Mus.B.) and Doctor (D.Mus. or Mus.D.); but the University of Cambridge, under its 1893 regulations, and also the University of Wales, grant three degrees—Bachelor, Master and Doctor—the 'Mastership in Music' having, it would seem, been unknown since the 13th century, when some Spanish universities granted that degree. The University of Birmingham grants the degrees of Bachelor and Master, but not that of Doctor. The degree of D.Mus. *honoris causa* has been occasionally given to distinguished musicians, both British and foreign, by various universities, the custom dating from 1871 at Cambridge, and from 1878 at Oxford (there were, however, earlier instances at Dublin and Durham). It has also been given, by special Decree of Convocation at Oxford, and by special Grace of the Senate at Cambridge, to distinguished musicians already connected with those universities. Honorary Masterships and Baccalaureates have also been occasionally conferred.

In their ordinary forms, musical degrees are unknown beyond Great Britain and Ireland, certain British colonies, and the United States of America; but there have been a few examples of foreign honorary doctorates in music, Spontini and Franz having re-

ceived that distinction from the University of Halle, and Andreas Romberg from the University of Kiel—one or two other cases are also known. Generally, however, foreign universities, when honouring musicians, have conferred honorary doctorates in Philosophy, as on Mendelssohn, Schumann, Brahms and others; as in this country the honorary D.C.L. and LL.D. are given to persons entirely unconnected with law, among whom have been several musicians, who have thus sometimes received two honorary degrees from the same university, and frequently the same honorary degree from several—a custom apparently unusual abroad, at any rate with respect to musicians.

University of Oxford.—The history of musical degrees at both the old English universities is consistently anomalous and obscure. Their holders never seem to have been recognised as on the same level as the ordinary graduates; they were never required to reside, and the 'disputation' necessary in early times for all other degrees was never, it would appear, exacted from them. Until past the middle of the 19th century no formal examinations were instituted, and very little regularity of procedure existed, though the Laudian statutes of 1636 made certain provisions which are still in force at Oxford. Sometimes the degrees, especially the Doctorate, seem to have been of a vaguely honorary character, as in the cases of Haydn's D.Mus. and the degree declined by Handel; though they never, except perhaps in the earliest times, were honorary in the strict modern sense, Haydn, for example, having, though the degree was offered, to submit some kind of an exercise. And in the more ordinary cases where the candidate had to support his application by some evidence of work, it took the form of a composition or exercise of no very fixed character, which seems not infrequently to have been considered a more or less formal matter, though we hear of some applicants being rejected, and in the absence of much really definite record it is very difficult to dogmatise. The first Oxford B.Mus. of whom we have knowledge was Robert Wydow (? 1499), the first Oxford D.Mus. Robert Fayrfax (1511); but there is little doubt that the degrees were of considerably older standing. It seems on the whole probable that they originated in the custom of giving degrees in the single arts of the Trivium and Quadrivium, and that they were in some respects similar to the long extinct degrees in grammar, though probably of greater dignity, grammar ranking as one of the arts of the Trivium, and music as one of the higher Quadrivium. The B.Mus. degree conferred at Oxford the right of reading and lecturing on the books of Boethius; the holders of the D.Mus. degree do not seem to have been in any way expected, even formally, to be teachers. As far as can be gathered, the 'exercise' seems, at first at any rate, to have been regarded not so much as a test of the candidates' qualifications as an element in the music that formed part of the ceremonies at the University 'Act,' and on other public occasions. The 'Music Act,' however, existed to some extent independently of degree exercises; the most important one on record took place in 1733, when Handel was specially invited to conduct several of his oratorios, including 'Athalia,' which was written for the occasion. When the 'Acts' fell into disuse, the performances of candidates' exercises continued as a mere matter of form, independently of public ceremonies, till their abolition in recent years. The 'Music Lecture' or 'Speech' was a survival of the mediæval custom which required all newly appointed Masters of Arts to lecture on each portion of the Quadrivium, and had no original connection with the musical degrees. It seems in very early times to have been unsatisfactory, and was very often excused; later on it came to be given once a year, at the time of the Music Act, the lecturer being, as before, a freshly created M.A. The first regular Lectureship in Music was founded in 1626 by William Heyther; but after the tenure of John Allibond, a Master of Arts of Magdalen, no one could be found to take it, and the stipend was given to the deliverer of the music speech at the Act. Heyther, however, also founded weekly practices of music under a Choragus; the practices were soon dropped, and the Choragus (afterwards, it is uncertain when, called Professor) seems, apart perhaps from examining the candidates' exercises, to have had no particular duties to perform till 1856, when lectures were required from him (Crotch had, however, previously given some of his own accord). In 1848 the offices of Professor and Choragus were divided (the latter being practically nominal, and still remaining so); and in 1856 a further office of Coryphaeus or Precentor was instituted, but has since been abolished.

In 1862 the faculty was entirely reformed by Ouseley, who instituted formal examinations for both degrees, and regularised the hitherto very vague 'exercise.' In 1870 candidates were required to matriculate, and in 1877 were further required to pass Responsions or a recognised equivalent: in 1890, however, the University took a regrettably backward step in instituting a special 'Preliminary Examination for Students in Music' as a 'soft option' to Responsions. In 1890 the public performance of the Doctorate exercise was abolished (that of the exercise for the lower degree having been long since excused); and at the same time Stainer instituted various lectures and courses of instruction, given by resident graduates as deputies of the professor—a custom continued by subsequent professors. In recent years the

examinations have, by gradual steps, been considerably modified. Musical graduates still, however, remain members of the University only in a limited sense, the degrees being altogether anomalous among Oxford degrees in waiving the requirement of residence : but the percentages of resident candidates, and also of graduates holding an additional arts degree, have greatly increased of late. The present regulations (1926) are as follows : *For the B.Mus. degree.*—Candidates (who must be matriculated members of a college or of the Non-Collegiate Students) must have passed Responsions or the Preliminary Examination for Students in Music or some equivalent : they must also, in order to qualify for the degree, have either (*a*) taken a B.A. degree, or (*b*) passed a 'Final Group' examination in Classics, French, German or English Literature, and also pursued a two years' course of musical study at Oxford or elsewhere, as approved for the purpose by the Board of Studies. (1) First examination, including four-part harmony, four-part modern counterpoint and a *viva voce* examination in general elementary musical knowledge. (2) Second examination, including five-part harmony, five-part modal and modern counterpoint, four-part fugue, original composition, instrumentation, musical history, critical knowledge of two specified works and playing at sight from full score. (3) A musical exercise, which shall be a work for chorus and orchestra, small or large, with or without solo voices, containing a substantial proportion of choral writing. *For the D.Mus. degree.*—Apart from one or two qualifications to meet very exceptional cases, candidates must be either Bachelors of Music, or Masters of Arts of thirty terms' standing since matriculation. (1) Musical compositions, viz. (*a*) extended work for voices and full orchestra ; (*b*) symphony for full orchestra ; (*c*) symphonic poem, concerto, variations or suite, for full orchestra ; (*d*) overture or fantasia for full orchestra ; (*e*) extended chamber-work for not less than three instruments ; (*f*) sonata for not less than two instruments, or song cycle ; (*g*) extended work for unaccompanied voices in not less than five parts. Candidates must submit *either* one composition from categories (*a*), (*b*) or (*c*) ; *or* one composition from categories (*e*), (*f*) or (*g*), together with one from (*d*). They may also submit more, up to three in all. (2) An examination, including composition, orchestration and allied subjects, General musical history and the detailed analysis of ten compositions selected from prescribed lists. Fees (excluding college fees) : for the Preliminary Examination, £1 : 10s. ; for the B.Mus. examinations and degree, £19 ; for the D.Mus. examinations and degree, £40.

University of Cambridge.—In all essential respects the early history of musical degrees at Cambridge is similar to that at Oxford, and requires no separate notice : the Music Lecture and Music Act were customs at both universities, and the status of the degrees and the general qualifications for them were the same, though the Bachelors were admitted to lecture on 'scientia musicalis' in general, not specifically on Boethius as at Oxford. The first Cambridge Bachelor of Music of whom we have record was Henry Habyngton (1463), the first Doctor, Thomas Saintwix (1463 or earlier). The professorship dates from 1684, when one Nicholas Staggins, master of the King's band, was appointed, apparently merely by court influence : no salary was, however, attached to the office till 1868. In 1857 Sterndale Bennett instituted formal examinations ; and in 1875 the professor was required to lecture, a regulation subsequently expanded by the institution of a university lecturer in harmony and counterpoint, and the formation of a regular board of musical studies. The public performance of the B.Mus. exercise was abolished in 1868, that of the D.Mus. exercise in 1878. In 1878 candidates were requested to pass the University 'Previous Examination,' and in 1881 matriculation was made compulsory—these steps being taken some years later than at Oxford, and in a different order. In 1893 the University adopted the report of a Special Board of Music. The Board's report stated that

> 'They have had under careful consideration the exceptional position of the B.Mus. degree, involved in the fact that it is conferred upon persons who are not required to reside in the University. The various changes with regard to musical degrees which the Senate has sanctioned during the last fifteen years seem all to have tended in the direction of assimilating the procedure to that which obtains in other faculties. . . . It seems advisable that candidates of degrees in Music should have enjoyed no less advantages of general education than those who graduate in other faculties. The Board are of opinion that the time has now arrived when the degree of B.Mus. should be brought completely into line with the other degrees of the University, and conferred only after residence. . . . As it is important that Bachelors of Music should have a degree to look forward to which should enable them to obtain the membership of the Senate, for which their residence and examinations shall have qualified them, the Board suggest the creation of the degree of Master of Music. . . . The Board are of opinion that the present system of conferring the Doctorate in Music is unsatisfactory, as presenting a test which goes unnecessarily far in the technical direction, and gives insufficient encouragement to originality. They purpose, therefore, to assimilate the procedure of the degree of D.Mus. to that for the degrees of D.Sc. and D.Litt.'

The present regulations are as follows : *For the B.Mus. degree.*—Candidates for the first examinations must be undergraduates in at least the second term of residence, who have passed the University 'Previous Examination,' or a recognised equivalent ; nine terms of residence are necessary for the degree itself. The first examination includes : (*a*) acoustics ; (*b*) three-part counterpoint and double counterpoint in the octave ; (*c*) four-part harmony ; (*d*) subjects for an English essay ; (*e*) A *viva voce* examina-

tion in elementary general knowledge of musical works and their composers. The second examination includes: (*a*) composition, instrumental and vocal—a substitute for the old 'exercise'; (*b*) five-part counterpoint and double counterpoint; (*c*) harmony; (*d*) two-part canon; (*e*) two-part fugue; (*f*) sonata-form; (*g*) the pitch and quality of the stops of the organ; (*h*) such knowledge of orchestral instruments as is necessary for reading from score; (*i*) the analysis of some classical composition announced six weeks before the examination; (*j*) playing at sight from figured bass and from vocal and orchestral score; (*k*) general musical history; (*l*) a general knowledge of the standard classical compositions. *Regulations for the M.Mus. degree.*—(1) An examination including (*a*) eight-part counterpoint; (*b*) the highest branches of harmony; (*c*) four-part canon; (*d*) four-part fugue and double fugue; (*e*) form in practical composition; (*f*) instrumentation and scoring of chamber and orchestral music; (*g*) the analysis of some classical composition announced six weeks before the examination; (*h*) the art of music historically and critically considered. (2) An exercise, with full orchestral accompaniment, containing portions for solo voices and for five-part chorus, and specimens of canon and fugue: there is also an oral examination for those whose exercises have been provisionally approved. *Regulations for the D.Mus. degree.*—A candidate must be a graduate in some faculty of the University (not necessarily in music), and must be not less than thirty years of age; he must send in not more than three (printed or manuscript) works, upon which his claim to a degree is based, such works to include either an oratorio, an opera, a cantata, an orchestral symphony, a concerto, or an extended piece of chamber music. Fees: for the B.Mus. examinations and degree, £14 : 3s. (if a B.A. £10 : 3s.); for the M.Mus. examinations and degree, £18 : 6s.; for the D.Mus. examinations and degree, £30 : 5s.

University of Dublin.—Founded in 1591, but very few degrees in Music (the first of which was granted in 1615 to Thomas Bateson, the madrigal composer) were conferred till recent times. No Professorship in Music existed till 1847, except from 1764–74, when Lord Mornington, father of the Duke of Wellington, held the position. In 1861 Sir R. P Stewart was elected, and established a preliminary literary qualification for musical candidates, a principle peculiar to Dublin for sixteen years subsequently, but since accepted in one form or another by all British Universities. Candidates for degrees in music must matriculate in Arts. *Regulations for the B.Mus. degree.*—(1) Preliminary examination: (*a*) harmony in four parts; (*b*) counterpoint in four parts, strict and free; (*c*) a critical knowledge of specified works; (*d*) musical history up to Bach and Handel, inclusive; (*e*) *viva voce* examination on general knowledge of music. (2) An exercise that shall be either a vocal cantata, on specified lines, or a string quartet. A practical test at pianoforte or organ may be offered in lieu of the exercise. (3) Final examination: (*a*) harmony in five parts; (*b*) counterpoint in five parts; (*c*) double counterpoint and canon in two parts; (*d*) fugue in four parts; (*e*) a critical knowledge of specified works; (*f*) musical history from C. P. E. Bach to the present time; (*g*) *viva voce*, principally on admitted masterpieces. *Regulations for the D.Mus. degree.*—(1) An exercise that shall be either a work for voices and orchestra comprising an overture, at least one eight-part chorus, at least one solo with orchestra, and specimens of contrapuntal writing; or a symphony for full orchestra. (2) An examination including (*a*) eight-part harmony and counterpoint; (*b*) double and triple counterpoint; (*c*) canon in four parts; (*d*) composition; (*e*) orchestration; (*f*) critical and historical questions; (*g*) *viva voce*, principally on the works of the great masters. Fees: for Matriculation, £15; for the B.Mus. examinations and degree, £12 (£5 to a B.A.); for the D.Mus. examinations and degree, £23.

University of London.—The first degree in music was granted in 1879; the Professorship dates from 1902. Candidates for degrees in music must, unless specially exempted, pass the Matriculation examination. *Regulations for the B.Mus. degree.*—(1) Intermediate examination in four-part harmony, four-part counterpoint, form and analysis and history of music: questions on acoustics may also be included. (2) B.Mus. examination, consisting of an exercise—a work for chorus and orchestra, small or large, with or without solo voices—and an examination in composition (including five-part harmony and counterpoint, double counterpoint, canon, fugue and instrumentation), general history of music, with detailed criticism of a specified period, and form, with the critical analysis of two specified works: candidates may also offer to be examined in playing at sight from a vocal or instrumental score. *Regulations for the D.Mus. degree.*—(1) An examination in eight-part harmony and counterpoint, five-part fugue and canon, composition and history of music (including a critical knowledge in some detail of the great standard compositions). (2) An exercise—an opera or oratorio or cantata, with full orchestral accompaniment, and including an overture, vocal solos, eight-part polyphony and at least one movement in good fugal style. Candidates may also offer to be examined in playing at sight from a full orchestral score, and in extempore composition in regular form on a given subject. Fees: for the Intermediate and B.Mus. examinations, £12 : 12s.; for the D.Mus.

examination, £21. Degrees are conferred on both internal and external students.

University of Durham.—Founded in 1831; but for a considerable period only honorary musical degrees were given. The Professorship dates from 1897. Candidates must (unless they have already passed an examination recognised as equivalent) pass an Entrance Examination qualifying for admission as a student in music. *Regulations for B.Mus. degree.*—(1) First examination in four-part harmony and counterpoint. (2) *Either* an exercise, which shall be a work in four movements on specified lines ((*a*) five-part chorus, (*b*) song, (*c*) unaccompanied vocal quartet or intermezzo for strings and (*d*) five-part introduction and fugue), with accompaniments for string band only; *or* an exercise consisting only of (*a*) and (*d*) as above, with a practical examination (playing specified pieces, sight-reading and extemporisation) in piano, organ or stringed instrument of the violin family. (3) Final examination in five-part harmony and counterpoint, double counterpoint and four-part fugue and canon, form, history of music and a *viva voce* examination on certain specified works, and on general musical matters. *Regulations for the D.Mus. degree.*—(1) An exercise consisting of a vocal composition, preceded by an instrumental overture, and containing eight-part harmony and good fugal counterpoint, with an accompaniment for full orchestra. (2) An examination in eight-part harmony and counterpoint, imitation, canon and fugue, form, instrumentation, history of music, elementary acoustics and knowledge of the scores of the standard works of the great composers. Fees: for the Entrance examination, £2; for the B.Mus. examinations and degree, £17:10s. or £18:10s.; for the D.Mus. examinations and degree, £24. Residence is not required.

University of Edinburgh.—The Reid Professorship of Music dates from 1839, but owing to various causes no regulations for degrees in music were made before 1893. Matriculation and (unless candidates are otherwise exempted) the passing of a Preliminary examination in Arts or Science are required. *Regulations for the B.Mus. degree.*—Candidates must attend courses of instruction during a whole winter session. (1) The 'First Professional Examination' includes (*a*) ear tests and singing or performing on some instrument; (*b*) reading at sight; (*c*) elements of music; (*d*) four-part harmony; (*e*) elementary counterpoint; (*f*) form; (*g*) outlines of the history of music. (2) The 'Second Professional Examination' includes (*a*) five-part harmony; (*b*) advanced counterpoint; (*c*) two-part canon and four-part imitation and fugue; (*d*) form (more advanced); (*e*) elements of instrumentation; (*f*) critical knowledge of certain prescribed scores; (*g*) playing at sight from easy vocal and instrumental scores and from figured bass; (*h*) history of music; (*i*) acoustics and physiology of the vocal organs. Each candidate will also be required to submit the following exercises: (*a*) a solo song with pianoforte accompaniment; (*b*) a four-part vocal composition; (*c*) an instrumental composition (other than a dance) for pianoforte or organ, or other instrument with accompaniment. *Regulations for the D.Mus. degree.*—The degree is granted in three departments: all candidates must be not less than twenty-five years of age. (1) Candidates as *Composers* must submit a prescribed number of vocal and instrumental compositions in the larger forms, and will be examined in (*a*) advanced counterpoint and fugue; (*b*) instrumentation; (*c*) the works of the great composers from Palestrina onwards. (2) Candidates as *Executants* will be required to perform solo and ensemble works in different styles, selected partly by themselves and partly by the examiners; they will be examined in sight-reading, playing from orchestral score, modulating, the history and literature of their special instrument, and the method of teaching it. (3) Candidates as *Theorists* or *Historians* must submit one or more treatises, the result of research and original thought, and will be examined in both the theory and the history of music, the examination being on a higher standard in the subject which the candidate selects as his specialty. Fees: for the Preliminary Examination, £1:1s.; for the B.Mus. examinations, £15:15s.; for the D.Mus. examination, £15:15s.

University of Birmingham.—Founded in 1899: the Professorship dates from 1905. *Regulations for the B.Mus. degree* (which ranks as an Honours degree).—Candidates must have passed the Matriculation examination or one of the examinations accepted in lieu of it; they must also satisfy the Professor of Music that they have (*a*) a sufficient knowledge of the theory of music, (*b*) an adequate power of performance on some musical instrument. (1) First examination, comprising (*a*) subjects mentioned in the syllabus of the first year's course (the early development of counterpoint and of harmony, the rise of English church music, folk-songs and national songs, chamber music, the early English madrigal, the 'Fitzwilliam Virginal Book,' the development of the art-song, bells, carillons and chimes); (*b*) acoustics; (*c*) four-part harmony and counterpoint; (*d*) another degree course in the Faculty of Arts. (2) Second examination, comprising (*a*) the second year's subjects (the modern development of harmony and counterpoint—lectures and classes—musical forms and the analysis of fugue, orchestration, the pianoforte works of Chopin, the organ works of Bach, the evolution of the orchestra); (*b*), (*c*) two Arts

courses. (3) Third examination, comprising (*a*) the third year's subjects (Bach's Mass in B minor and Wagner's 'Die Meistersinger,' choral music, the opera, the symphony); (*b*) the composition of an unaccompanied choral work, and also of *either* a symphonic work for full orchestra, *or* a vocal work (solos and choruses) with orchestral accompaniment, *or* a piece of chamber-music for at least three instruments: as an alternative to composition, candidates may submit *either* a literary thesis on an important musical work, an historical period of music or the theoretical development of music, *or* research work in transcribing, editing and rendering available for public use important MSS. in an English or foreign library. *Regulations for the M.Mus. degree.*—Candidates are required to carry out a course of study for one year under the Professor's direction and to submit original musical works (composed after taking the B.Mus. degree), and also a dissertation embodying critical or historical research on some musical subject. Fees: for the B.Mus. examinations and degree, £12 : 2s.; for the M.Mus. examination and degree, £8 : 7s.

University of Manchester.—The first musical degrees were conferred in 1894. Candidates must have passed the Matriculation examination; and (unless graduates in another faculty) they must also at some time attend a class in one of the non-musical subjects for the Intermediate B.A. examination. *Regulations for the B.Mus. degree.*—(1) First examination in four-part harmony, history of music, and elementary theory of acoustics. (2) Second examination, including five-part harmony, four-part counterpoint, ancient and modern, a specified period of musical history, musical form, and a practical test (excused to candidates possessing certain qualifications) involving sight-reading and the playing of a previously approved prepared piece. (3) Third examination, including five-part counterpoint and fugue, composition in various forms, orchestration, an oral examination including analysis of selected scores: candidates must also submit *either* a thesis or an important musical work, or a period of musical history, *or* a composition with portions for solo voice and for five-part chorus, with specimens of canon and fugue (but at the same time showing acquaintance with the resources of modern harmony and counterpoint), and with accompaniment for strings, wood-wind and optional organ. *Regulations for the D.Mus. degree.*—(1) *Either* an exercise containing (*a*) the first movement of a symphony for full orchestra, (*b*) an unaccompanied octet, (*c*) a song, (*d*) a recitative, (*e*) an eight-part choral fugue; *or* any one of the following: a symphony, a symphonic poem or suite for orchestra, a concerto for solo instrument and orchestra, a cantata or choral ballad with orchestral accompaniment. (2) An examination in eight-part counterpoint, and in composition for full orchestra, and for various combinations. Fees: for Matriculation, £2; for the B.Mus. examinations and degree, £17 : 17s.; for the D.Mus. examinations and degree, £23 : 2s.

National University of Ireland.—Constituted in 1908 (as successor to the Royal University founded in 1880). There are Professors of Music at two of the constituent colleges (Dublin and Cork) and also, at the former, a 'Dublin Corporation Professor of Irish Music.' All candidates must have passed the Matriculation examination. *Regulations for the B.Mus. degree at University College, Dublin.*—(1) First examination, including elementary acoustics, four-part harmony, three-part strict counterpoint, the elements of musical form, musical history to Bach and Handel inclusive, history and practice of Irish Music, and a practical examination on organ, piano or (together with piano) violin, violoncello or harp, comprising sight-reading and the performance of two works of different types selected by the candidate. (2) Final Examination, including five-part harmony and counterpoint, three-part fugue, canon and double counterpoint, form, musical history from C. P. E. Bach to the present time, critical analysis of selected scores, further history and practice of Irish Music, and *either* more advanced practical tests, or composition, vocal and instrumental. *Regulations for the B.Mus. degree at University College, Cork.*—(1) First examination, including harmony, counterpoint, history of music, ear-training, acoustics, form, physiology of the vocal organs, practical examination in (*a*) pianoforte or organ, and (*b*) singing, violin, viola, violoncello, flute, oboe, clarinet, bassoon or horn. (2) Final examination, including harmony, counterpoint, canon and fugue, history of music, ear-training, form, instrumentation, methods of teaching, critical knowledge of a specified score, and a further practical examination on the same lines. Two Arts examinations in languages are also compulsory. *General Regulations for the D.Mus. degree.*—An original composition and theoretical and practical examinations: details are not given in the syllabus. Fees: for the B.Mus. examinations and degree, £6; for the D.Mus. examinations and degree, £7.

University of Wales.—Constituted in 1894: there are Professors of Music at two of the constituent colleges (Aberystwyth and Cardiff). Candidates must have passed the Matriculation examination or an equivalent. *Regulations for the B.Mus. degree.*—For the pass degree there are College examinations in the history and theory of music and in composition

(together with two scientific or linguistic subjects), and a University examination in theory of music and composition, with the presentation of an exercise for strings or for voices or for both. For the honours degree there is a further University examination in *either* advanced study in harmony, counterpoint, fugue, form and composition, with a critical study of one or more periods or works, *or* an exercise in advanced musical composition, with a dissertation embodying the results of some scheme of musical research. Holders of the B.A. degree who subsequently proceed to the B.Mus. are permitted certain modifications. *Regulations for the M.Mus. degree.*—(1) An exercise for chorus, solo or soli, and full orchestra, including an overture, a chorus in eight-part harmony, and specimens of canon and fugue. (2) An examination in eight-part harmony and counterpoint, double, triple, and quadruple counterpoint, six-part fugue, instrumentation and scoring of chamber and orchestral music, form in composition considered historically, and the general history of music. *Regulations for the D.Mus. degree.*—Original compositions, including specimens of both choral and instrumental writing, one of which must be an oratorio, opera, cantata or symphony. Candidates who fail to reach the required standard may be granted the M.Mus. degree. Fees: for the B.Mus. examinations, £6 : 15s.; for the M.Mus. examinations, £10; for the D.Mus. examination, £20.

General Conditions

All candidates for the doctorate must already hold the B.Mus. degree of the same university, except at the Universities of Oxford, Cambridge, Manchester and Wales, where exemptions of different kinds are granted. *Ad eundem* degrees are, however, occasionally conferred. Some other British universities than those above mentioned have the power to grant musical degrees, but have not yet issued any regulations on the subject; the University of St. Andrews has granted honorary degrees, but no others. The Archbishop of Canterbury possesses, and occasionally exercises, the privilege of creating Doctors of Music (as well as Doctors in other faculties, and, after specified examinations, Masters of Arts). All the doctorates are conferred at the Archbishop's discretion, and no rules are laid down with regard to them; but in all cases the Archbishop takes skilled advice as to the applicant's qualifications. The D.Mus. fees are not mentioned in the regulations, but they have been estimated at £63; and the fees for the M.A. degree, which may be taken as a general guide, 'must not be expected to be less than £55.' This is a vestige of the ancient rights of the occupant of the See as Legate of the Pope—rights which have, however, been, at various times from the 13th century downwards, strongly contested by representatives of the regular universities; it is highly probable that, sooner or later, this relic of antiquity will be quietly allowed to lapse.[1]

The 'Union of Graduates in Music' is a body including most (at present about two-thirds) of the holders, male and female, of the abovementioned degrees, both ordinary and honorary. It was founded in 1893, principally by the efforts of Stainer, 'for the protection of the value and dignity of the Degrees in Music regularly conferred in Great Britain and Ireland'; the immediate cause of its existence being an attempt made by a colonial university to grant degrees *in absentia* through an English agency. It publishes an annual 'Roll and Kalendar' containing particulars of its members' careers and qualifications and other matter of musical interest, and holds an annual general meeting, followed by a dinner: in recent years there have also been summer conferences in different university towns, when papers are read and discussed and special musical performances given. A chief part of its official work hitherto has consisted in the detection and exposure of those who have traded, in ways not altogether irreproachable, on the strange passion for ornamental letters which consumes a large section of the British public; but it has also dealt with other matters, such as the registration of teachers.

Apart from the musical degrees, music is included among the studies for the degree of B.A. in the Universities of Oxford, Cambridge, Durham, Birmingham, Wales and the National University of Ireland; and also in the Universities of Leeds and Belfast. The University of London also confers the degree of Ph.D. in music.

(Principal authorities consulted: Abdy-Williams, *Degrees in Music*; official regulations of the various Universities; the *Roll and Kalendar of the Union of Graduates in Music.*)

E. W.

American Universities

Before a comprehensive or an accurate account of musical degrees in America can be made, some preliminary observations are desirable concerning the several types of musical degrees and the latitude of practice in conferring them. Any degree is the symbol of high attainment in science, art or literature, conferred by some educational institution of authoritative position. The award is made either for the fulfilment of definite requirements or as an official compliment (*honoris causa*), the donor often being as much honoured as the recipient. The specifically musical degrees in America are the Bachelor of Music and the Doctor of Music. The usual collegiate degrees,

[1] Nine 'Lambeth' musical doctorates have been conferred within the last twenty years.

however, of A.B., A.M. or even Ph.D. sometimes imply considerable attainment in music, since the recipient may have won the degree by special emphasis on musical studies. The variety of meaning implied in the above degrees is much increased as soon as music is involved, for the following reasons : (1) Music is such a peculiar subject, and attainment in it depends so largely upon natural aptitude—or, in the case of the highest achievements, upon genius—that it is very difficult to be appraised in accordance with ordinary academic standards. (2) America is a large and young country in which music has been taught in colleges and universities for a comparatively short time ; hence no uniform practice has, as yet, been worked out ; seventy-five years covers the entire time during which music has been taught in institutions of higher learning. Some institutions confer musical degrees for distinct ability on the executive side of the art, that is, for proficiency in playing upon some instrument (pianoforte, organ, violin) or in singing. Other institutions emphasise scholarship (' musicology '), critical ability and so-called research ; while for the highest degrees creative ability is often required. The matter is further complicated by attempts to apply the somewhat arbitrary classification of ' vocational ' and ' cultural ' studies. It is taken for granted that a young student wishing to teach any subject, such as science, languages, history, etc., will be recognised as a master of his subject by the winning of a degree of some kind from an accredited seat of learning. In the above subjects standards are so definite that rational estimates can be made. When a student with musical aptitude attempts to follow along the same line, difficulties arise, because there is as yet no definition as to just what, from the academic point of view, a musician is. The highest type of musician is undoubtedly one who has creative fancy, deep emotions and a technique in expressing what he has to say. To a man of this kind, as in the case of a poet, it is a matter of comparative indifference whether he has a musical degree or not. When we begin to consider less gifted musicians, who, nevertheless, may be able men in scholarship, in pedagogic ability, or as executants, it is evident that careful classification is necessary, and that the requirements for a degree in music be so planned that they show clearly just what kind of attainment the student has reached. Until quite recently in America there has been an erroneous opinion that any one endowed with a love for music, if he studied sufficiently, especially in methods of teaching, became a musician and was able to teach music. As it was necessary in order to secure a good teaching position to have some degree, many colleges and universities have conferred musical degrees on rather elastic terms. The fact is gradually being faced that, to be a really efficient teacher of music, one must be a thorough musician, and, furthermore, that inborn aptitude is by far the most important factor in the whole question. No one not born with a keen and accurate ear, a sensitive feeling for rhythm, and a certain amount of creative and emotional power can ever acquire these qualities merely through courses of study. Recognition, furthermore, is spreading that a student with innate ability in music should, just for this reason, secure a general education if he wishes to become a broadly equipped musician. The better nourished a man's intellect and imagination, the more he will have to express and the more efficient will he be as a teacher of others. The day has gone by when one may be a musician and nothing else. For the dominant note in the music of our time is its close relationship with the other arts and the fact that it touches life on every side. Hence, in American universities a strong tendency is setting in to have musical degrees imply not merely attainment in music itself, but a knowledge as well of modern languages, the fine arts, history and science—everything, in fact, which would comprise the education of a well-rounded man. To show the actual manner in which these principles are applied, a tabulation is made of the requirements in five American institutions where music has been taught for a considerable time : *i.e.* Oberlin College, Northwestern University, the University of Iowa, Yale University and Harvard University.

At Oberlin there is a flourishing Conservatory of Music, that is, a professional school, under the direction of Professor Edward Dickinson, which has affiliations with the college of the same name. The degree of Bachelor of Music is given by the Conservatory to candidates who show a high attainment in a four-year course, the studies of which are entirely of a musical nature, *e.g.* harmony, counterpoint, orchestration, composition and the history of music. The candidates must also show technical ability on some instrument, as the pianoforte, violin, organ, clarinet or even the cornet. The degree of Master of Music is open to students who take advanced work for a year in the above courses. Students wishing a broader education may combine the requirements for either of these Conservatory degrees with courses in the College, such a plan of studying being completed in six years. It should be understood that before entering Oberlin Conservatory or College, every student is required to pass an examination, which comprises such general subjects as English, mathematics, modern languages, history and science.

At North-western University, where music is under the direction of Professor Percy Lutkin, only one degree is offered, that of Bachelor of Music, and the terms of qualifying

for this degree and the courses studied are practically identical with those at Oberlin.

The University of Iowa, where the music is under the direction of Dr. Philip G. Clapp, has been most progressive in working out a definite correlation between the requirements of a general education and specialisation in music, and at this university there are offered the following five degrees, toward the winning of which music may be offered as a principal subject or an elective :

(1) The degree of Bachelor of Arts requires a four-year course, which prescribes study in languages, literature, science and philosophy, together with logical development throughout the course of a principal subject and a due proportion of free electives. This principal subject is to occupy from one-third to one-fourth of the student's time. Music, if a student selects this as his principal subject, would have exactly the same privileges as are connected with any other subject in the University.

(2) The degree of Bachelor of Arts in music. This degree is identical with the above degree, except that the student must devote a full third of his time specifically to music.

(3) The degree of Bachelor of Music requires a four-year course with the same requirements in general studies as the Bachelor of Arts degree, but one-half of the student's time is to be devoted to musical subjects.

(4) The degree of Master of Arts requires two years of advanced study in a principal subject, together with a group of related subjects. Here again the candidate for the degree may elect music as his principal subject, or any other subject in the University.

(5) The degree of Doctor of Philosophy requires two years of study following the Master's degree. If music be chosen for the chief part of the work, the study of the subject must occupy two-thirds of the candidate's time, and in addition a thesis must be presented which embodies some original contribution to knowledge.

At Yale University, where for many years there has been a flourishing School of Music vitally associated with the career of the well-known composer, Horatio Parker, and which is now under the supervision of Professor David S. Smith, also a well-known composer, there has not been until recently a close affiliation between the courses in the University and those in the School of Music, but from now on all students in Yale College may count courses in music toward the regular academic degree of Bachelor of Arts. In addition, the degree of Bachelor of Music is conferred by Yale University, on the recommendation of the School of Music, upon candidates who have completed satisfactorily a five-year course in the theoretical study of music. The candidates for this degree must not only pass prescribed courses but also show a mastery in at least one of the following branches : original composition in one of the larger musical forms, technical efficiency on some instrument or special aptitude for musical criticism and research. A thesis is also required which shows original ability in investigation and musical criticism.

Harvard University may fairly claim to have followed from the outset a consistent course as to the relationship which specific technical training in music should bear to a broad general education. At Harvard no purely musical degrees are offered, but the three customary academic degrees of A.B., A.M. and Ph.D. may be won, and often are, by students who devote a chief part of their time and efforts to courses in the grammar of music, in musical composition, orchestration, history, biography and æsthetics. No credit is given for ability on the executive side of the art, that is, for playing upon an instrument or for singing. The courses in music at Harvard were begun in 1862 under the leadership of Professor John Knowles Paine, one of the earliest American composers to write in the larger forms, such as symphonies, chamber music, oratorios and cantatas. Professor Paine's influence in the development of music in America may be considered comparable with that of the late Sir Hubert Parry in England. Professor Paine believed strongly that a university should not offer degrees which imply merely technical ability in music. The place, in his opinion, for such degrees would be a technical school, that is, a Conservatory of Music, just as a Law School, a Medical School or a Dental School offer degrees in these respective subjects. No matter how thoroughly a student may specialise in music, he must secure a good education in languages, history, literature and science. That this policy has had a distinct influence upon the development of music in America is shown from the fact that a large number of the prominent composers and teachers in the country are graduates of Harvard. It will suffice to name Arthur Foote, George Osgood, Louis A. Coerne, John Alden Carpenter, Frederick S. Converse, Edward B. Hill, Daniel G. Mason, Percy Lee Atherton, William C. Heilman, Edward Ballantine, Archibald J. Davison, Blair Fairchild, Philip G. Clapp and Chalmers Clifton. It may also be noted in passing that many of the leading critics in America, such as Philip Hale, Henry T. Finck, W. J. Henderson and Richard Aldrich are college graduates, who began their musical studies in connexion with the work of an academic career. All these men have laid the foundations of a sound musical training and at the same time have gained one or more of the regular academic

degrees by fulfilling the requirements in general studies. These requirements at Harvard for the three degrees offered are as follows :

A candidate for the A.B. degree, who is to specialise in music, must pass with distinction courses in harmony, counterpoint, fugue, orchestration, history and musical appreciation ; he must also demonstrate ability to read French, Italian and German, must take certain courses in English literature and then may elect his other courses from the fields of history, mathematics or science.

For the A.M. degree a candidate is required to spend from one to two years in residence in the university and must do advanced work in musical theory and in composition. Whatever he may have to say in music, he must show the ability to express grammatically and logically. For candidates lacking in creative power who may have aptitude for criticism or historical investigation, a thesis on some original subject may be substituted.

The degree of Ph.D. is meant to be the highest award for innate musical qualities and thorough scholarship which the University can confer, and that the standard is rigorous is shown from the fact that this degree has been bestowed only three times, although there have been at least a dozen candidates within the last twenty-five years.

The candidate for the degree of Ph.D. in music must do original work in musical æsthetics or history and his thesis must embody some special contribution to the subject. He must present instrumental compositions correct in grammar and in style, or in place of this may substitute one or more orchestral arrangements of short compositions to be selected by the Division of Music. The candidate will be given an oral and a written examination, the former to test his general knowledge and his acquaintance with musical history, æsthetics and allied fields ; the latter to determine his knowledge of harmony and of contrapuntal and fugal writing.

Certain reflections may now be made on the above survey of actual practice concerning degrees in music in American universities. It is evident that music is gaining more definite public recognition as an educational subject of exceeding value, since it correlates the ear, the eye, the intellect, the imagination and the emotions. Just because music in its highest aspect is and always will be such a mysterious subject, evading as it were rigid classification, a real point of progress is obtained when definite courses of study are formulated and when achievement is measured in a manner comparable to that applied in any other field of mental activity. The standards of teaching in America, the broader judgments in musical criticism, the keener imagination of original composers, all bear witness to this improvement in conception as to what musical degrees should really stand for.

Until recently, rather undue emphasis has been laid upon the vocational aspect of degrees in music, that is, such degrees conferred upon students meant that they were able to earn their livelihood by teaching music in some form. In localities where standards were low, they could often do this without being musicians of real attainment. Of late, however, there has been such improvement in standards that commanding positions are secured only by men of genuine ability and of broad education. The demand, in fact, for well-trained musicians is much in advance of the supply. A degree in music in America is now a badge of distinct artistic and educational value. W. R. S.

DEHN, Siegfried Wilhelm (*b.* Altona, Feb. 25, 1799 ; *d.* Berlin, Apr. 12, 1858), musical writer. He made diligent researches on various subjects connected with music both in Germany and Italy, which he utilised in Marx's *Berliner Musikzeitung* and other periodicals. In 1842, on the recommendation of Meyerbeer, he was appointed librarian of the musical portion of the Royal Library at Berlin. He was given the title of Königl. Professor in 1849. He catalogued the entire musical library, and added to it a number of valuable works scattered throughout Prussia, especially Pölchau's collection, containing, besides many interesting theoretical and historical works, an invaluable series of original MSS. of the Bach family. Dehn scored no fewer than 500 motets of Orlando Lasso, and copied for the press an enormous number of works by J. S. Bach. He it was who first published Bach's 6 concertos for various instruments (Peters, 1850) ; the concertos for 1, 2 and 3 claviers ; and the 2 comic cantatas. Dehn also published a collection of vocal compositions in 4, 5, 6, 8 and 10 parts, called 'Sammlung älterer Musik aus dem XVI. und XVII. Jahrh.' He succeeded Gottfried Weber in the editorship of the musical periodical *Caecilia* (1842–48). He had re-edited Marpurg's treatise on Fugue (Leipzig, 1858), had translated Delmotte's work on Orlando Lasso, under the title *Biographische Notiz über Roland de Lattre*, and was preparing a larger work on the same subject, from valuable materials collected with great labour, when he died. Among his many distinguished pupils were Glinka, Kullak, A. Rubinstein and F. Kiel. Among his friends were Kiesewetter and Fétis, for the latter of whom he collected materials equal to two volumes of his *Biographie universelle*. His theoretical works were *Theoretische-praktische Harmonielehre* (Berlin, 1840 ; 2nd edition Leipzig, 1858) ; *Analyse dreier Fugen . . . J. S. Bach's . . . und Bononcini's*, etc. (Leipzig, 1858), and *Lehre vom Kontrapunkt* (Schneider, 1859). The latter, published after his death by his pupil Scholz (2nd edition, 1883) contains examples

and analyses of canon and fugue by Orlando Lasso, Marcello, Palestrina, etc. Dehn was a good practical musician and violoncellist. M. C. C.

DE HOND, see CANIS.

DEISS, MICHAEL, musician to the Emperor Ferdinand I. of Germany, for whose obsequies in 1564 he composed a motet for 4 voices, and 8 other pieces, published by Joannelli in his *Thesaurus musicus*. Other motets of his are contained in Schad's *Promptuarium musicum*. M. C. C.

DEITERS, HERMANN (*b.* Bonn, June 27, 1833; *d.* Coblenz, May 11, 1907), studied at first law and philology, taking the degree of Doctor in both faculties in 1858.

He held various scholastic appointments, successively at Bonn, Düren, Konitz, Posen and Coblenz, and had a place in the Cultusministerium at Berlin. After some early contributions to Bagge's *Deutsche Musikzeitung* and other musical papers, he wrote various important articles in the *A.M.Z.*, such as 'Beethovens dramatische Compositionen,' 'R. Schumann als Schriftsteller,' 'Max Bruchs Odysseus,' etc. He published the first authoritative biography of Brahms in 1880 (English translation by Mrs. Newmarch in 1888), completed after the master's death by a new edition, 1898. Deiters's most important work was the revising and editing of A. W. Thayer's monumental life of Beethoven. The German translation from Thayer's original English (MS.) in the three volumes published during the author's lifetime (in 1866, 1872 and 1879) were his work. After Thayer's death, Dr. Deiters undertook to revise and complete the work; vol. i. of the new edition appeared in 1901, the fourth volume appearing before his death. (See BEETHOVEN, Additional Bibliography; also KREHBIEL.) M.

DELABORDE, ÉLIE MIRIAM (*b.* Paris, Feb. 7, 1839; *d.* there, Dec. 9, 1913), an eminent French pianist and composer, a pupil of Alkan and Moscheles. On completing his studies he made successful tours in England, Germany and Russia. The war of 1870 drove him to London for a time with his 121 parrots and cockatoos. At the Hanover Square Rooms he gave a concert at which he played on a pedalier fitted to his pianoforte. In 1873 he was appointed professor at the Paris Conservatoire, and devoted himself to teaching with the greatest success. He wrote an overture, 'Attila'; an opéra-comique, 'La Reine dort'; 12 preludes, études and fantasias, for piano, a quintet for piano and strings, and songs. G. F.

DE LA FERTE, P., see PAPILLON.

DELARUE, L'ABBÉ GERVAIS (*b.* Caen, June 1751; *d.* there, 1833), fled to England in 1793, returning to France in 1798. He was a member of the London Society of Antiquaries and wrote *Essais historiques sur les bardes, les jongleurs et les trouvères normands et anglo-normands*, 3 vols. E. v. d. S.

DELÂTRE, CLAUDE PETIT JAN, a composer (probably Flemish) of the mid 16th century, who was maître de chapelle at Verdun Cathedral, and later (1555) at Liège. In 1576 he was awarded a silver lyre at the St. Cecilia musical festival held at Evreux in Normandy, for one of his 'chansons' ('Ce riz plus doux'). An account of this, with some information about Delâtre's connexion with it, is given in a 16th-century manuscript which was later edited and published by MM. Bonnin & Chassant, under the title 'Puy de musique, érigé à Évreux, en l'honneur de madame sainte Cécile (Évreux, 1837).' (See *Fétis* and *Q.-L.*, under Latre.) J. MK.

DELDEVEZ, ÉDOUARD MARIE ERNEST (*b.* Paris, May 31, 1817; *d.* there, Nov. 6, 1897), entered the Conservatoire in 1825, where he was pupil of Habeneck, Halévy and Berton.

He obtained the 1st prize in 1833, the 2nd prize for fugue in 1837, and the 2nd Prix de Rome in 1838 for his cantata 'La Vendetta,' which he subsequently revised and printed (op. 16). As violinist, he played in various orchestras at the Théâtre Italien, Opéra and Société des Concerts du Conservatoire. He became 2nd conductor of that society (1860), then 1st conductor there (1872), and at the Opéra (1873) after G. Hainl, leaving it in 1877. He directed the orchestral class at the Conservatoire, 1873–85. The list of his compositions is to be found in *Mes Mémoires* (1890); they consist of chamber music, 3 symphonies, 'ouvertures de concert,' etc.; also dramatic works, ballets performed at the Opéra, 'Lady Henriette,' 'Eucharis,' etc. He was a learned musician and a pedagogue. He published an anthology of violinists (4 vols.) and theoretical works: *Des principes de la formation des intervalles et des accords* (1868); *Curiosités musicales* (1873); *L'Art du chef d'orchestre* (1878), etc.

G. F.; rev. M. L. P.

DELIBES, CLÉMENT PHILIBERT LÉO (*b.* St. Germain du Val, Sarthe, Feb. 21,[1] 1836; *d.* Paris, Jan. 16, 1891), came to Paris in 1848, and was admitted into the solfège class at the Conservatoire; at the same time singing in the choirs of the Madeleine and other churches.

Having obtained a first prize for solfège in 1850, he studied pianoforte, organ, harmony and advanced composition under Le Couppey, Benoist, Bazin and Adolphe Adam. Through the influence of the last-named, he became accompanist at the Théâtre Lyrique in 1853, and also organist in the church of St. Pierre de Chaillot, and elsewhere, before his final appointment at St. Jean St. François, which he held from 1862–71. He devoted himself from an early period to dramatic composition, and after his first essay, 'Deux sous de charbon' (Folies Nouvelles, 1855), wrote several short comic operas for the Théâtre Lyrique—'Maître

[1] Date verified by register of birth.

Griffard' (1857), 'Le Jardinier et son seigneur' (1863); and a number of operettas for the Folies Nouvelles, the Bouffes Parisiens and the Variétés, of which some were very successful—'Deux vieilles gardes' (1856), 'L'Omelette à la Follembûche' (1859), 'Le Serpent à plumes' (1864), 'L'Écossais de Chatou' (1869), etc. He also wrote a number of choruses for male voices, a Mass and some choruses for the school children of St. Denis and Sceaux, where he was inspector. In 1863 Delibes became accompanist at the Opéra, and in 1865 second chorus-master (under Victor Massé): he kept this appointment until 1872, when he gave it up on the occasion of his marriage with the daughter of Mlle. Denain, a former actress at the Comédie-Française. In 1865 a cantata, 'Alger,' was performed. By his appointment at the Opéra a new career was opened out to him. Having been commissioned to compose the ballet of 'La Source' (Nov. 12, 1866) in collaboration with the Polish musician Minkous, he displayed such a wealth of melody as a composer of ballet music, and so completely eclipsed the composer with whom he had as a favour been associated, that he was at once asked to write a *divertissement* called 'Le Pas de fleurs' to be introduced into the ballet of his old master, Adolphe Adam, 'Le Corsaire,' for its revival (Oct. 21, 1867). He was finally entrusted with the setting of an entire ballet, on the pretty comedy 'Coppélia' (May 25, 1870), which is rightly considered his most charming production. In 1872 he published a collection of charming melodies, 'Myrto,' 'Les Filles de Cadiz,' 'Bonjour, Suzon,' etc, and on May 24, 1873, he produced at the Opéra-Comique a work in 3 acts, 'Le Roi l'a dit.' After this Delibes returned to the Opéra, where he produced a grand mythological ballet, 'Sylvia' (June 14, 1876), which confirmed his superiority in dance music. In spite of this fresh success Delibes was still anxious to write a serious vocal work, and produced a grand scena, 'La Mort d'Orphée,' at the Trocadéro Concerts in 1878. He then composed two dramatic works for the Opéra-Comique, 'Jean de Nivelle' (Mar. 8, 1880) and 'Lakmé' (Apr. 14, 1883). A 5-act opera, 'Kassya' (completed by Massenet after the composer's death), was given at the Opéra-Comique, Mar. 21, 1893. Some other dramatic pieces ('Le Don Juan suisse' and 'La Princesse Ravigotte') remain in MS. In addition to the above works he composed incidental music for 'Le Roi s'amuse,' on its revival at the Comédie-Française, Nov. 22, 1882, and published several songs, almost all intended for representations at the last-named theatre. In 1877 Delibes was made Chevalier of the Legion of Honour; in Jan. 1881 he succeeded Reber, who had just died, as professor of advanced composition at the Conservatoire: and in Dec. 1884 he was elected a member of the Institut in the place of Victor Massé.

A. J.

BIBL.—E. GUIRAUD, *Léo Delibes* (Paris, 1892); OCTAVE SÉRÉ, *Musiciens français d'aujourd'hui*; JOSEPH LOISEL, *Lakmé de Leo Delibes: Étude historique et critique. Analyse musicale* (*Collection des chefs-d'œuvre de la musique*, Paris, 1924).

DELIUS, FREDERICK (*b.* Bradford, Jan. 29, 1863), one of the most remarkable composers of his time, came of German parents who had settled in England.

His musical temperament developed early, and as a boy he became tolerably proficient upon the violin; but his parents destined him for a mercantile career, and refused to allow him to devote himself to music. His distaste for a business life, however, was so profound that in his 20th year he left home and established himself as an orange-planter in Florida. In this remote seclusion he devoted his leisure time to the study of music. He had no means of instruction save books on the theory and history of music, and the scores of the great masters. The friendship of an American organist, Thomas F. Ward, helped him considerably in the pursuance of his studies. After a sojourn of several years in Florida he returned to Europe, and entered the Conservatorium at Leipzig, where he studied under Jadassohn and Reinecke, and came under the influence of Grieg, who was at that time residing at Leipzig. From 1890 Delius has lived principally in France, either in Paris or in the country town of Grez-sur-Loing (Seine-et-Loire). Delius's first published work, a 'Légende' for violin solo with orchestral accompaniment, dates from 1892. It was first performed at a concert of Delius's works given in London in 1899. This was followed by a fantasia-overture, 'Over the Hills and Far Away' (1893), first performed under Dr. Haym at Elberfeld in 1897, and a pianoforte concerto in C minor (1897). The latter was first played at Elberfeld in 1904 by Professor Julius Buths, under the conductorship of Haym, and repeated at Düsseldorf. The composer then subjected it to a drastic revision, and in its remodelled form it was played at a Promenade Concert in London in Oct. 1907 by Theodor Szanto. In 1897 Delius was invited by the Norwegian dramatist, Gunnar Heiberg, to write incidental music for his political play, 'Folkeraadet,' which was produced during the same year in Christiania amidst stormy scenes of protest and disapproval. Delius's satirical use of the Norwegian national anthem was ill taken by critics and public alike, and popular feeling was roused to such a point that at one performance a member of the audience actually fired several revolver shots at the composer,[1] who was surveying the house from the proscenium curtain, happily without any result save that of terrifying a portion of the audience into hysterics. An orchestral suite drawn from the 'Folkeraadet' music was performed at

[1] Heseltine says, p. 38, 'One outraged patriot even went so far as to fire off a blank cartridge at the conductor of the orchestra.'

the above-mentioned London concert in 1899. Meanwhile Delius was engaged upon an opera, 'Koanga' (1896–97), the libretto of which was drawn by C. F. Keary from G. W. Cable's novel, *The Grandissimes*. This was produced at the Elberfeld Stadttheater in 1904 under Fritz Cassirer. His next works were two symphonic poems: 'Life's Dance' (1898), first performed at Düsseldorf in 1904 under Buths; and 'Paris: the Song of a Great City' (1899–1900), produced by Haym at Elberfeld in the latter year, and first given in London under Thomas Beecham in 1908. From 1900–02 Delius was engaged upon two operas, 'Romeo und Julia auf dem Dorfe' and 'Margot la Rouge.' The first of these, which is in a prologue and three acts, was produced at the Berlin Komische Oper in 1907; and was given in English as 'A Village Romeo and Juliet,' with moderate success, during Beecham's season at Covent Garden, Feb. 22, 1910. It was revived at Covent Garden in 1920 with greater success owing partly to the fact that by that time Delius's outlook and musical style was much more familiar to English audiences, and partly to the greater care expended on its stage production. The second, in one act, has not yet (1924) been performed. To these succeeded 'Appalachia,' a tone-poem for orchestra and chorus (1903), produced at the Lower Rhine Festival under Buths in 1905, and first performed in London by Cassirer in 1907; 'Sea-Drift' (1904), a setting of a poem by Walt Whitman for baritone solo, chorus and orchestra, produced at the Tonkünstlerfest at Essen in 1906, and first performed in England at the Sheffield Festival of 1908 under Henry J. Wood; and 'A Mass of Life' (1905), an adaptation of selected passages from Nietzsche's 'Also sprach Zarathustra,' for soloists, chorus and orchestra, first given in its entirety in London under Thomas Beecham in 1909. Other productions of the same period were: 'Brigg Fair,' first given in London under Beecham in 1908, 'In a Summer Garden,' which was conducted by the composer at a Philharmonic concert in the same year, and 'A Dance Rhapsody,' which the composer conducted at the Hereford Festival of 1909. At this period Delius was engaged on the composition of another opera, 'Fennimore and Gerda,' based on J. P. Jacobsen's novel *Niels Lyhne*, which was not, however, performed until 1919, when it was given at Frankfort-on-Main.

By 1910 the efforts of the conductors, both German and English, above mentioned had produced a wide recognition of the distinctive voice of Delius, yet it is noticeable that many of his important works have had to wait several years for their first performances. Particularly may be mentioned 'A Song of the High Hills' for choir (without words) and orchestra written in 1911–12, but unheard until

1920 when the Royal Philharmonic Society of London with the Philharmonic Choir produced it under Albert Coates. The 'Requiem,' nationalistic in its outlook, written during the war (1914–19) was first given by the same organisation on Mar. 23, 1922. Delius has never composed for special occasions or indeed taken any personal steps to secure performances. His works, written as the spirit moves him, have appeared in no order and the list of them indicates no special absorption in one type of music at a given time. It is exceptional to find that two concertos, that for violin and violoncello and that for violin, were completed at about the same time (1916). Even the incidental music to James Elroy Flecker's play *Hassan*, produced at His Majesty's Theatre, London (Sept. 1923), was written as long before its performance as 1920.

Delius is a solitary figure in the world of modern music. It is impossible to range him in the ranks of any given school. By reason of the circumstances of his birth and upbringing he stands apart from the main currents of musical influence, and he owes but little to any of the men who have done most to guide the onward course of modern music. Although his methods are fully as advanced with regard to harmony and form as those of any of his contemporaries, he appears to have moulded them for himself, not to have inherited them from any of his predecessors. From the later developments of Wagnerianism, as represented in the works of Strauss, he is as remote as from the 'atmospheric' experiments of Debussy and his fellows. One can detect traces of the influence of Grieg in some of his earlier compositions, but it is only in the most general sense that his maturer works can be said to owe anything to the initiative of other men. But if Delius, as regards his manner, is to a great extent 'orbed in isolation,' as regards his matter, he has proved himself susceptible to influences the most varied and diverse.

Much of Delius's music is confessedly pictorial, but it is something much more as well. It is less a painting of nature herself, than a study of the influence of nature upon the human soul. Delius views nature, not with that 'innocence of eye' which was one of the catchwords of the early impressionistic painters, but in the light of his own temperament, and it is the blending of the psychological with the pictorial element that gives to his music its peculiarly characteristic quality.

A musician so keenly alive to external influences has naturally been profoundly affected by the varied scenes in which his life has been passed. His early fantasia-overture, 'Over the Hills and Far Away,' was obviously inspired by the moorland scenery of his native Yorkshire. His experience of the tropical luxuriance of Florida is reflected in his opera,

'Koanga,' a work in which the negro element plays an important part; and to a certain extent in 'Appalachia,' that remarkable work in which the virgin forests and mighty waters of America seem to speak. 'Paris' is a musical picture of the composer's impressions of the great city by night. It is no mere exercise in musical realism, though it displays a keen sense of pictorial effect. Rather is it a personal record of the feelings engendered by the contemplation of the sleeping city. It is a study of effects rather than of causes, and is thus a peculiarly characteristic example of Delius's attitude towards music, and of his employment of its resources.

His attitude towards questions of pure musical form is best studied through the concertos. The early pianoforte concerto (in the form in which it is now known) shows him adopting more or less the standpoint of Liszt, that is a standpoint relying on contrasts, though the contrasts are drawn more nearly together than in the classical concerto form of separated movements. In the three later concertos, *i.e.* the double concerto, the violin and the violoncello concerto contrasts are less essential to the design; indeed in the violin concerto, the finest of the three, the whole design seems to grow out of an expansion of the initial idea. Though the features of traditional form are discoverable by analysis, the hearer gains an impression of continuous evolution in which direct contrast is little considered.

Like most modern composers, Delius is happier with the orchestra than with the human voice, which in some of his works he is apt to treat in what may be called too instrumental a fashion. 'A Mass of Life,' his most ambitious choral work, suffers from a disconnected libretto; the author thereof, Herr Cassirer, seems to have abandoned as impossible the idea of reducing Nietzsche's famous book into manageable limits, and to have contented himself with choosing those passages that seemed to lend themselves most readily to musical treatment without paying much attention to philosophical development. 'A Mass of Life' contains much striking and impressive music, but the general effect of the work, at any rate at a first hearing, is somewhat indefinite. In 'Sea-Drift,' on the other hand, Delius is at his best and strongest. The same may be said of the 'Song of the High Hills,' in which the wordless choir is treated as a second and more spiritualised orchestra. The voices, as it were, carry the development of the melodic material up above the snow line.

Two monographs must be mentioned. *Frederick Delius* by Max Chop was published in Germany (1907) in the series *Moderne Musiker*; *Delius* by Philip Heseltine, published London (1923), is a keenly appreciative study of his work as a whole, and of major compositions in particular. It also contains full lists of works with dates of composition and of first performances.

The following summarises Delius's principal works:

OPERAS

'Irmelin.' 3 acts. MS.
'The Magic Fountain.' 3 acts. MS.
'Koanga.' 3 acts. MS.
'A Village Romeo and Juliet.'
'Margot la Rouge.' 1 act. MS.
'Fennimore and Gerda.'
Incidental music to 'Hassan.'

ORCHESTRAL

'Sur les cimes.' Tone poem. MS.
'Légende' for vln. and orchestra.
'Over the Hills and Far Away.' Tone poem. MS.
'Appalachia.' Variations (with chorus).
'Paris: the Song of a Great City.'
'Life's Dance.' Tone poem.
'Brigg Fair.' An English Rhapsody.
'In a Summer Garden.'
'A Dance Rhapsody.' No. 1.
'Summer Night on the River.'
'On hearing the first Cuckoo in Spring.' For small orchestra.
'North Country Sketches: (*a*) 'Autumn,' (*b*) 'Winter Landscape,' (*c*) 'Dance,' (*d*) 'The March of Spring.'
'A Dance Rhapsody.' No. 2.
'Eventyr.' Ballad.
'A Song before Sunrise.' For small orchestra.

CONCERTOS

For PF. and orchestra.
For vln. and v'cl.
For vln.
For v'cl.

CHORAL WORKS

'Sea-Drift.' Baritone solo, chorus and orchestra.
'A Mass of Life.' Soli, chorus and orchestra.
'Songs of Sunset.' Soli, chorus and orchestra.
'On Craig Dhu.' Unaccompanied chorus.
'Midsummer Song.' Unaccompanied chorus.
'Wanderers' Song.' Male voice chorus.
'Arabesk.' Baritone solo, chorus and orchestra.
'A Song of the High Hills.' Chorus and orchestra.
'Requiem.' Soli, chorus and orchestra.
Two unaccompanied choruses. 'To be sung of a summer night on the water.'

SONGS

Three English songs.
Two songs. Verlaine.
Seven Danish songs (with orchestra).
Five German songs. Nietzsche and others.
Various songs published separately.

CHAMBER MUSIC

String Quartet. No. 1. MS.
String Quartet. No. 2. (1916–17.)
3 Sonatas, vln. and PF. (1892, 1915, 1924.)
Sonata, v'cl. and PF. (1 movement. 1917.)

R. A. S.; addns. C.

DELLER, Florian Johann (*b.* Drosendorf, Austria, June 1729; *d.* Munich, Apr. 19, 1773), educated at the Karlsschule, Stuttgart, was violinist in the court orchestra, 1751; also singer and afterwards Konzertmeister and court composer. In 1771 he went to Vienna, where his opera 'Il maestro di cappella' was performed; thence he went to Munich. He achieved his greatest successes with the composition of ballets by Noverre, but composed also a number of operas, symphonies, trio sonatas, including 6 sonatas for 2 violins and violoncello, with bass for harpsichord (Welcker, London), arias, vocal duets, etc. (See *Q.-L.*). E. v. d. S.

DELMAS, Jean François (Francisque) (*b.* Lyons, Rhône, Apr. 14, 1861), dramatic bass singer, studied at the Conservatoire of his native town; then at that of Paris under Bussine (singing) and Obin (lyrical declamation), obtaining first prizes in both branches (1886). His débuts at the Opéra took place on Sept. 13 and 22, 1886, in 'Freischütz' and 'Les Huguenots.' Subsequently, until 1911, he sang and created 50 parts there. In the prologue to Leoncavallo's 'Pagliacci' (1903) he was unprecedentedly successful.

His Wagnerian parts, beginning with 'Lohengrin' (King), 1891, up to Gurnemanz in 'Parsifal,' 1914, attained a high artistic level. His creations of Wotan and Hans Sachs remain very striking interpretations. He has sung in Russia, England, Belgium, Holland, Portugal. His voice, of exceptional compass and tone, the authority of his acting, a firm declamation and ampleness of style, combined with an innate understanding of dramatic music, have made him one of the most remarkable operatic singers of his day.

BIBL.—*Nouvelle Revue*, Sept. 15, 1920; H. DE CURZON, *Croquis d'artistes: J. F. Delmas.* M. L. P.

DELMAS, MARIE JEAN BAPTISTE, called Marc Delmas (*b.* St. Quentin, Aisne, Mar. 28, 1885), composer, pupil of the Paris Conservatoire, was rewarded with the Grand Prix de Rome in 1919. His production consists of chamber music, PF. pieces, a lyric legend, 'Anne Marie,' 'Les Deux Routes' (symphonic poem), a lyric drama, 'Iriam,' etc. M. L. P.

DELMOTTE, HENRI FLORENT (*b.* Mons, 1799; *d.* there, Mar. 9, 1836), librarian of the public library at Mons, and author of *Notice biographique sur Roland Delattre*, etc. (Valenciennes, 1836). This work was translated into German by Dehn. The authenticity of the chronicler Vinchant, from whom Delmotte took the chief part of his facts, has been contested since his death. At the time of his death Delmotte was collecting materials for the life of Philippe de Mons. M. C. C.

DEMACHI, GIUSEPPE (*b.* Alessandria della Paglia, Piedmont, early 18th cent.), was violinist in the court chapel, Turin, *c.* 1740; and at Geneva, 1771. On his MS. symphony in E flat he calls himself maître de concert of the Princess of Nassau-Weilburg. He composed symphonies, violin concertos and sonatas, six orchestra quartets (Welcker), concertini for 3 violins and violoncello; trio sonatas for 2 violins and bass, etc. (*Q.-L.*)

DEMANTIUS, JOHANN CHRISTOPH (*b.* Reichenberg, Dec. 15, 1567; *d.* Freiberg, Saxony, Apr. 20, 1643), German cantor and composer. He was an instructor at the St. Lorenz Academy in 1592, was living at Leipzig from 1594–95, and was cantor at Zittau in 1597, until in 1604 he was engaged in a similar capacity at Freiberg. He was a prolific composer, and was the author of several treatises on music and singing. Publications of his compositions between 1595 and 1650, besides the usual sets of motets, Magnificats, Te Deums, Introits, Psalms, etc., include a 6-part St. John Passion, several sets of Polish and German dances and galliards, with and without words, arranged for 4 and 5 voices—but some also for instruments, a set of German madrigals and canzonets with a 6-part Villanelle, funeral songs and epithalamiums, and a Tympanum Militare (a collection of 21 Songs of Triumph and Battle for 5, 6, 8 and 10 v.). (See *Q.-L.*) J. MK.

DÉMAR, JOHANN SEBASTIAN (*b.* Gauaschach, Bavaria, June 29, 1763; *d.* Orleans, *c.* 1832), pupil of Fr. X. Richter, Strassburg, organist at Weissenburg. He visited Vienna; went to Italy; to Paris, *c.* 1788; then to Orleans, where about 1806 he became director of the Grand Concert d'Amateurs, and music publisher. He composed concertos for various instruments, quartets, trios, duets, sonatas, etc., as well as tutors for sundry instruments. E. v. d. S.

DEMEUR, ANNE ARSÈNE (*née* CHARTON) (*b.* Sanjon, Charente Inférieure, Mar. 5, 1824[1]), a soprano opera singer, who was taught music by Bizot of Bordeaux, and in 1842 made her début there as Lucia.

She sang next at Toulouse, and in 1846 at Brussels. On July 18 in the same year she made a successful début at Drury Lane as Madeleine in 'Le Postillon,' and later sang with great success as Angèle ('Domino noir') with Couderc, the original Horace. On Sept. 4, 1847, she married M. Demeur the flautist.[2] In 1849–50 she was first female singer of Mitchell's French Company at St. James's Theatre, and became highly popular in various light parts, many of which were then new to England. She sang at the Philharmonic Concert of Mar. 18, 1850; in 1852 she appeared in Italian at Her Majesty's on July 27, as Amina; and on Aug. 5, in the Duke of Saxe-Coburg-Gotha's 'Casilda.' Mme. Charton-Demeur having sung with little success in 1849 and 1853 at the Opéra-Comique, adopted the Italian stage, and won both fame and fortune in St. Petersburg, Vienna, in North and South America, and in Paris at the Italiens as Desdemona in 1862. On Aug. 9 of that year she played the heroine on the production of Berlioz's 'Béatrice et Bénédict' so much to the composer's satisfaction that he requested her to play Dido in 'Les Troyens à Carthage,' produced at the Lyrique, Nov. 4, 1863. Berlioz has commemorated in his Memoirs her great beauty, her passionate acting and singing as Dido, although she had not sufficient voice wholly to realise his ideal heroine. On the conclusion of the run of the opera she sang at Madrid, but afterwards returned to the Lyrique. For many years Mme. Charton lived in retirement, but occasionally appeared at concerts, viz. at the Berlioz Festival at the Paris Opéra, with Nilsson in the 'duo-nocturne' from 'Béatrice et Bénédict,' Mar. 22, 1870; and finally sang at the Pasdeloup Concerts in 1879 on the production of 'La Prise de Troie' by the same composer. A. C.

DEMI-SEMI-QUAVER (Fr. *triple croche*; Ger. *Zweiunddreissigstel*—whence the American

[1] Pougin.

[2] Demeur, Jules Antoine (*b.* Hodimont-lez-Verviers, Sept. 23, 1814), studied the flute at the Brussels Conservatoire from Lahore—subsequently learnt the Boehm flute from Dorus at Paris; from 1842–47 was first flautist at the Brussels Opera, and as such played at Drury Lane in 1846; he relinquished that post to accompany his wife on all her engagements.

'thirty-second note'; Ital. *semi-bis-croma*), the half of a semi-quaver; in other words, a note the value or duration of which is the quarter of a quaver and the thirty-second part of a semibreve. It is shown, when single, in this form, and, when joined, thus, ; its rest is

DEMON, THE, opera in 3 acts; words by Vistakov, after Lermontov's poem; music by Anton Rubinstein. Produced St. Petersburg, Jan. 25, 1875; Covent Garden, in Italian, June 21, 1881. M.

DÉMOPHON, tragédie lyrique, in 3 acts; words by Marmontel; music by Cherubini; produced Académie Royale, Dec. 5, 1788.

DENEFVE, Jules (*b.* Chimay, 1814; *d.* Aug. 19, 1877), violinist and composer; entered the Brussels Conservatoire in 1833. He studied the violoncello under Platel and Demunck; became professor of the violoncello at the École de Musique, and first violoncello at the theatre, and at the Société des Concerts at Mons. Within a few years he became director of the École, conductor of the Société des Concerts, and founder and conductor (1841) of the Roland de Lattre Choral Society. He composed 3 operas for the Mons theatre; a number of choruses for men's voices; several cantatas (one for the erection of a statue to Orlando Lasso in 1858); a Requiem, and various orchestral pieces. Denefve was a member of the Société des beaux arts et de littérature, of Ghent, and honorary member of the most important choral societies in Belgium and the north of France.

M. C. C.

DENGREMONT, Maurice (*b.* Rio, Mar. 19, 1866; *d.* Aug. 1893), a violinist of Franco-Brazilian origin. As a youth he made public appearances on the Continent with extraordinary success, but ultimately gave way to habits of dissipation. W. W. C.

DENHOF OPERA COMPANY. This company was formed by Ernst Denhof, a musician resident in Edinburgh, to give a performance of 'Der Ring des Nibelungen' in that city, following on its production in English at Covent Garden under Richter in 1908. The Edinburgh performances, the first to be given in the provinces, took place Feb.-Mar. 1910, under the direction of Michael Balling, and were sufficiently successful to warrant Denhof giving another series in 1911 at Leeds, Manchester and Glasgow. In 1912 another tour was made—Hull, Leeds, Manchester, Liverpool and Glasgow—the operas given being 'Elektra,' first performance in English, 'Orpheus,' 'Flying Dutchman' and 'The Mastersingers.' The 1913 season began at Birmingham with a repertory which included 'Rosenkavalier,' 'Pelléas et Mélisande,' both given for the first time in English, and the 'Magic Flute'; but these tours had unfortunately been less and less of a financial success—it was new at that time to give opera on such lines, a large orchestra of admirable quality necessitating higher prices for seats—and the fortnight's season promised at Manchester had to be reduced to a week. At this moment Beecham came to the rescue of the company, and its *personnel* may be said in general to have come thenceforward under his control. (See Beecham and British National Opera Co.)

N. C. G.

DENIS, of Lyons (early 18th cent.), maître de chapelle, Tournay Cathedral; also at St. Omer. He wrote *Nouveau Système de musique pratique*, Paris, 1747. He is probably also the author of 'Sonates à violon seul avec la basse,' par M. Denis, i. livre, Paris, 1723, and *Nouvelle Méthode pour apprendre la musique et l'art de chanter, dédié aux dames de St. Cyr* (1730).

E. v. d. S.

DENKMÄLER DER TONKUNST, the title of a publication of ancient music, inaugurated by Dr. Chrysander with a reprint of Palestrina's 4-part motets. After 5 volumes, the series was merged in other publications, the first volume of Corelli and Couperin (*q.v.*) being completed by a second volume of each. The contents were as follows:

1. Palestrina's 4-part motets, book i. ed. Bellermann.
2. Carissimi's Oratorios (Jephte, Judicium Salomonis, Baltasar, Jonas).
3. Corelli's works, ed. Joachim, book i.
4. Couperin's suites, ed. Brahms, vol. i.
5. Urio's Te Deum (afterwards withdrawn, and issued as one of the 'Supplemente' to Chrysander's edition of Handel).

DENKMÄLER DEUTSCHER TONKUNST. In May 1892 a committee of musicians, including Brahms, Joachim, Chrysander, Herzogenberg, Spitta and Helmholtz, undertook the publication of a series of musical reprints under this title, and with financial help or subvention from the Government. After the first two volumes a long interval elapsed, during which the Austrian musicians had followed the good example, and had started their own set of 'monuments' with Government support, under the general editorship of Guido Adler (*q.v.*). (See below: Denkmäler der Tonkunst in Österreich.) On the resumption of the scheme in 1900, the German series was divided into two sections, one for Germany and one for Bavaria, the latter being called *Zweite Folge* (second series). The following is a list of the volumes already published:

I. Samuel Scheidt's 'Tabulatura nova' for organ, etc., ed. Max Seiffert.
II. H. L. Hassler's 'Cantiones Sacrae,' ed. H. Gehrmann.
III. F. Tunder's solo cantatas and choral works, ed. Max Seiffert.
IV. J. Kuhnau's clavier works, ed. K. Päsler.
V. J. R. Ahle's selected vocal works, ed. Joh. Wolf.
VI. Matthias Weckmann and Chr. Bernhard, selected vocal works, ed. M. Seiffert.
VII. H. L. Hassler's Masses, ed. Jos. Auer.
VIII. Ignaz Holzbauer, 'Günther von Schwarzburg,' opera in three acts, ed. J. H. Kretzschmar, part i.
IX. Do. Part ii.
X. Joh. Caspar F. Fischer's 'Journal du printemps,' and D. A. S.'s 'Zodiacus,' ed. E. von Werra.
XI. D. Buxtehude, Sonatas, vln., v'cl. and harpsichord, ed. C. Stiehl.
XII. Heinrich Albert's 'Arien,' part i. ed. Eduard Bernouilli.
XIII. Heinrich Albert's 'Arien,' part ii., ed. E. Bernouilli.
XIV. Dietrich Buxtehude's 'Abendmusiken' and Church Cantatas, ed. Max Seiffert.

XV. C. H. Graun's 'Montezuma,' ed. Albert Mayer-Reinach.
XVI. Selected instrumental compositions of Melchior Franck and Valentin Haussmann, ed. Franz Bölsche.
XVII. Passion-settings by J. Sebastiani and J. Theile, ed. Friedrich Zelle.
XVIII. Johann Rosenmüller's Sonate da Camera, ed. Karl Nef.
XIX. Adam Krieger's 'Arien,' ed. Alfred Heuss.
XX. J. A. Hasse's 'Conversione di Sant' Agostino,' ed. Arnold Schering.
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XXIII. Selected compositions of Hieronymus Praetorius, ed. H. Leichentritt.
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DENNER, JOHANN CHRISTOPH (*b.* Leipzig, Aug. 13, 1655; *d.* Nuremberg, Apr. 20, 1707), maker of wood wind instruments. Attempts to improve the old French shawm led him to the discovery of the clarinet. His sons continued and enlarged his factory. E. v. d. S.

DENSS, ADRIAN, lived at Cologne at the end of the 16th century, and published there, in 1594, a collection of lute music by famous masters under the title of 'Florilegium omnis fere generis cantionum,' etc.

DENT, EDWARD JOSEPH (*b.* Ribston, Yorkshire, July 16, 1876), educated at Eton and Cambridge, became professor of music at Cambridge in 1926. He was elected a Fellow of King's College, Cambridge, in 1902. He devoted himself to musical research, more particularly with regard to the 17th and 18th century Italian opera, and the fruits of his study appeared in articles contributed to the *Encyclopædia Britannica*, the second edition of this Dictionary and periodicals, including *The Musical Antiquary* and the *Riemann Festschrift* (1909). More important, however, are two books, *Alessandro Scarlatti, His Life and Works*, and *Mozart's Operas* (1913, translated into German, 1922), both of which showed that the writer possessed in a rare degree the power to form keen critical estimates on the results of a close and accurate research. His lectures on music at Cambridge brought together a strong body of musical students, and many of the younger generation of English musicians, composers, singers and research students owe their

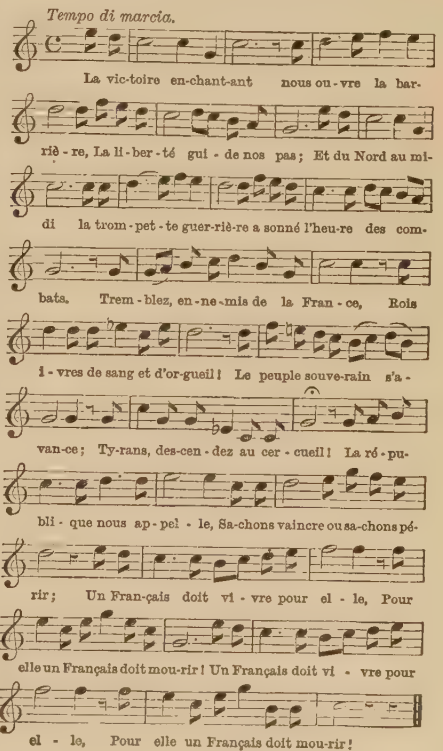
ideals as well as their success to his teaching and example. His translations of 'Die Zauberflöte,' 'Figaro' and 'Don Giovanni' set a new standard in English translation of opera. The first of these was produced at Cambridge (Dec. 1, 1911) by members of the University. It and the others have been brought into general use at the 'Old Vic' (*q.v.*).

Dent has taken an active part as arranger and producer of several old English operatic works, especially Purcell, at Cambridge, the 'Old Vic' (London) and Glastonbury. He undertook the production of Purcell's 'Dido and Aeneas' at Homburg in 1924. In 1919 he became music critic to the *Athenæum* (later *Athenæum and Nation*), and he was active in the formation of the British Music Society (*q.v.*). But the special task he set himself was the restoration of artistic intercourse between the late combatant nations of the war. With this purpose he has spent much time on the Continent writing about English music in continental papers, and on continental music, particularly German, in the English press. It was largely due to him that the chamber music festival held at Salzburg in 1922 developed into a permanent organisation in the new International Society for Contemporary Music, and Dent was elected its first president. C.

DENTICE, (1) Fabrizio (*b.* Naples, 16th cent.), praised by Galilei as a famous lutenist. He lived for some time in Rome; then at Parma. He composed 'Lamentationi a 5 voci,' with appendix of Benedictus, Miserere, etc., published Milan, 1593; church compositions, madrigal, motets, etc., and lute pieces. (For list, see *Q.-L.*) (2) Scipione (*b.* Naples, *c.* 1559; *d.* there, 1633), entered the Order of the Oratorio; and was in Rome in 1593. He composed 5 books of madrigals *a* 5 v., 1 book motets *a* 5 v., and according to *Riemann* 1 book 'Madrigali spirituali,' *a* 5 v. (3) Luigi (Naples, 16th cent.), brother of Scipione (*Fétis*), wrote 'Due dialoghi della musica' (1553). A Miserere of his is said to be one of the finest written for the Papal Chapel. (*Q.-L.*; *Riemann*; *Fétis.*)

DENZA, Luigi (*b.* Castellamare di Stabia, Italy, 1846; *d.* Jan. 27, 1922), entered the Conservatoire at Naples at the age of 16, and studied composition under Mercadante and Serrao. Although in 1876 an opera from his pen on the subject of Wallenstein was produced at Naples, his activity as a composer was almost entirely limited to songs, of which he wrote over 500 to Italian, French and English texts. Residing in London from 1879, he published a series of drawing-room successes, but he will always be best known as the composer of the Neapolitan ditty 'Funiculì Funiculà' (1880), of which considerably more than half a million copies were sold, and translated versions issued in almost every civilised language. An unconscious compliment was paid to it by Richard Strauss, who, under the impression that it was a genuine folk-song, put it into his orchestral suite, 'Aus Italien.' Denza was one of the directors of the London Academy of Music. From 1898 he was professor of singing at the R.A.M. E. E.

DÉPART, CHANT DU. According to some authorities (Castil Blaze, Chouquet, Pougin) this national air was composed by Méhul to some fine lines by Marie Joseph Chénier, for the concert celebrating the fourth anniversary of the taking of the Bastille (July 14, 1794). There are different versions of the circumstances in which the words were written. One of these is that Chénier was in hiding at the house of B. Sarrette, and that the first edition, by order of the National Convention, states merely 'Paroles de . . . ; musique de Méhul.' It must be remembered also that the sub-heading of the air is 'Hymne de guerre,' and there is no allusion to the taking of the Bastille in the text itself. In reality it was played for the first time on July 4, 1794, in a concert at the Tuileries, conducted by Sarrette, to commemorate military victories; then on July 14 and Aug. 10. It was in fact performed at nearly all official ceremonies from 1794–1800, and its theme was adapted to some 30 songs. The first verse is as follows:


Tempo di marcia.
La vic-toire en-chant-ant nous ou-vre la bar-
riè-re, La li-ber-té gui-de nos pas; Et du Nord au mi-
di la trom-pet-te guer-riè-re a sonné l'heu-re des com-
bats. Trem-blez, en-ne-mis de la Fran-ce, Rois
i-vres de sang et d'or-gueil! Le peuple souve-rain s'a-
van-ce; Ty-rans, des-cen-dez au cer-cueil! La ré-pu-
bli-que nous ap-pel-le, Sa-chons vaincre ou sa-chons pé-
rir; Un Fran-çais doit vi-vre pour el-le, Pour
elle un Français doit mou-rir! Un Français doit vi-vre pour
el-le, Pour elle un Français doit mou-rir!

Braham used the opening phrase, perhaps unintentionally, in 'The Death of Nelson.'

G. C. ; addns. M. L. P.

BIBL.—CONSTANT PIERRE, *Les Hymnes et les chansons de la Révolution, aperçu général et catalogue, avec notices historiques, analytiques et bibliographiques.* (Paris, 1904.)

DEPPE, LUDWIG (*b.* Alverdissen, Lippe, Nov. 7, 1828; *d.* Bad Pyrmont, Sept. 5, 1890), a distinguished pianoforte teacher, studied with Marxsen at Hamburg, subsequently with Lobe at Leipzig, and settled in Hamburg in 1857, where he founded a musical society, and was its conductor till 1868. From 1874–86 he was Hofkapellmeister in Berlin, and in 1876 he conducted the Silesian Musical Festival founded by Count Hochberg (*Riemann*). The special object of his system of technique, a minute description of which is given in Amy Fay's *Music Study in Germany* (Chicago, 1880; London, 1886), was the acquirement of an absolutely even touch by the adoption of a very soft tone and a slow pace in practising, a seat much lower than most teachers recommend, and minute attention to the details of muscular movement. Emil Sauer and Donald F. Tovey are among the most distinguished of the advocates of the Deppe system. M.

DERING (DEERING), RICHARD, Mus.B. (*d.* early in 1630), an early 17th-century musician, illegitimate son of Henry Dering of Liss, near Petworth, who was educated in Italy.

He returned to England with a great reputation as a musician, and for some time practised his profession in London, in 1610 taking the degree of Bachelor of Music at Oxford. He became organist to the convent of English nuns at Brussels in 1617. Upon the marriage of Charles I. in 1625, Dering was appointed organist to Queen Henrietta Maria, and was also one of the King's musicians. He died in the Roman communion. Dering's published works are wholly of a sacred kind. They consist of:

'Cantiones sacræ sex vocum cum basso continuo ad organum,' Antwerp, 1597; 'Cantiones sacræ quinque vocum,' 1617; 'Cantica sacra ad melodium madrigalium elaborata senis vocibus,' Antwerp, 1618; 'Cantiones sacræ quinque vocum,' 1619; 'Canzonette' for 3 and 4 voices respectively, two books, 1620 (the author's name is here, as often elsewhere, given as 'Richardo Diringo Inglese'); 'Cantica sacra ad duos & tres voces, composita cum basso-continuo ad organum,' London, 1662.

On the title-page of this work, which is dedicated to the Queen-Dowager, Henrietta Maria, Dering is styled 'Regiæ Majestatis quondam organista.' In 1674 Playford published a second set of Cantica sacra by various composers, in which are 8 motets attributed to Dering, but which Playford, in his preface, candidly admits were 'by some believed not to be his.' Dering also experimented successfully with a species of quodlibet made up of popular cries of various kinds. Orlando Gibbons wrote at least one piece in this manner ('The first London crie'), but Dering's 'Countrey Cryes' (*a* 5) would seem to have been very popular, as it is to be found in four different manuscripts (B.M. Add. MSS. 18,936-9, 29,372-7, 17,792-6, and the altus part alone at 29,427). There is also another long and elaborate composition of his called 'The Cryes of London,' which may be the same as that entered in the Stationers' Register (1599), as 'The Crye of London, with the song'; this has recently been edited and published by Sir Frederick Bridge. The score of a so-called glee by Dering, 'Whilst fond desire,' is in Add. MSS. 29,386. An interesting passage in Wood's MS. *Lives of Musicians* is printed by Davey (*Hist. Eng. Mus.*); it records that when John Hingston (the private musician to Cromwell), with two of his pupils used to sing to the Protector, it was the Latin motets of Dering which 'Oliver was most taken with.' The following compositions by Dering are in MS.:

VIOL MUSIC

Pavan (*a* 4) 'for 2 Trebles.' Ch. Ch. 423-8.
Three Phantasies, Almaine and Pavan (*a* 5). Ch. Ch. 423-8.
Pavan for three viols with basso continuo to the harpsichord. Add. MSS. 18,940-4.
Pavan in G, for four viols. Add. MSS. 31,423.
Almaine in C fa ut (basso continuo part only). Add. MSS. 36,993/2b.
Five fancies (*a* 5). Add. MSS. 29,366-8.
Six fancies (*a* 5). Add. MSS. 17,792-6.
Two fancies (*a* 6). Add. MSS. 17,786-91.

ANTHEMS AND MOTETS

'Almighty God which through.' Durh.; PH.; Add. MSS. 30,478-9 (Tenor part only).
'And the King was moved' (*a* 5). Add. MSS. 29,372-7.
'Gloria patri' (*a* 3) (printed in the *Cantica sacra* of 1662). Add. MSS. 11,608; Add. MSS. 30,382/13 (score).
'Justus cor.' } Duets in score with bass part for harpsichord or
'Ardens est cor.' } organ. Add. MSS. 11,608/30-31v.
'Lord, Thou art worthy.' PH.
'Therefore with angels.' PH.
'Unto Thee, O Lord' (verse anthem). Yk.; R.C.M. 1045-51.

The library at Ch. Ch., Oxford, also contains many motets in MS., mostly published in the 'Cantica sacra' of 1662 and 1674 (see Catalogue of Mus. MSS., Part I.[1])

W. H. H.; addns. J. MK.

D'ERLANGER, see ERLANGER, D'.

DERRICK (17th cent.), an English church composer, some of whose music still exists in MS. There is a Short Service by him, including Te Deum, Benedictus, Kyrie and Creed, in the Cathedral Library at Durham; also a Jubilate, Kyrie and Creed, and a Latin Benedicite at Peterhouse, Cambridge. J. MK.

DERUYTS, JEAN JACQUES (*b.* Liège, 1790; *d.* there, Apr. 11, 1871), maître de chapelle at several churches at Liège, and composer of church music. He was a teacher of César Franck. E. v. d. S.

DES, the German name for D flat.

DESARGUS, (1) FRANÇOIS XAVIER (*b.* Amiens, *c.* 1768; *d.* Paris, after 1832), harpist virtuoso. He began by cultivating his voice, was a chorister in Amiens Cathedral, and, after the Revolution, chorister at the Opéra in Paris. He had undertaken, in the interval, the study of the harp, in which he succeeded brilliantly. In a few years he became one of the most reputed professors for this instrument. He composed about 25 works for harp alone, harp and pianoforte, and songs with harp accompaniment—all of but slight value. He also wrote a good *Méthode de harpe* (Paris, Nader-

[1] G. E. P. Arkwright.

man, 1809), revised in 1816 under the title *Cours complet de harpe.*

(2) Xavier, son of the preceding, also a talented harpist, appears at the end of 1822 in the orchestra of the King of Prussia at Berlin (Ledebur), after which he is found again in Paris in 1832, and then at Brussels. He abandoned his musical career about 1848. (*Fetis*; *Q.-L.*)

M. P.

DESAUGIERS, Marc Antoine (*b.* Fréjus, *c.* 1742; *d.* Paris, Sept. 10, 1793), a musical autodidact, who came to Paris in 1774; a friend of Gluck and Sacchini. He composed a Requiem for the memorial service for Sacchini. He had a vein for easy flowing melody and wrote several operas for the principal Paris theatres, a festival cantata, 'Hiérodrame,' to celebrate the storming of the Bastille, songs, and *L'Art du chant figuré* (1776), a translation of J. B. Mancini's work.

E. v. d. S.

DESCANT (Discant). (1) The general term used from the 12th century onwards to cover every species of polyphony. 'Est autem discantus diversus consonus cantus,' writes the author of the *Discantus positio vulgaris* (Coussemaker, *Scriptores*, i. 94*b*).

(2) In a more restricted sense descant is applied to any polyphonic composition which is subject to the rules of mensurable music in all its parts, as opposed to *organum purum*, in which the plain-song tenor is 'ultra mensuram.' Thus Franco (Coussemaker, i. 118*a*) writes:

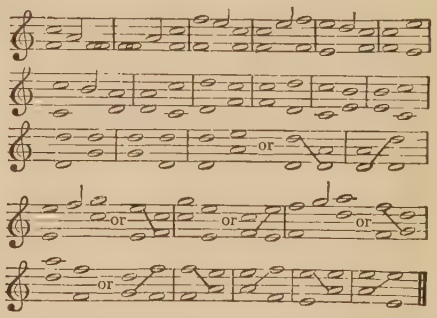
'Dividitur mensurabilis musica in mensurabilem simpliciter et partim. Mensurabilis simpliciter est discantus, eo quod in omni parte sua tempore mensuratur. Partim mensurabilis dicitur organum, pro tanto quod non in qualibet parte sua mensuratur.' ('Mensurable music is either wholly or partly mensurable. Descant is wholly mensurable because strict time is observed in all its parts. Organum is partly mensurable, inasmuch as one of its parts is not measured.')

Franco's definition of descant, which is repeated with slight variations by nearly every theorist of the 13th and 14th centuries, is as follows:

'Discantus est aliquorum diversorum cantuum consonantia in qua illi diversi cantus per voces longas, breves vel semibreves proportionaliter adaequantur, et in scripto per debitas figuras proportionari ad invicem designantur.' ('Descant is the simultaneous and harmonious sounding of two or more diverse melodies, which are made equal to one another proportionately by the use of sounds of three degrees of length, represented in writing by the figures of the long, breve, and semibreve.')

He then divides descant into three classes: (1) 'Discantus simpliciter prolatus' ('id est sine fractionibus,' explains the author of the *Quatuor Principalia*, Coussemaker, iv. 278*a*); (2) 'Discantus truncatus qui ochetus dicitur' (see Hocket); (3) 'Discantus copulatus qui copula nuncupatur' (see Copula). 'Discantus simpliciter prolatus' is further subdivided into (*a*) 'Discantus cum eadem littera,' *i.e.* with the same words in all the parts,—'ut in cantilenis, rondellis et cantu aliquo ecclesiastico'; (*b*) 'Discantus cum diversis litteris,' *i.e.* with two or more different sets of words, 'ut in motetis qui habent triplum vel tenorem, quia tenor cuidam litterae equipollet'; (*c*) 'Discantus cum littera et sine,' *i.e.* with words in one part, but not in others, 'ut in conductis et discantu aliquo ecclesiastico qui improprie organum appellatur.'

Of more general interest are the rules of composition relating to the intervals that might be employed and to the movement of the counterpoint in relation to the Cantus Firmus. Among the earliest are those contained in the *Discantus positio vulgaris*, which is thought to have been written about A.D. 1150. The author is speaking of *organum purum*, but it is clear that his rules are applicable to descant generally. He tells us that where the voices meet, *i.e.* on the strong beats, the unison, fifth or octave should be taken. For the intervening or passing notes the third, fifth and seventh are preferable to the second, fourth or sixth. He illustrates this by giving directions for the movement of the counterpoint over any possible progression of the canto fermo within the compass of an octave, but unfortunately, except in a few instances, ignores the passing notes. The progressions authorised are as follows:



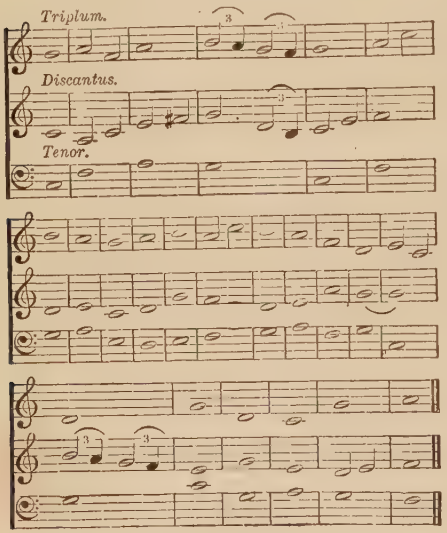
'Quibus visis,' adds the author, 'et memoriae commendatis totam discantandi artem habere poteris, arte usui applicata.' ('Commit these rules to memory, and apply them in practice, and you will have mastered the whole art of descant.')

At a later date Franco, whose authority was universally recognised, gives the following classification of chords (Coussemaker, i. 129*a*):

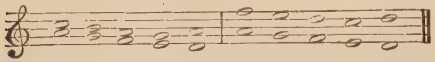
1. Perfect Concords, the unison and octave.
2. Less Perfect Concords, the perfect fourth and fifth.
3. Imperfect Concords, the major and minor third.
4. Imperfect Discords, the whole tone, major sixth and minor seventh.
5. Perfect Discords, the semitone, augmented fourth, diminished fifth, minor sixth and major seventh.

The descant, he tells us, may begin at the

fourth or major or minor third, as well as at the unison, fifth or octave, and should proceed by consonances 'commiscendo quandoque discordantias in locis debitis' ('with occasional discords in their proper place'). A concord should always be taken 'in principio perfectionis' or, as we should say, on the first beat of the bar, and an imperfect discord is always admissible immediately before a concord. Contrary motion should be employed as a rule, though similar motion is at times to be preferred 'propter pulchritudinem cantus.' Strict time must be observed until the penultimate note of the canto fermo is reached, 'ubi non attenditur talis mensura, sed magis est organicus ibi punctus' ('where there is generally an organ point in which time is disregarded,') (see ORGANUM). If a third part ('triplum') is added, care should be taken that any note that is a discord to the tenor or canto fermo, should be a concord to the descant or second part, and *vice versa*. The following example is given in the Oxford text (MS. Bodl. 842). The original is in 6–2 time throughout:



Philip de VITRY (*q.v.*), a writer of the early part of the 14th century, who is credited with the invention of the minim, still regards the minor sixth as a discord (Coussemaker, iii. 36*b*). He forbids consecutive unisons, fifths and octaves, and allows not more than four consecutive thirds or sixths:



This last example, in which the C would doubtless have been sharpened in performance, serves to remind us that all the rules of descant were subject to modification by the application of *musica ficta* or *falsa, i.e.* the sharpening or flattening of a note, 'propter consonantiam bonam inveniendam' (Coussemaker, i. 258*a*). The use of *musica ficta* was necessary to avoid the discord of *mi* against *fa* or *fa* against *mi*, *i.e.* of F against B♮ either above or below. It was also frequently employed to provide a leading note in the cadence from sixth to octave (which may possibly account for the minor sixth being regarded as a discord by the theorists), and generally to bring intervals and progressions into harmony with the prevailing tonality. Franco leaves its application entirely to the discretion of the singer: 'Quando per rectam musicam consonantias utiles habere non poterit discantor, falsam fingat, sicut placeat' ('when a discanter cannot find a suitable consonance among the notes of the Gamut, let him introduce accidentals at his pleasure') (Coussemaker, i. 156*b*), and even in the early form of descant known as *organum purum*, he tells us that if the vox organalis should strike a discord on a long note, the tenor must either remain silent 'vel se in concordantiam fingat' (Coussemaker, i. 135*a*). (See MUSICA FICTA.)

(3) The term 'descant' is applied not only to the art of counterpoint, *i.e.* of adding one or more parts to a canto fermo, but also to the part, or the first of the parts, so added. 'Cantus vel tenor est primus cantus primo procreatus vel factus. Discantus est secundo procreatus vel factus, supra tenorem concordatus.' ('The canto fermo or tenor is the first melody to be constructed. Descant is the second melody constructed above the tenor and in harmony with it.') (Coussemaker, i. 356*b*.)

(4) A special form of descant noticed in the *Quatuor Principalia* (Coussemaker, iv. 294*a*) deserves mention. It is described as 'quaedam ars in qua plures homines discantare apparent, cum in rei veritate unus tantum discantabit' ('a device by which several singers appear to be descanting, when in fact only one is doing so'). Two or three voices double the canto fermo at the fifth, eighth and twelfth, disguising the bare diaphony 'frangendo et florendo notas, prout magis decet,' while a single skilled descanter completes the deception by filling in thirds and sixths, and avoiding concords. This is probably the 'pure descant' referred to in the *Discantus positio vulgaris*, and by the pseudo-Aristotle (Coussemaker, i. 96*a*, 269*a*).

J. F. R. S.

The less complicated of the above forms were frequently sung at sight, the only written music before the singers being the plain-song which served as tenor. This method was known as *discantus supra librum*, and lasted for four centuries, into Elizabethan days.

(5) In modern times there has been a successful revival of descant in connexion with English hymn-singing and other forms of church music, well-known congregational melodies being

treated with a superimposed counterpoint sung by the trebles of the choir. This is of course the actual arrangement of Tallis's 'Festal Responses,' but in practice congregations as a rule sing the treble descant of these responses instead of the tenor melody. Among other modern composers, Sydney Nicholson of Westminster Abbey has produced a descant setting of Merbecke's Communion Service, has used the form in his cantata 'The Saviour of the World,' and in his Solemn Te Deum written for the Peace celebrations in 1918—for the revival of descant was partly instigated by a desire to vary the unison singing of war-time choirs. The new method of treatment has also been applied to secular singing; but it is in the department of hymn-singing that it has taken the deepest root. Some of the principal recent publications are:

HYMNS.—A Collection of Fauxbourdons and Descants, by Riley (Mowbray, 1916). The Tenor Tune Book, by six composers (Faith Press, 1917, 3rd edn. 1924). A Book of Descants, by Alan Gray (Cambridge University Press, 1920). The Descant Hymns Tune Book, by G. Shaw (Novello, 1925). Single hymns by Martin Shaw and C. Hylton Stewart (Curwen).

CHANTS.—Sets of Canticles, XIV. Ancient Fauxbourdons (Plainsong and Mediæval Music Society), F. Burgess and S. Royle Shore (Novello), Anselm Hughes and E. W. Goldsmith (Faith Press), H. R. Norton (Faith Press). Also The Fa-burden Chant-book, by G. Sceats and F. Burgess (Novello), and Psalms and Chants with Descants, by Alan Gray (Novello). See further the Service Books of the Gregorian Association from 1915 onwards.

SONG-BOOKS.—The Montgomeryshire Song-Book, and the Shropshire Song-Book, by Nicholas Gatty and Alan Gray (Stainer and Bell). National Songs with Descants, by Geoffrey Shaw (Novello).

A. H.

DESCARTES, RENÉ (*b.* La Haye, Touraine, Mar. 31, 1596; *d.* Stockholm, Feb. 11, 1650), the great philosopher who wrote *Compendium musicae* (1650), one of the most remarkable books on music of its time; translated into English by Lord Wm. Brounker and published anonymously in 1653. A French edition by Nic. Poisson appeared in 1668; also in Descartes's letters are many passages dealing with music. (*Riemann*; *Q.-L.*)

DÉSERTEUR, LE, musical drama in 3 acts, words by Sedaine, music by Monsigny; produced, Théâtre des Italiens, Mar. 6, 1769, and revived, Opéra-Comique, Oct. 30, 1843.

DESMARETS, HENRI (*b.* Paris, *c.* 1659; *d.* Lunéville, Sept. 7, 1741), was brought up at the court of Louis XIV. His first compositions were sacred, and were made public under the name of Goupillier.

His first opera, 'Didon,' in 5 acts, was performed Sept. 11, 1693. It was followed by 'Circé' (1694), 'Théagène et Chariclée' and 'Les Amours de Momus' (1695), 'Vénus et Adonis' (1697), 'Les Fêtes galantes' (1698), and additions to 'L'Europe galante' (1699). About this time he got into trouble in consequence of a secret marriage with the daughter of a dignitary at Senlis, and had to escape to Spain, where he became, in 1700, 'Surintendant' to Philip V. In 1704 his 'Iphigénie en Tauride,' with sundry additions by Campra, was given in Paris. In 1708 he settled in Lorraine as director of Duke Leopold's music. At Nancy and Lunéville some of his 'divertissements' were performed, notably 'Le Temple d'Astrée,' 1709. For the marriage of Princess Elizabeth Thérèse with the King of Sardinia (Mar. 1737) he composed a motet and a Te Deum. His own marriage was sanctioned by Parliament in 1722. In that year his 'Renaud, ou la Suite d'Armide' was performed in Paris. M.; addns. M. L. P.

DES PRÉS, see JOSQUIN.

DESQUESNES, JEAN (*b.* Mons or St. Ghilain), became a prebendary of Tournay, June 31, 1581. He is mentioned (1630) in accounts of Duke Ernest, Governor of the Netherlands. He wrote 2 books of madrigals *a* 5 v., published in 1594 and 1603 (*Q.-L.*).

DESSAUER, JOSEF (*b.* Prague, May 1798; *d.* Mödling, near Vienna, July 8, 1876), was a pupil of Tomaczek and Dionys Weber, became a successful and prolific writer of songs, string quartets, pianoforte pieces, etc., and wrote the operas 'Lidwina' (1836), 'Ein Besuch in St. Cyr' (1838), 'Paquita' (1851), 'Domingo' (1860) and 'Oberon' (not performed). His song 'Lockung' was for many years a favourite in England. (*Riemann.*)

DESSOFF, FELIX OTTO (*b.* Leipzig, Jan. 14, 1835; *d.* Frankfort, Oct. 28, 1891), was a pupil of the Conservatorium there, studying with Moscheles, Hauptmann and Rietz. He was conductor in the theatres of various small towns between 1854 and 1860, was appointed in the latter year conductor of the court opera in Vienna, and had a position there in the Conservatorium of the Gesellschaft der Musikfreunde, and as director of the Philharmonic Concerts. In 1875 he became conductor at Carlsruhe, being succeeded in Vienna by Richter. In 1881 he was appointed first conductor at the opera at Frankfort. He published some chamber music, etc. (*Riemann.*)

DESTINNOVA (DESTINN), EMMY (*née* KITTL) (*b.* Prague, Feb. 26, 1878), noted dramatic soprano, received instruction at Prague in violin-playing from Lachner and singing from Fr. Marie Loewe-Destinn, whose latter name she adopted 'from gratitude for her artistic progress' (*Monthly Musical Record*). In Aug. 1898 she made her début, with great success, at the New Royal Opera-House, Berlin (formerly Kroll's), as Santuzza and sang there in the 400th performance of 'Tannhäuser' (first performed there Jan. 7, 1856). In September she made her débuts at the Royal Opera as Santuzza, Valentine and Mignon; became a great favourite, and remained there until 1908. In 1901, and again in 1906, she was very successful as Diemut in 'Feuersnot,' and as the heroine in 'Salomé,' on the production of Richard Strauss's operas in Berlin. In 1901, on leave of absence, she sang at the Colonne Concerts, Paris, and as Senta at Bayreuth. On May 2, 1904, she made her début at Covent Garden,

with remarkable success, as Donna Anna, and sang the same season as Nedda in 'Pagliacci,' Elsa, etc. She became very popular and remained there until 1914. She sang in the first productions in England of 'Madama Butterfly,' July 10, 1905, and 'Tess,' July 14, 1909. On May 7, 1907, she sang as Salomé at the Châtelet, Paris, under the direction of the composer, with great success. From 1908–14 she sang in America and created there (N.Y. Dec. 10, 1910) the part of Minnie in 'La Fanciulla del West' (Puccini), after which she returned to Europe. In May and June 1919 she sang (as Emmy Destinnova) at the Czecho-Slovak Festival, Queen's Hall, and later for a few nights at Covent Garden in 'Un Ballo' and 'Aïda.' She then went back to Prague. She has produced a drama, 'Rabel,' and has also written poems and novels. She is one of the greatest artists of the time, being equally talented both as a singer and an actress. A. C.

DESTOUCHES, André-Cardinal (*b.* Paris, 1672/73; *d.* there, Feb. 8, 1749), originally a sailor who took ship on the frigate *L'Oiseau* (1685) sent to Siam on a scientific mission, afterwards became one of the 'mousquetaires du roi,' and at the age of 25 leapt into fame with his Pastorale héroïque, 'Issé' (Dec. 17, 1697).

He had abandoned his military career in 1696 and studied composition under Campra. He held the offices of 'Inspecteur général de l'Académie Royale de Musique' (1713), 'Surintendant de la musique du roi' (1727), and directed the Opéra from 1728–31, when his musical career came to an end. His other works for the French stage are as follows:

Amadis de Grèce (1699); Marthésie (1699); Omphale (1701); Le Carnaval et la folie, comédie-ballet (1704); Le Professeur de folie (1708); Callirhoé (1712); Télémaque et Calypso (1714); Sémiramis (1718); Les Éléments, an elaborate ballet in which Louis XV. danced (Dec. 31, 1721). Destouches's best work, to which Lalande contributed two numbers; Les Stratagèmes de l'Amour, in three acts and prologue (1726).

The last-named work, unlike all the other operas, which have 5 acts and a prologue, has only 3 acts and prologue. 'Omphale,' 'Issé,' 'Les Éléments' (edited by V. d'Indy) have been published in the collection 'Chefs-d'œuvre classiques de l'Opéra Français.' Besides these dramatic works, some of which contain passages of considerable dignity and beauty, Destouches wrote 2 cantatas, 'Œnone' (1716) and 'Sémélé' (1719). Destouches's melody is concise and elegant, his invention being specially harmonic and instrumental. His style is altogether of a 'galant' and pastoral kind, and his music contains qualities which make his work akin to Rameau's, though his recitative does not differ from that of Lully.

Bibl.—*Fétis*; *Q.-L.*; *Encyclopédie de la Musique et Dictionnaire du Conservatoire*; L. de La Laurencie: *France, 17e et 18e siècles.* M. and M. L. P.

DESTRANGES, Louis Augustin Étienne Rouillé (*b.* Nantes, Mar. 29, 1863; *d.* there, May 31, 1915), a French musical critic who did much for the advancement of Wagner's cause in France and for the development of the modern French school. He edited (1890) *L'Ouest-Artiste*, an important French musical review. He was a contributor to the *Guide musical* and to the *Monde Artiste*, in the latter of which he gave an account of an interview with Verdi at Genoa in 1890, when that composer expressed his opinions of certain French musicians in a way that made a sensation in French musical circles. Destranges lived out of Paris, and devoted himself to an effort to make his native town a musical centre. He wrote an interesting study on *Le Théâtre à Nantes depuis ses origines*. His chief critical works are:

Les Interprètes musicaux du Faust de Goethe: *Les Œuvres lyriques de César Franck*: *L'Œuvre théâtral de Meyerbeer*: *Fervaal de d'Indy*: *Les Femmes de Wagner*: *Tannhäuser*: *Le Rêve de Bruneau* (and other works of the same master): *Samson et Dalila de Saint-Saëns*: *Souvenirs de Bayreuth*: *Consonances et dissonances.* G. F.

D'Estrées, see Estrées.

Deswert, see Swert.

DETROIT. (1) Detroit Symphony Orchestra.—A small orchestra was established in Detroit, Michigan, in 1914, through the efforts of Weston Gales, a young American conductor. He continued at its head till the middle of the season of 1917–18, when he resigned. For the rest of that season several guest-conductors were engaged, among them Ossip Gabrilowitsch, whose performances aroused great interest. It was thereupon decided to enlarge the orchestra, place it on a sound financial basis, and engage Gabrilowitsch as its permanent conductor. A new orchestral hall was built at a cost of nearly $1,000,000, seating 2100 people. The season of 1919–20 was so successful that it was decided to increase the size of the orchestra to 100 men. The cost of this was so great, however, that in subsequent years the number has been reduced to 86.

The season of the orchestra is 28 weeks, in the course of which 16 pairs of symphony concerts are given under Gabrilowitsch. Twenty-four Sunday concerts are given under the direction of Victor Kolar, the assistant conductor, as well as a series of 5 'young people's' concerts, and one of 10 public school concerts, with free admission to school children. In addition to these, about 25 concerts are given on tour outside of Detroit.

The management of the orchestra has made the interesting experiment of engaging an 'educational director,' who lectures at the young people's concerts and supervises courses in the appreciation of music in the public schools, among the women's clubs, and various mercantile establishments and great industrial organisations of the city. R. A.

(2) The Conservatory of Music, founded in 1874 by Jacob H. Hahn, has a staff of some 70 teachers, and students numbering over 1600.

It is regarded as an important educational institution.

(3) The Institute of Musical Art was founded in 1914, and under its president, Guy Bevies Williams, with a staff of 50 teachers, quickly established its reputation (*Amer. Supp.*). C.

DETT, Robert Nathaniel (*b.* Drummondsville, Quebec, Oct. 11, 1882), pianist and composer. He is said to be the first negro to receive the degree of Mus.B., which was given him by the Oberlin (Ohio) Conservatory. He has taken a prominent part in forwarding the musical education of negroes in the United States, and in many of his compositions has used negro themes and negro idioms. R. A.

DETTINGEN TE DEUM, THE, written by Handel to celebrate the victory of Dettingen (June 26, 1743). 'Begun July 1743'; first performed (not at the thanksgiving service, July 28, but) at the Chapel Royal, St. James's, Nov. 27, 1743. Many of the themes and passages are from Urio (*q.v.*).

DEUS MISEREATUR is the psalm (lxvii.) used in the evening service of the Anglican Church after the lessons, alternatively with the Nunc Dimittis. (See Service.)

DEUTSCHER LIEDERKRANZ, see New York.

DEUTSCHE TANZ, see Allemande.

DEUX JOURNÉES, LES, comédie lyrique in 3 acts, words by Bouilly, music by Cherubini; produced, Théâtre Feydeau, Jan. 16, 1800. Various German versions are 'Der Wasserträger,' 'Die Tage der Gefahr,' and 'Graf Armand, oder die Zwei unvergesslichen Tage,' and the English titles 'The Escapes' and 'The Water Carrier'; produced, in a very mutilated state, in London 1801, and Covent Garden, Nov. 12, 1824, with the 'overture and all the music'; in Italian, Drury Lane, June 20, 1872, as 'Le due giornate,' for one night only; again revived, Princess's Theatre, by the Carl Rosa Co., Oct. 27, 1875. G.

D'EVE, see Eve, d'.

DEVELOPMENT, a word used in two somewhat different senses; on the one hand of a whole movement, in a sense analogous to its use with reference to an organism; and on the other of a subject or phrase, with reference to the manner in which its conspicuous features of rhythm or melody are employed by reiteration, variation, or any other devices which the genius or ingenuity of the composer suggests, with the object of showing the various elements of interest it contains.

The term is very apt and legitimate when used in the above senses, which are in reality the complements of one another; for the development of a movement is rightly the development of the ideas contained in its subjects; otherwise in instrumental music neither purpose nor unity of design could be perceived. It must, however, be borne in mind that the mere statement of a transformed version of a subject is not development. A thing is not necessarily developed when it is merely changed, but it is so generally when the progressive steps between the original and its final condition can be clearly followed.

The most perfect types of development are to be found in Beethoven's works, with whom not seldom the greater part of a movement is the constant unfolding and opening out of all the latent possibilities of some simple rhythmic figure. Reference may be made to the first movement of the symphony in C minor; the scherzo of the ninth symphony; the allegro con brio of the sonata in C minor, op. 111; the last movement of the sonata in F, op. 10, No. 2; and the last movement of the sonata in A, op. 101. C. H. H. P.

DEVIENNE, François (*b.* Joinville, Haute-Marne, *c.* 1760; *d.* Charenton, Sept. 5, 1803), a celebrated flautist and composer; entered the army as oboist, was a bassoon-player at the Théâtre de Monsieur, 1788, and at the Grand Opéra, 1796. He was also appointed professor at the Conservatoire. Fétis says that he was equally good on the flute and bassoon and had a general knowledge of all other instruments. He created a new kind of literature for wind instruments, and, thus encouraging players to improve their technique, raised the standard of the French orchestra. The centre of his activity lay in his work as a composer, and in that capacity he was held in high esteem even beyond the middle of last century. His flute Tutor was still in use within recent times. (For list of works, see *Q.-L.*; also *Fétis.*) E. v. d. S.

DEVIL'S OPERA, THE, opera in 2 acts, words by G. Macfarren, music by G. A. Macfarren; produced, English Opera House, Aug. 13, 1838.

DEVIN DU VILLAGE,[1] LE (The Village Sorcerer), Intermède, in 1 act; words and music by J.-J. Rousseau; produced, Fontainebleau, Oct. 18, 1752, and Académie Royale, Mar. 1, 1753 It was translated and adapted as 'The Cunning Man' by Dr. Burney in 1766. G.

DEVRIENT, see Schröder-Devrient.

DEZÈDE (Dezaides), N. Reichard says he was born at Turin, 1744, and died at Paris *c.* 1792, but nothing is known about his origin and he has been held in turn to be of French, German and Italian nationality. He had received a good education, and an abbé instructed him in music. He was then living in Paris and received an allowance of 25,000 francs per annum, which was doubled on his coming of age. He tried unsuccessfully to discover his parentage, but was told that if he persisted with his inquiries his allowance would be

[1] There is a modern reprint in vocal score by Charles Chaix (Henn, Geneva, 1924).

stopped. He continued, nevertheless, with the result of which he had been warned. He then turned his attention to the opera, and in 1772 his opera 'Julie' was given at the Théâtre des Italiens, and meeting with success was followed by 10 or more operas at this theatre, and at least 3 at the Opéra. (For list, see *Fétis*; *Q.-L.*) E. v. d. S.

D'HERBAIN, see HERBAIN, D'.

D'HERVELOIS, see CAIX D'HERVELOIS.

DIABELLI, ANTON (ANTONIO) (*b.* Mattsee, near Salzburg, Sept. 6, 1781; *d.* Vienna, Apr. 7, 1858), head of the firm of Diabelli & Co., music publishers in Vienna, and composer of pianoforte and church music.

He was at first a chorister, and afterwards studied at the Lateinschule at Munich. Being intended for the priesthood he received a good general education in the convent of Raichenhaslach, and profited much from association with Michael Haydn, who superintended his musical studies. When the Bavarian convents were secularised in 1803, he gave up the idea of taking orders, went to Vienna, and was warmly received by Joseph Haydn. His piano pieces and his numerous arrangements had an immense popularity. His masses, especially the 'Landmessen' (for country churches), are widely spread in Austria, being for the most part easy to execute, and interesting, if not particularly solid. He also composed songs for one and more voices, and an operetta, 'Adam in der Klemme.' He soon became a popular teacher of the pianoforte and guitar, made money enough to become partner with Peter Cappi, the music publisher, in 1818, and in 1824 the firm became Diabelli & Co. In 1852 it became C. A. SPINA (*q.v.*), and in July 1872 F. Schreiber, under which name it continued, though the business was purchased in May 1876 by A. Cranz of Hamburg. Its publications amounted to over 25,000 in 1880. In Diabelli's time it acquired the publications of the extinct firms of Artaria, L. Kozeluch, Th. Weigl, Berka, Leidesdorf, Pennauer and Traeg, and in 1855 those of Carlo Mecchetti. The firm published specially for Schubert, Czerny, Strauss and Lanner; also Marpurg's *Abhandlung von der Fuge*, revised by Sechter, and Reicha's *Lehrbuch*; and, under the title *Ecclesiasticon*, a collection of church music. In 1874 a fresh catalogue of publications was issued, and a thematic catalogue of Schubert's published works, compiled with his usual exhaustive accuracy by Nottebohm. Diabelli's quiet and unassuming life made him many friends, some of whom in 1871 erected a tablet to his memory on the house at Mattsee in which he was born. Beethoven wrote his 33 Variations (op. 120) on a waltz of Diabelli's, and this alone will preserve his name to posterity should it disappear in other ways. (See VARIATIONS and VATERLÄNDISCHE KUNSTLERVEREIN.) C. F. P.

DIADESTE, opera-buffa; words by Fitzball, music by Balfe; produced, Drury Lane, May 17, 1838.

DIAGHILEV, SERGEI PAVLOVITCH (*b.* Government of Novgorod, Mar. 19, 1872), impresario, studied music while reading law at the University of St. Petersburg. He took to journalism in 1897 and organised art exhibitions. In 1899 he founded an important art review, which ceased to appear in 1905. It was in 1907 that he entered upon the activities on behalf of Russian music and art which were to secure him an international reputation. He began by giving concerts of Russian music in Paris, where he produced Moussorgsky's 'Boris Godounov' in 1908, with a Russian company that included Chaliapin. His first productions of Russian ballet, again in Paris, date from 1909, when his artistic taste and genius for organisation created a new type of ballet in which choreographic, histrionic, pictorial and musical art all played interdependent parts of equal importance (see BALLET-DANCING).

The company first came to London in 1911 (Covent Garden, June 21), and in the seasons of 1913 and 1914 Diaghilev was invited by the late Sir Joseph Beecham to collaborate in a remarkable series of Russian opera and ballet performances at Drury Lane Theatre. After repeated appearances at the London Coliseum, the popularity of the 'Russian Ballet' had grown to such an extent that various theatres (Alhambra, Empire, Prince's, His Majesty's) were engaged at intervals for seasons exclusively devoted to Diaghilev's productions, and London became for a time the company's headquarters, several important new works being seen there for the first time. Since 1921 many novelties, mainly due to French artists and composers, have been first introduced to Paris, Monte Carlo having become the company's second home. But Diaghilev continues to visit all the most important art centres in Europe and America. E. B.

DIAMANTS DE LA COURONNE, LES, opéra-comique in 3 acts, words by Scribe and St. George, music by Auber; produced, Opéra-Comique, Mar. 6, 1841; Princess's Theatre, London, May 2, 1844, as 'Crown Diamonds.'

DIAPASON (1) originally meant the interval of an octave, because it was *διὰ πασῶν χορδῶν συμφωνία*, the consonance arrived at by going 'through all the strings of the lyre' from first to last. In this sense it is used by Dryden:

> 'Through all the compass of the notes it ran,
> The diapason closing full in man.'

In French it came to mean a tuning-fork, and hence also the PITCH (*q.v.*) which was as it were registered by it; the 'Diapason normal' being the standard of pitch supposed to be generally accepted in France, which gave 435 vibrations for the *a'* above middle C at a temperature of

59° Fahr. which is equivalent in equal temperament to A = 439 at 68° Fahr. C. H. H. P.

(2) The diapason stops of the organ consist of the bold and dignified flue-pipe work of foundation tone and pitch, which forms the backbone of the tonal department of the organ or manual to which it belongs.

Diapasons are open and stopped pipes. The Open Diapason as a Great organ stop consists of cylindrical open metal pipes of true speaking length, the CC pipe approaching 8 feet in length and being about 6 inches in diameter.

In the pedal department the pipes are of true 16 feet speaking length, and are usually, —but not always—made of wood; they are square, or rather rectangular, in section.

The Stopped Diapason is of wood (or of metal in the treble), and although the pitch is of 8 feet *tone*, the pipe itself is of only half its true speaking length, the upper end being closed by a stopper or tompion, which causes it to sound an octave below the true open speaking length.

In the treble portion the stoppers are pierced, which imparts a reedier quality to the tone.

The tone of stopped pipes is soft, full, smooth and mellow, blending and contrasting well with other qualities of tone. (See Organ.) T. E.

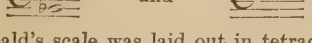
DIAPENTE, the ancient Greek name for the consonance of the fifth. By the musicians of the 17th and 18th centuries a canon in the fifth was called in Epidiapente or Subdiapente, as it answered above or below.

DIAPHONE, an organ stop, pipes of iron or wood of 8-, 16- and 32-foot pitch, made by R. Hope-Jones. The actual invention has been disputed.[1] The tone is of extraordinary power and can be made to resemble Diapason, Diapason-tuba or Diapason-trombone. In all cases, however, the foundation tone is very prominent. (See Organ: Vocabulary of Stops.) T. E.

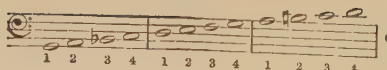
DIAPHONIA. (1) Dissonance as opposed to 'symphonia' or consonance.

'Dissonantia et Diaphonia idem sunt: nam, ut dicit Isidorus, diaphoniæ sunt voces discrepantes sive dissonæ, in quibus non est jocundus sed asperus sonus.'[2]

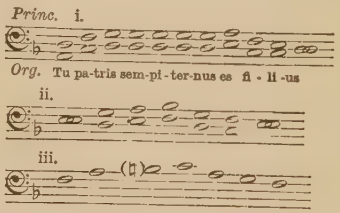
(2) A primitive form of Descant (*q.v.*), also known by the name of organum, described by Hucbald[3] and Guido, in which the melody of the vox principalis was accompanied by the vox organalis at the fourth below, subject only to certain rules for the avoidance of the dissonant tritone



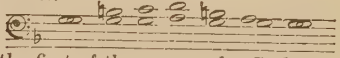
Hucbald's scale was laid out in tetrachords thus:



the four notes of the second tetrachord being the four finals of the church modes. The golden rule of diaphony for the avoidance of the tritone, or dissonance between the second note of one tetrachord and the third note of the tetrachord below, is that the vox organalis must never descend below the fourth note of a tetrachord, though it may move from one tetrachord to another according to the movement of the vox principalis. Hucbald illustrates this, in his own peculiar notation, by examples of the same melody in each of the four authentic modes, thus:



This transposition, we are told, is not apt for organal response, because the B is generally sung natural.



In the first of these examples Gerbert prints B♭ and A as the last two notes of the organum, but the author's comment:

'You will notice that the vox organalis can begin here with a consonance at the fourth below, but that it does not afterwards pass below C on account of the tritone between B♭ and E,'

shows that C and D are the notes intended.

Hucbald assures us that diaphony, if sung slowly and with the gravity which befits it—'quod suum est hujus meli,' cannot fail to produce a pleasing effect.[4]

Guido gives us the additional information that the intervals of a whole tone, major third and perfect fourth are admissible, but not that of a semitone, and rarely that of a minor third. It follows that the fifth, sixth and seventh modes, which have a whole tone, major third and perfect fourth above F, C and G respectively, are best adapted for diaphony, and that the third and fourth modes, which have a semitone and minor third above B♮ and E respectively, are the least suitable.

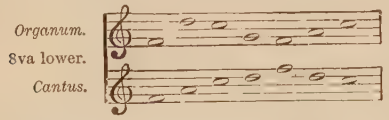
The vox organalis, he tells us, should not, as a rule, descend below C, or, in the higher registers, below F. If a B♮ occur in the vox principalis, the organum must take G. The close may be either at the fourth below or at the unison. In the latter case the vox organalis should rise to the unison by a whole tone or major third, not by a semitone or minor third.

1 See *Organs and Tuning*, p. 755.
2 Marchettus of Padua *ap.* Gerbert, *Scriptores*, iii. 80*b*.
3 The *Musica Enchiriadis*, which contains the fullest account of Diaphonia, is by some attributed not to Hucbald, but to Odo of Cluny.
4 Gerbert, i. 166, 188; Coussemaker, ii. 75.

(3) Both writers appear to apply the term diaphony to a still cruder form of descant, in which the melody was accompanied *throughout* at the fourth below, or sometimes at the fifth below. In this case the vox organalis might be doubled at the octave above, or the vox principalis at the octave below; or four, or even six parts could be obtained by doubling or trebling both principal and organum. If we may judge by the disposition of the tones and semitones in one of Hucbald's examples, as printed by Gerbert, i. 166, the tritone and imperfect fifth were avoided in this form of descant by the use of B♮ and F♯.

In the first volume of the *Oxf. Hist. Mus.*, Wooldridge has devoted a chapter to the diaphony of Hucbald and Guido, to which the reader is referred for more precise information on a subject that is not free from difficulty.

(4) The term diaphonia is also applied by John Cotton and other writers to the next stage in the development of descant, in which contrary motion is employed, and the vox organalis moves freely both above and below the canto fermo. The following example is from the anonymous treatise printed at p. 225 of Coussemaker's *Histoire de l'harmonie au moyen âge*:



By the 13th century the term diaphonia for polyphony had generally given place to discantus, though even so late a writer as Johannes de Muris speaks of 'diaphonia sive discantus.'[1] J. F. R. S.

DIARMID, opera in 4 acts, founded on Celtic legends. Written by the 9th Duke of Argyll (then Marquis of Lorne); music by Hamish MacCunn (op. 34). Produced, Covent Garden (Royal Carl Rosa Co.), Oct. 23, 1897.

DIATESSARON, the ancient Greek name for the consonance of the fourth—*διὰ τεσσάρων χορδῶν συμφωνία.*

DIATONIC is the name given to music which is confined to notes proper to the signature of the key in which they occur—such as the white notes only in the key of C major. The different forms of the minor scale are considered diatonic. Therefore the major seventh and major sixth, which often occur instead of the minor seventh and minor sixth in the signature of a minor scale, can be used without the passage ceasing to be diatonic. C. H. H. P.

DIAZ, Gabriel (*b. circa* 1590; *d.* Madrid, after 1631), a Spanish composer of secular and sacred music attached to the Spanish court. (The Gaspar Diaz mentioned by van der Straeten as being a choir-boy in the Capilla Flamenca of Philip III. in 1601 is probably a different person.) Gabriel Diaz is recorded as assistant choirmaster at the Chapel Royal, Madrid, in 1606, and also as maestro de capilla at the monastery of the Encarnación. In 1611 he composed the Requiem for Doña Margarita of Austria and then relinquished his post. In 1616 he appears at Lerma, in 1621 in Granada, in 1624 at Córdoba, where he remained as capellán in the church of Santa Inés until 1631. In that year he was one of the judges in a competition to elect a new maestro de capilla at Granada, and afterwards became maestro at the convent of the Descalzas Reales, Madrid, a post formerly held by Victoria. His church music, mentioned in the catalogue of the library of John IV. of Portugal was lost in the Lisbon earthquake of 1755. Eight of his secular works, however, are printed in Aroca's edition of the Munich MS. 'Cancionero de Sablonara' (Madrid, 1916); and two are found in MS. 13,231 (Bibl. Medinaceli, Madrid). He was apparently a friend of the dramatist Lope de Vega, who dedicated a poem to him.

J. B. T.

DIBDIN, (1) Charles (*b.* Southampton, *c.* Mar. 4, 1745; *d.* Arlington Street, Camden Town, July 25, 1814), composer, was the son of a parish clerk at Southampton. His grandfather was a considerable merchant, who founded the village near Southampton which bears his name. Dibdin's eldest brother, who was twenty-nine years his senior, was captain of an Indiaman and father of the Rev. Dr. Thomas Frognall Dibdin, the well-known bibliographer.

Charles Dibdin was admitted a chorister of Winchester Cathedral in June 1756, and remained in the choir till Nov. 1759. The records of Winchester College give no support to the statement that he was at school there. He had a good voice and a quickness in learning, which induced Kent to compose anthems for him and teach him to sing them, and Fussell, who afterwards succeeded Kent as organist, taught him the rudiments of music and a few common tunes. All musical knowledge beyond that he acquired for himself, studying chiefly the concertos of Corelli and the theoretical works of Rameau. The place of organist at Bishop's Waltham becoming vacant, Dibdin offered himself for it, but was rejected on account of his youth. When 15 years old his eldest brother brought him to London and placed him in the music warehouse of Johnson in Cheapside, where, however, he did not remain long, a friend having advised him to try the stage. He obtained an engagement at Covent Garden Theatre as a singing actor. About the same time he began to write verses as well as music, in which he was encouraged by Beard, then manager of the theatre, who advised him to try his hand at something for the stage, promising to bring

[1] Coussemaker, *Scriptores*, ii. 395*a*.

it out at Dibdin's benefit. He accordingly set to work and wrote and composed 'The Shepherd's Artifice,' a pastoral, which was performed at his benefit on May 21, 1764, and repeated in the following season, the author-composer performing the character of Strephon. He had performed in the summer of 1762 at the Richmond theatre on the hill; and he now obtained an engagement at Birmingham, where he not only played at the theatre but sang at Vauxhall.

In the beginning of 1765 the opera of 'The Maid of the Mill' was about to be produced at Covent Garden, and some difficulty arising with Dunstall, who was to have played Ralph, Dibdin was requested by Beard to undertake the part. He made a decided hit, and at once established himself firmly in the public favour. In 1767 he composed part of the music for 'Love in the City,' and in the next year two-thirds of that of 'Lionel and Clarissa.' In 1768 Dibdin transferred his services from Covent Garden to Drury Lane, where he signalised himself by his composition of the music of 'The Padlock,' and his admirable performance of Mungo in it. In the following year he was engaged to compose for Ranelagh, where he produced 'The Maid the Mistress,' 'The Recruiting Sergeant' and 'The Ephesian Matron.' He likewise composed some of the music for the Shakespeare Jubilee at Stratford-on-Avon in 1769. In 1772 Thomas King, having become proprietor of Sadler's Wells, engaged Dibdin to write and compose some little musical pieces to be brought out there. In 1774 Dibdin produced 'The Waterman,' and in 1775 'The Quaker,' pieces which kept uninterrupted possession of the stage for many years. At the end of the latter season he quitted Drury Lane owing to differences that had arisen between him and Garrick, and exhibited at Exeter Change a piece called 'The Comic Mirror,' in which well-known characters of the day were personated by puppets. In 1776 he took a journey into France, where he remained some time. On his return in June 1778 he was engaged as composer to Covent Garden Theatre at a salary of £10 a week, but he held the appointment for two or three seasons only. In 1782 he projected the erection of the Royal Circus (afterwards the Surrey Theatre), which was opened Nov. 7, 1782, Dibdin undertaking the general management, Hughes the equestrian department, and Grimaldi (father of the afterwards famous clown) the stage direction. For this theatre the ever-active pen of Dibdin was employed in the production of numerous little musical pieces and pantomimes. The first season was remarkably successful. In the second, dissensions broke out amongst the managers, in consequence of which he retired from the theatre. He then made an attempt to regain his position at the patent theatres, and succeeded in getting his opera 'Liberty Hall' (containing the popular songs of 'Jack Ratlin,' 'The High-mettled Racer' and 'The Bells of Aberdovey') brought out at Drury Lane on Feb. 8, 1785. Soon afterwards he listened to a proposal to erect a theatre at Pentonville, where he purposed representing spectacles in which hydraulic effects should be introduced. He proceeded to some extent with the building, which he intended to call 'Helicon,' but his application for a licence was refused, and shortly afterwards a gale of wind destroyed the edifice and put an end to the project. Dibdin next meditated a visit to India, and, to raise funds for the purpose, in 1787–88 made a tour through a large part of England and gave entertainments. He published an account of this tour in 1788, in a quarto volume, under the title of *The Musical Tour of Mr. Dibdin.* In the summer of 1788 he sailed for India, but the vessel being driven to take shelter in Torbay, he finally abandoned his intention and returned to London.

Dibdin next resolved to rely on his own unaided exertions, and in 1789 produced at Hutchins's Auction Room, King Street, Covent Garden, the first of a series of 'table entertainments' of which he was author, composer narrator, singer and accompanist, under the title of 'The Whim of the Moment.' On the first evening there was an attendance of only sixteen persons. Dibdin, however, persevered; he engaged the Lyceum and brought out 'The Oddities,' the success of which was at once decisive; and no wonder, for it contained, amongst others, the songs, 'To Bachelors' Hall,' ''Twas in the good ship Rover,' 'The Flowing Can,' 'Saturday night at sea,' 'Ben Backstay,' 'I sailed from the Downs in the Nancy,' 'The Lamplighter,' and 'Tom Bowling'; the last written on the death of his eldest brother, Captain Thomas Dibdin. And here it may be observed that nearly the whole of those sea-songs which gained for their author the appellation of the Tyrtaeus of the British Navy, were written by Dibdin for his entertainments. In 1790 'The Oddities' was revised, and ran seventy-nine nights, when it was succeeded by 'The Wags,' which was performed for 108 nights.

The great sale of 'Poor Jack,' the copyright of which with eleven other songs he had sold for £60, and which in a short time had brought its purchaser a profit of £500, induced Dibdin about this time to become his own publisher. In 1791 he removed from the Lyceum to a room in the Strand, opposite Beaufort Buildings, which he opened under the name of Sans Souci, and where he remained for four years. He then built for himself a small theatre on the east side of Leicester Place, which he opened under the same name in 1796. In 1795 Dibdin

published a *History of the Stage*, in 5 volumes, and in 1803 his *Professional Life*, in 4 volumes. He had published several novels previously, such as *The Devil*, 1785; *Hannah Hewitt*, 1792; *The Younger Brother*, 1793; and a periodical, *The Bystander*, 1787. In 1802 Dibdin gave his entertainment in Dublin. In 1805 he sold his theatre and retired from public life. In 1803 Government granted him a pension of £200 per annum, but this being withdrawn on a change of ministry he was led to open a music shop in the Strand as a means of subsistence. The speculation, however, failed, and he became bankrupt. A subscription for his relief was opened in 1810, with part of which an annuity of £30 was purchased for himself, his wife and daughter successively. Subsequently his pension was restored to him. He brought out another play, 'The Round Robin,' at the Haymarket in 1811, and composed songs for Dr. Kitchener's 'Belle Assemblée.' Towards the end of the year 1813 Dibdin was attacked by paralysis, and died the following year. He was buried in the cemetery belonging to the parish of St. Martin-in-the-Fields, in Pratt Street, Camden Town, where there is a monument to his memory. Dibdin's two sons, Charles and Thomas, were well-known dramatists.

The following is a list of Dibdin's operas and other dramatic pieces. Of those marked thus * he was author as well as composer:

*The Shepherd's Artifice, 1763; Love in the City (part of the music), 1767; Damon and Phillida, Lionel and Clarissa (part of the music), and The Padlock, 1768; The Maid the Mistress, The Recruiting Sergeant, The Ephesian Matron, The Jubilee, Doctor Ballardo, Queen Mab, and The Captive, 1769; Pigmy Revels, 1770; The Wedding Ring, and The Institution of the Garter, 1771; *The Ladle, *The Mischance, The Brickdust Man, *The Widow of Abingdon, and The Palace of Mirth, 1772; The Trip to Portsmouth, The Deserter (partly selected from Monsigny and Philidor), and *The Grenadier, 1773; *The Waterman, A Christmas Tale, and *The Cobler, 1774; *The Quaker, and The Two Misers, 1775; *The Seraglio, The Blackamoor, *The Metamorphoses, *The Razor Grinder, *Yo, Yes, or, The Friendly Tars, *The Old Woman of Eighty, *The Mad Doctor, *She is mad for a Husband, *England against Italy, *The Fortune Hunter, and *All's not Gold that Glitters, 1776; *Poor Vulcan, *Rose and Colin, *The Wives Revenged, *Annette and Lubin, and *The Milkmaid, 1778; Plymouth in an Uproar, *The Chelsea Pensioner, *The Mirror, and *The Touchstone, 1779, *The Shepherdess of the Alps, *Harlequin Freemason, and *The Islanders, 1780; *Jupiter and Alcmena, 1781; *None so blind as those who won't see, 1782; *The Barrier of Parnassus, *The Graces, *The Saloon, *Mandarina, or, The Refusal of Harlequin, *The Land of Simplicity, *The Passions, *The Statue, *Clump and Cudden, *The Benevolent Tar, *The Regions of Accomplishment, *The Lancashire Witches, *The Cestus, *Pandora, *The Long Odds, Tom Thumb, and Harlequin the Phantom of a Day (all for the Royal Circus), 1782–84; *Liberty Hall, 1785; Harvest Home, 1787; *A Loyal Effusion, 1797; and *Hannah Hewitt, 1798.

His table entertainments were—

The Whim of the Moment, and The Oddities, 1789; The Wags, 1790; Private Theatricals, 1791; The Quizzes, 1792; Coalition, 1792; Castles in the Air, 1793; Nature in Nubibus, and Great News, 1794; Will of the Wisp, and Christmas Gambols, 1795; Datchet Mead, and The General Election, 1796; The Sphinx, and Valentine's Day, 1797; King and Queen, 1798; A Tour to the Land's End, and The Goose and the Gridiron, 1798; Tom Wilkins, 1799; The Cake House, 1800; A Frisk, 1801; Most Votes, 1802; New Year's Gifts, Britons, strike home, Heads and Tails, Valentine's Day, The Election, A Trip to the Coast, The Frolic, 1804; The Professional Volunteers, Rent Day, Commodore Pennant, Heads or Tails, and Cecilia, 1805; Wives and Sweethearts, Broken Gold (Drury Lane), 1805–6.

Besides these Dibdin was author of 'The Gipsies,' a comic opera for which Dr. Arnold composed the music, *The Harmonic Preceptor*, a didactic poem, 1804, and *The Musical Mentor, Music Epitomised*. (Corr. and addns. from *D.N.B.* See also *Mus. T.* for 1886, p. 68. A bibliography of Dibdin's works, by a descendant, appeared intermittently in *Notes and Queries*, July 1901–June 1904; a supplementary bibliography by Frank Kidson appeared in the same publication on May 22, 1909).

W. H. H.; addns. F. G. E. and others.

(2) Henry Edward (*b.* Sadler's Wells, Sept 8, 1813; *d.* Edinburgh, May 6, 1866), youngest son of Charles Dibdin the younger (that is, grandson of the above), acquired his first knowledge of music from his eldest sister, Mary Anne, afterwards Mrs. Tonna, an excellent harpist, pupil of Challoner and Bochsa.

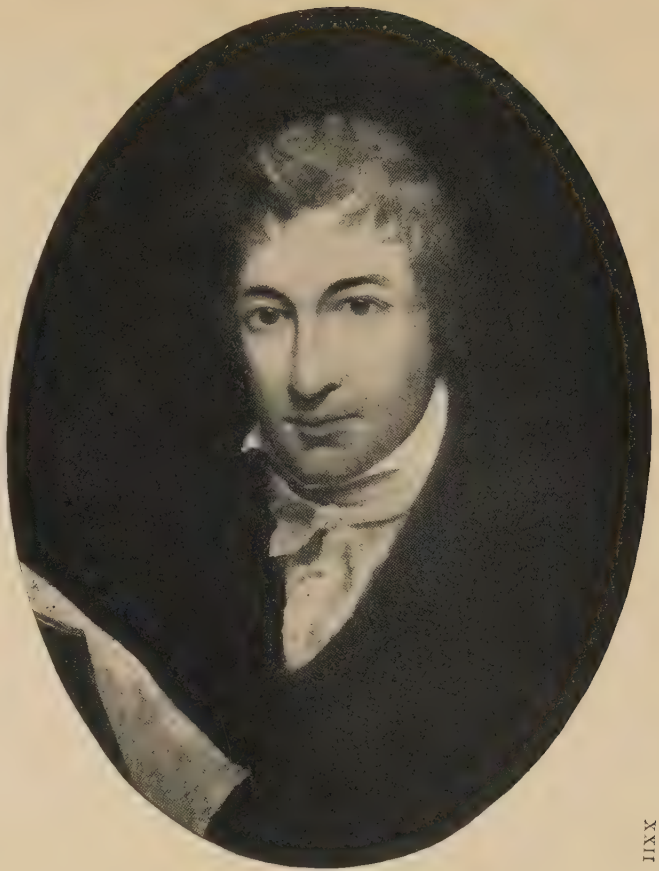
He subsequently studied the harp under Bochsa, and also became proficient on the organ and violin. He appeared as a harpist at Covent Garden, Aug. 3, 1832, at Paganini's last appearance. Early in 1833 Dibdin went to Edinburgh, where he held the honorary post of organist of Trinity Chapel, and established himself as a teacher. Dibdin composed a few psalm tunes and some pieces for the organ and pianoforte, but he is best known as the compiler of 'The Standard Psalm Tune Book' (1857), the largest and most authentic collection of psalm tunes ever published, the contents being mainly derived from ancient psalters; also of 'The Praise Book' (1865). Besides his attainments as a musician Dibdin possessed considerable skill as a painter and illuminator. (Addns. *D.N.B.*) W. H. H.

DICKINSON, Edward (*b.* West Springfield, Mass., Oct. 10, 1853), was educated in music at the New England Conservatory (Boston), and under Klindworth at Berlin. In 1893 he became professor in Oberlin College and Conservatory and developed a system of instruction in musical history which has had a wide influence (see Degrees in Music, subsection American Universities). He has published a number of books, amongst which the *Study of the History of Music*, 1905 (3rd ed. 1914), is important. *Amer. Supp.*

DICKONS, Mrs. Maria (*b.* London, *c.* 1770; *d.* May 4, 1833), whose father's name was Poole, was a pupil of Rauzzini, and in 1787 appeared at Vauxhall Gardens as a singer. She sang at the Concert of Ancient Music and other concerts. On Oct. 9, 1793, she made her appearance at Covent Garden Theatre as Ophelia in 'Hamlet' and shortly afterwards as Polly in the 'Beggar's Opera.' She next sang in several of the principal towns of England, Scotland and Ireland with great success. She married in 1800, and retired for a time, but resumed her career, and reappeared at Covent Garden in 1807 as Mandane in 'Artaxerxes.' She joined the Drury Lane company in 1811. She was subsequently engaged at the King's Theatre, where on June 18, 1812, she performed the Countess in Mozart's 'Nozze di Figaro' to the Susanna of Mme. Catalani. In 1816 she was engaged at the Italian opera at Paris;

HENRY CAREY

From a mezzotint by J. Faber after J. Worsdale



CHARLES DIBDIN

From a painting at the Royal College of Music

from thence she went to Italy. On her return to England she was again engaged at Covent Garden, where she appeared Oct. 13, 1818, as Rosina in Bishop's adaptation of Rossini's 'Barber of Seville.' (*D.N.B.*) W. H. H.

DICTIONARIES OF MUSIC. The oldest[1] known work of the kind is that of the learned Flemish musician Jean Tinctor, entitled 'Terminorum musicae Diffinitorium,' 15 sheets, 4to, undated, but in all probability printed with the type of Gérard de Flandre, and published at Naples, 1474. The original is extremely rare, but Forkel has reprinted it in his *Allgemeine Litteratur der Musik*, and thus placed it within the reach of students. (See TINCTORIS.) The *Glossarium* of Du Cange also includes many musical terms and explanations useful to historians of music. Musical archæologists will further do well to consult Ménage—whose *Dictionnaire étymologique de la langue françoise* appeared in 1650—and the *Dictionnaire universel* (Rotterdam, 1690) of Furetière, afterwards remodelled by Basnage (The Hague, 1701).

These works are often overlooked, and the credit of having written the two oldest dictionaries of music is generally assigned to Janowka and the Abbé Sébastien de Brossard. The former, a Bohemian organist, wrote in Latin, and his *Clavis ad thesaurum magnae artis musicae* (Prague, 1701) was unknown to BROSSARD (*q.v.*) when he published his *Dictionnaire de musique* (Ballard: Paris, 1703). Taking into account the enormous difficulties under which they laboured, both authors are deserving of great praise for works so eminently useful to students of musical terminology. Amongst their imitators may be named Walther, Grassineau and J. J. Rousseau. Walther's work, *Alte und neue musikalische Bibliothek, oder musikalisches Lexicon*, was originally published at Weimar, but the second edition (Leipzig, 1732) is the important one. In it he so far adopted the plan suggested by Brossard at the end of his dictionary, that his work forms a kind of complement to that. James Grassineau, in his *Musical Dictionary* (London, 1740, 1 vol. 8vo; 2nd ed., 1769), made ample use of Brossard's definitions and examples; but his work is much more complete, and his remarks on the music of the ancients and on musical instruments evince much reading, and may still be consulted with advantage. J. J. Rousseau in his *Dictionnaire de musique* (Geneva, 1767) also utilised the labours of Brossard, especially with regard to ancient music; it is to his literary ability rather than to his elevated views on æsthetics that the success of his dictionary is due. Not only was it translated into several languages (see WARING), but it was imitated by Meude-Monpas (Paris, 1788) and by Reynvaan (Amsterdam, 1795), only half of whose *Musikaa Kunst Woorden-book* was ever published. Rousseau's influence may be traced also in the *Dictionnaire de musique* contained in the *Encyclopédie méthodique*. That enormous mass of undigested material forms two huge 4to volumes, of which the first (1791) was compiled under the superintendence of Framery and Ginguené, with the assistance of the Abbé Feyjou and of Surremain de Missery, and is far superior to the second (1818) edited by Momigny, whose theories were not only erroneous but at variance with those of the first volume. In spite, however, of its contradictions and errors, both scientific and chronological, a judicious historian may still find useful materials in this dictionary.

Whilst Rousseau's writings were exciting endless discussions among French musicians, the labours of Gerber and Forkel in Germany were marking a new era in the literature of music. By his History (*Allg. Geschichte der Musik*, Leipzig, 1788–1801) Forkel did as much for the musicians of Europe as Burney and Hawkins had in all probability done for him. His influence may be recognised in Koch's *Musikalisches Lexicon* (Frankfort, 1802), a work in all respects superior to that of G. F. Wolf (Halle, 1787). Koch also published his *Kurzgefasstes Handwörterbuch der Musik* (Leipzig, 1807), a work distinct from his *Lexicon*, but quite as useful and meritorious. But the happy influence of Forkel is more especially evident in the biographical work of Gerber, *Neues historisch-biographisches Lexicon der Tonkünstler* (Leipzig, 1812–14, 4 vols.), a work in every way a great improvement on his first edition (Leipzig, 1790–1792, 2 vols.), although incomplete without it, owing to his habit of referring back. Gerber was the model for the *Dictionnaire historique des musiciens* of Choron and Fayolle (Paris, 1810–11), the first book of the kind published in France, and preceded by an excellent introduction, by Choron, of which Fétis in his turn made good use.

In Italy the Abbé Gianelli was the author of the first dictionary of music printed in Italian (Venice, 1801, 2nd ed., 1820); but his book has been entirely superseded by the *Dizionario e bibliografia della musica* of Dr. Lichtenthal, the first two volumes of which are devoted to music proper, while the last two contain an historical and critical catalogue, which has been largely utilised by Fétis. It was translated into French by Mondo (Paris, 1821, 2 vols. 8vo). A modern book of great practical usefulness is *L' Italia musicale d' oggi. Dizionario dei musicisti, compositori, direttori d' orchestra*, etc., by Alberto de Angelis, published in Rome, 1918, and in an enlarged edition, 1922.

The *Dictionnaire de musique moderne* of Castil Blaze (Paris, 1821, 2nd ed., 1825, 2 vols.), in part copied from that of Rousseau, attained a certain

[1] An Arabic dictionary some 500 years before Tinctor is described under the name of its author FARAJ (*q.v.*).

amount of success from the position of its author and its animated style; but it is by no means equal either in extent or accuracy to Lichtenthal's work. Partly founded on a similar model is the *Dictionnaire de musique d'après les théoriciens, historiens, et critiques les plus célèbres* (1844; 5th ed., 1872). by Marie et Léon Escudier, a compilation, as its title indicates, but containing much useful information in a small space, especially on ancient musical instruments and on contemporaneous matters. Jos. d'Ortigue, on the other hand, opened up a new line in his *Dictionnaire liturgique, historique, et théorique de plain-chant et de musique d'église . . .* (Paris, 1854 and 1860). It has the merit of quoting distinctly all the sources from which the author derived his information, and of mentioning by name all those who assisted him; and for the special branch of which it treats this dictionary is hitherto without a rival.

The *Biographie universelle des musiciens*, by F. J. Fétis, was in its own time equally unrivalled. The first edition (Paris and Brussels, 1835–44), in 8 vols. 8vo, double columns, contains a long and admirable introduction, not republished in the second edition (Paris, 1860–1865), also in 8 vols. 8vo. The necessary supplement to Fétis's book was edited by Arthur Pougin and published in 1878 in two volumes. Much later work has been accomplished in this direction with increasing care and accuracy by French authors. Among recent works the following may be mentioned: Michel Brenet's *Dictionnaire pratique et historique de la musique* (Armand Colin, 1925); P. Rougnon's *Petit Dictionnaire de musique* (1924). An exhaustive work, *Encyclopédie de la musique et dictionnaire du Conservatoire*, is still in process of publication; begun under Alfred Lavignac, it is now (1926) directed by L. de La Laurencie. It is designed in three parts: (1) History, arranged on a basis of nationality; (2) Technique, pedagogics and æsthetics; (3) the Dictionary containing alphabetical reference to all matters treated in parts 1 and 2. The History began to appear in parts in 1913.

Whilst the French authors were writing their dictionaries, either on Rousseau's plan or were following the lead of Choron, Fétis and d'Ortigue, by enlarging their sphere beyond that of musical terminology, the tendency in Germany was to include in dictionaries not only all that concerns the technical part of music, but the biography of musicians, and the philosophy, literature and bibliography of the art. Gustav Schilling therefore justly entitles his dictionary *Encyclopädie der gesammten musikalischen Wissenschaften, oder universal Lexikon der Tonkunst* (Stuttgart, 1835–38, 7 vols. 8vo.). In this work biography holds an important place, but the other departments are treated with equal skill and research, so that the whole forms a precious depository of information, and is a notable advance on all previous works of the kind in other countries. Gassner, in his *Universal Lexikon der Tonkunst* (Stuttgart, 1849, 1 vol.), and Bernsdorf, in his *Neues universal Lexikon der Tonkunst*, in continuation of Schladebach (Dresden and Offenbach, 1856–61, 3 vols.), have obviously made considerable use of Schilling, and both works have a well-merited reputation. Koch's *Lexicon* has been re-edited by Dommer (Heidelberg, 1865), and Oscar Paul has published a useful *Handlexikon der Tonkunst* (Leipzig, 1873), in which condensation is carried to its utmost limit. But of all the German works which have followed Schilling the most important and deserving of mention is the *Musikalisches Conversations-Lexikon*, edited by Mendel, and since his death by August Reissmann (Berlin, 1870, etc.), the second edition of which was published in 11 vols. in 1883. The handiest of musical dictionaries is the *Musik-Lexikon* of Hugo Riemann, of which the first edition appeared at Leipzig in 1882, and the fifth in 1900. It was translated into English by J. S. Shedlock, with a good many additions in articles dealing with English musicians (no date). A French translation by Georges Humbert, professor of history at the Conservatoire of Geneva, appeared in two issues (1899, 1913), the first coming after the fourth edition. Alfred Einstein edited the ninth German edition (1919) and the tenth, including much new material, in 1922. In 1900 Robert Eitner, whose *Verzeichniss neuer Ausgaben alter Musikwerke* appeared in 1870, and his *Bibliographie der Musik-Sammelwerke* (with F. X. Haberl) in 1877, began the publication of his monumental *Quellen-Lexikon*, in which authority is quoted for almost every statement made. Emil Vogel's *Bibliothek der gedruckten weltlichen Vocal-musik Italiens* (2 vols., 1892) is in alphabetical order of composers' names, and may therefore be counted among dictionaries.

Space compels us to confine ourselves to a mere mention of such works as the Swedish dictionary of Envalson (Stockholm, 1802); that edited by Tobias Norlind (since 1913); and the *Illustriertes Musiklexikon* (Copenhagen, 1924) of Hortense Panum, W. Behrend and O. M. Sandvik; the illustrated dictionary of Souiller (Paris, 1855); and the Spanish dictionaries of Melcior (Lerida), 1859; Parada (Madrid, 1868) and B. Sandoni (5 vols.).

Besides musical lexicons properly so called there are a certain number of Encyclopedias and Dictionaries of the Fine Arts, which contain important articles on music and musical terms. Amongst these may be cited the *Encyclopédie* of Diderot and D'Alembert (Paris, 1751–80, 35 vols.); the *Allgemeine Theorie der schönen Künste* (Leipzig, 1773), by Sulzer, of which Millin has made great use in his *Dictionnaire des Beaux-Arts* (Paris, 1806); the *Allgemeine Encyclopädie der Wissenschaften und*

Kunste (Leipzig, 1818–47), by Ersch and Gruber, an enormous collection, containing many remarkable articles on music; and the *Dictionnaire de l'Académie des Beaux-Arts*, begun in 1858, of which the sixth vol. concludes with the word 'Gypse.' It contains important articles (unsigned) by eminent musicians, members of the Académie, Méhul, Leseieur, Berton, etc. Similarly *La Grande Encyclopédie* contains important musical contributions by Pougin, Ernst, Michel Brenet, Guittard, etc.

In England, among cyclopædias, the earliest place is held by that of Rees (1819), the musical articles in which were written by the eminent Dr. Burney. In the ninth edition of the *Encyclopædia Britannica* (begun 1875) the musical articles—restricted in number—were at first written by Franz Hueffer, and subsequently by W. S. Rockstro. The supplementary volumes of that edition devote much more space to music, and the articles are by various authors. The musical articles in the *Dictionary of National Biography* (1885–1903) are full and generally accurate. Chambers's *Encyclopædia* (1859–68 and 1888–92) on a smaller, and Brande's Dictionary (1842; 3rd ed. 1853) on a still smaller scale, contain good articles on musical topics, the former including the leading biographies.

The early dictionaries were few and unimportant: *A Short Explication of such Foreign Words as are made use of in Musick Books* (1724), Grassineau (1740), Busby (1786), Danneley (1825), Jousse (1829), Wilson, or Hamilton's and Hiles's *Dictionaries of Musical Terms*—each a small 8vo volume—are specimens of the manner in which this department has been too long filled in England. As regards biography, the *Dictionary of Musicians* (2 vols. 8vo, 1822 and 1827), though good in intention, was imperfectly carried out. A great advance was made in the *Dictionary of Musical Terms*, edited by J. Stainer and W. A. Barrett (1 vol. 8vo, Novello, 1876, 2nd ed. 1898), and in a condensed version as one of Novello's *Music Primers*. The same series contains a *Biographical Dictionary of Musicians* by W. H. Cummings, revised edition by W. G. M'Naught (1916), and a *Dictionary of Violin Makers*, by C. Stainer. A *Music Lover's Cyclopædia* in one volume, compiled by Rupert Hughes, is conveniently arranged in two alphabets, one of musical terms, the other of musicians. A useful little *Dictionary of Fiddlers*, by A. Mason Clarke, was published by W. Reeves in 1895, and a curious work in dictionary form, on *The Organ*, written and published by John Warman, was begun in 1898. It is only fitting that brief mention should be made of the first edition of Sir George Grove's *Dictionary of Music and Musicians*, 4 vols., of which the first part appeared in 1878, and the last, with the appendix, in 1889. The second and greatly enlarged edition (5 vols.) was edited by J. A. Fuller Maitland (1904–10). An American Supplement edited by Waldo Selden Pratt was published in America in 1920, and a *New Encyclopædia of Music and Musicians*, under the same editorship, also intended to supplement the second edition of this Dictionary, appeared in 1924. The *Biographical Dictionary of Musicians* by James D. Brown (Paisley, 1886) was the forerunner of his excellent *British Musical Biography*, written in collaboration with Stephen S. Stratton and published in 1897. David Baptie's *Musicians of all Times*, 1889, is less trustworthy. A *Dictionary of Modern Music and Musicians*, under the general editorship of Eaglefield Hull (1924), deals concisely with the biographies of musicians alive in the year 1880 and since. It includes a number of theoretic articles.

An excellent work for its date and its intention was the *Complete Encyclopædia of Music* by John W. Moore (Boston, U.S.A., 1852), a large 8vo volume of 1000 pages, constructed on a popular basis. The *Cyclopædia of Music and Musicians*, edited by John Denison Champlin, junior, and William F. Apthorp (New York, 1889–91) is contained in three handsome volumes, and is well arranged; the *Biographical Dictionary of Musicians* by Theodore Baker, Ph.D. (New York, 1900) is of distinct value in regard to American musicians, but the author's reliance on Riemann's *Lexikon* is perhaps rather too complete. A third edition, revised and enlarged by Alfred Remy, appeared in 1919.

G. C., with addns.

DIDO AND AENEAS, opera in 3 acts, written by Nahum Tate; music by Purcell. The first performance took place between the years 1688 and 1690, at the boarding-school of Josias Priest at Chelsea.

It was revived by the R.C.M. on the occasion of the bicentenary of Purcell's death (1895), has since been frequently given in England, and in 1926 in German (translation by Anton Mayer) at Münster.

DIÉMER, Louis (*b.* Paris, Feb. 14, 1843; *d.* Paris, Dec. 21, 1919), French pianist, studied at the Conservatoire under Marmontel, Bazin and Ambroise Thomas, winning the first piano prize at the age of thirteen and that for fugue three years afterwards. In 1888 he succeeded Marmontel as professor of one of the higher pianoforte classes at the same institution. At the Paris Exhibition of 1889 he won especial fame in the compositions of the harpsichord masters of the past. A consequence of this was the creation of the Société des Instruments Anciens which, with his help, appeared often in London with great success. He established also a triennial competition for those among the male piano students of the Conservatoire who have obtained the first prize during the previous ten years. Diémer published a number of compositions, of which the following are the most important: a 'Concert-

stück,' op. 31, and a concerto in C minor, op. 32, for piano and orchestra; a 'Concertstück,' op. 33, for violin and orchestra; besides some interesting chamber works, songs, and very numerous pianoforte solos, as well as a collection of 'Clavecinistes français.' G. F.

DIEPENBROCK, Alphons (*b.* Amsterdam, 1862; *d.* there, 1921), a Dutch composer, originally a philologist, and musically self taught. He first became known as a composer by a liturgical Mass, which was followed (1900) by his chief work, a Te Deum for united choir, solo voices and orchestra. Besides songs (some with orchestra), Diepenbrock composed music for several plays; Verhage's 'Marsyas'; Vondel's 'Gysbrecht van Amstel'; Aristophanes' 'Birds'; Gœthe's 'Faust.' He was originally under Wagner's influence, but later turned more towards the modern French impressionism. His music is poetic and full of phantasy, but lacks strong concentration. He holds a representative place as a spiritual leader of the younger generation of Dutch composers. A complete edition of his works is in preparation. His essays on musical æsthetics appeared after his death under the title 'Ommegangen.' R. M[G].

DIEREN, Bernard van (*b.* Holland, Dec. 27, 1884), composer, was educated with a view to a scientific career, and became assistant in a research laboratory. His youthful artistic interests were chiefly literary, though he was skilled in drawing, musical studies being confined to the violin, which he learnt to play in early youth. Having had little opportunity of hearing good music, he did not begin to compose until he was nearly twenty years of age, when he wrote a series of immature works which have not been preserved. They were followed by a period of serious study of composition as well as of musical history and literature. In 1909 van Dieren settled in London, for some years acting as correspondent to Continental newspapers and periodicals. His earliest preserved works date mainly from 1912, which year was spent in study in various German musical centres.

The style of van Dieren's earlier works is nearly always distinguished by great polyphonic complexity gained by the independent development of melody. Contrapuntal devices are largely employed in conjunction with a scheme of harmony that is both modern and individual, and, while allowing the composer a wide scope, demands a strictly logical treatment. In the later works the harmonic basis becomes gradually simpler, while the workmanship is concentrated in a still higher degree upon organic unity and balance of form.

For a long time van Dieren was a solitary figure in modern music. Lately, however, greater curiosity in his work has been shown: the Universal Edition in Vienna and more especially the Oxford University Press have acquired a number of MSS. for publication and performances are growing less rare. Among the outstanding first performances are the following:

Opp. 9 and 12 at Cecil Gray's concert, Wigmore Hall, London, 1917; op. 18 at a 'Sackbut' Concert in London, 1920; Introduction to op. 15 at a Promenade Concert, Queen's Hall, 1921; op. 22 by the British Music Society, Apr. 1, 1925, and (1st public performance) at E. J. Moeran's concert, Wigmore Hall, June 6, 1925; op. 21 at Gerald Cooper's concert, Aeolian Hall, Nov. 6, 1925; op. 13 by the British Music Society, Dec. 1, 1925; opp. 17, 20 and a scene from op. 14, at a whole concert devoted to van Dieren's work, Wigmore Hall, Dec. 14, 1925; op. 9 was also heard in Berlin in 1923 at a concert given by the International Composers' Guild; and op. 18 at the second Donaueschingen Musical Festival in 1922.

The following is a list of his principal works:

Op.
1. Elegy for orchestra and violoncello obbligato.
2. Heine's *Belsazar* for chorus and orchestra.
3. Beatrice Cenci. Orchestral Epilogue to Shelley's *The Cenci*.
4. Six Sketches for PF. (Universal Edition, Vienna).
4*a*. Toccata for PF.
5. Sonata for violin solo.
6 String Quartet No. 1, for 2 violins, viola and violoncello.
7. Treatise on Fugue, with 3 Fughette for PF.
7*a*. Sketch for a Treatise on Harmony on a polyphonic basis.
8*a*. 15 Songs on poems by Heine and Goethe.
8*b*. 6 Songs on poems by Verlaine, Charles d'Orléans, Ronsard and Boileau.
8*c*. Lyric Scene (Villiers de l'Isle Adam).
9. Overture for chamber orchestra (16 solo instruments).
10. Unaccompanied Choral Works: Ave Maria (4 parts), Ave Maria (5 parts), Deus meus (4 parts).
11. Symphony for orchestra, 5 solo voices and mixed choir on texts by Chinese poets.
12. Diafonia in 5 parts for chamber orchestra (17 solo instruments and baritone solo) on 3 Shakespeare sonnets.
13. Serenade for small orchestra.
14. The Tailor, opera buffa in 3 acts with chamber orchestra. Text by Robert Nichols.
15. 'Les Propous des Beuveurs,' for chorus and orchestra, on Rabelais' *Garyantua*, chapter v.
16. 2 Songs for baritone and string quartet: (*a*) Song from Shelley's *The Cenci*; (*b*) *Our Three Ladies of Sorrow* (de Quincey).
17. 2 Poems for recitation with string quartet: (*a*) *Recueillement* (Baudelaire); (*b*) *Ballade pour prier Notre Dame* (Villon).
18. String Quartet No. 2, for 2 violins, viola and violoncello.
19. Symphony for orchestra in 3 movements (ciaconna, sarabande, gaillarde).
20. String Quartet No. 3, for 2 violins, viola and violoncello.
21. *Fayre eies* (Edmund Spenser) for baritone and chamber orchestra.
22. String Quartet No. 4, for 2 violins, viola and double bass.
23. 6 Songs on poems of Victor Hugo.
24. String Quartet No. 5, for violin, viola, violoncello and double bass.

12 Variations on an original theme for PF.
20 Netherlands melodies for PF.
Sonatina for violin and PF.
3 Études for violin solo. E. B.

DIES, Albert Christoph (*b.* Hanover, 1755; *d.* Vienna, Dec. 28, 1822), wrote *Biographische Nachrichten von Joseph Haydn*, biographical notes from Haydn's own communications, 1810 (with portrait and musical examples). E. v. d. S.

DIES IRAE, the Sequence sung in Masses for the Dead.

The truth of the tradition which ascribes the poetry to Thomas de Celano, the friend, disciple and biographer of St. Francis of Assisi, seems to be established beyond all controversy. It is not properly a liturgical Sequence in form, but a poem to which a tune has been adapted. It is not known when it first became so used, and many years seem to have elapsed before its use became general. It is very rarely found, in early MS. Missals, either in England, France, or Germany, and is wanting in many dating as late as the close of the 15th century, or the beginning of the 16th. It is doubtful, indeed, whether its use was recognised in all countries, until its insertion in the *Tridentine Missale Romanum* rendered it a matter of obligation.

For further information as to the poem and its translations Julian's *Dictionary of Hymnology* should be consulted.

The old ecclesiastical melody is a remarkably fine one, in modes I. and II. (Mixed Dorian) ranging throughout the entire extent of the combined scale, with the exception of the octave to the final. No record of its origin, or authorship, has been preserved; but we can scarcely doubt that, if not composed by Thomas de Celano himself, it was adapted to his verses at the time of their completion. The melody is not proper Sequence melody, but its structure is essentially different since it only extends over part of the prose, and is then repeated with a certain difference for the closing lines (see SEQUENCE). The idea of it is evidently taken from the verse of the Respond 'Libera me Domine' used in the office of the dead, which runs thus:

The polyphonic masters have generally in their Requiem Masses left the 'Dies irae' to be sung simply to its plain-song melody. It is employed, however, as the basis of the composition in not a few masses by composers of somewhat lower rank; as, for instance, in a Missa pro Defunctis, for 4 voices, by Giovanni Matteo Asola (Venice, 1586); in one for 8 voices, by Orazio Vecchi (Antwerp, 1612); in one for 4 voices, by Francesco Anerio; and in one for 4 voices, by Pitoni.

With modern composers the 'Dies irae' has always been a popular subject; and more than one great master has adapted its verses to music of a broadly imaginative, if not a distinctly dramatic character. Among the most important settings of this class we may enumerate those by Colonna and Bassani, copies of which are to be found in the library of the R.C.M.; that in Mozart's Requiem; the two great settings by Cherubini; the first, in his Requiem in C minor, and the second, in that in D minor; the extraordinarily realistic settings in the Requiems of Berlioz, Verdi and Bruneau; as well as a not very interesting setting in Gounod's 'Mors et Vita.' W. S. R. and W. H. F.

DIESIS, from the Greek διεσις, which means division, and was the name given to quarter tones in their system. Aristotle takes it as the unit of musical tones, the last subdivision of intervals. In modern acoustics it means the interval which results from the two sounds which are arrived at by tuning up three perfect thirds and an octave, which is the same as the difference between a major or diatonic semitone, and a minor or chromatic semitone, the ratio of their vibrations being 125 : 128. It is commonly called the Enharmonic Diesis. C. H. H. P.

DIETER, CHRISTIAN LUDWIG (*b.* Ludwigsburg, June 13, 1757; *d.* after 1815), studied at Karlsschule, Stuttgart, was chamber musician (violinist) in the court chapel there, 1781. He composed 11 or more Singspiele (ballad operas), symphonies, chamber music, concertos for various instruments, especially flute and bassoon. (*Q.-L.*)

DIETRICH, ALBERT HERMANN (*b.* Golk, near Meissen, Aug. 28, 1829; *d.* Berlin, Nov. 20, 1908), was educated at the Gymnasium at Dresden, from 1842 onwards; he went to the University of Leipzig in 1847, having previously studied music with Julius Otto. At Leipzig his musical tuition from 1847–51 was in the hands of Rietz, Hauptmann and Moscheles.

From 1851 he had the advantage of studying under Schumann at Düsseldorf until 1854. In the autumn of 1853 an incident occurred which brought Dietrich into collaboration with his master and Johannes Brahms. Joachim was coming to Düsseldorf to play at a concert on Oct. 27, and Schumann formed the plan of writing a joint violin sonata with the other two, by way of greeting. Dietrich's share was the opening allegro in A minor. (See SCHUMANN.) In 1854 his first symphony was given at Leipzig, and a year later he was appointed conductor of the subscription concerts at Bonn, becoming town Musikdirector in 1859. In 1861 he became Hofkapellmeister at Oldenburg. On his frequent visits to Leipzig, Cologne and elsewhere, he proved himself an excellent conductor and an earnest musician. He became a member of the Kgl. Akademie der Künste and in 1899 Kgl. Professor. He retired in 1890 and settled in Berlin. Among his works may be mentioned:

An opera in three acts, 'Robin Hood,' performed with success at Frankfort in 1879; pieces for pianoforte, op. 2; songs, op. 10; a trio for piano and strings, op. 9; a symphony in D minor, op. 20; a concert overture, 'Normannenfahrt'; 'Morgenhymne'; 'Rheinmorgen'; and 'Altchristlicher Bittgesang'; works for choir and orchestra; concertstück for horn (op. 27), concertos for horn (op. 29), violin (op. 30) and violoncello (op. 32); a pianoforte sonata for four hands; etc.

His incidental music to 'Cymbeline' was played in the Lyceum revival in 1896. In 1899 he published, in conjunction with J. V. Widmann, an interesting series of *Erinnerungen an J. Brahms.* M.

DIETRICH, SIXT (*b.* Augsburg, between 1490 and 1492; *d.* St. Gall, Oct. 21, 1548), an excellent German composer. He was at the Freiburg University, and went in 1517 to Strassburg, becoming a schoolmaster in Constance in 1518. About 1535 he seems to have inherited some money, and to have renewed his own studies in music and other things, entering the university of Wittenberg in 1540. He returned to Constance, quitting it at the time of the attack of the Emperor Charles V., and dying two months afterwards. He published *Epicedion Thomae Sporeri* in 5 parts in 1534; a first book of Magnificats in 1535; 36 Antiphons, Witt. 1541; and 'Novum opus

musicum,' Witt. 1545. Five of his compositions are in the *Dodecachordon*. (*Q.-L.*)

DIETSCH, Pierre Louis Philippe (*b.* Dijon, Mar. 17, 1808; *d.* Feb. 20, 1865), composer and conductor, was educated by Choron and at the Paris Conservatoire, was maître de chapelle at St. Eustache, and in 1860 became chief conductor of the Opéra. He was dismissed by Perrin, the director in 1863. He became organist of the Madeleine, wrote much church music and organ works (the popular Ave Maria, falsely attributed to Arcadelt, is said to have been by him), and acquired an unenviable notoriety in connexion with the purchase of Wagner's 'Flying Dutchman' libretto, at a time when Wagner was in straitened circumstances in Paris. Dietsch's composition was produced at the Opéra, Nov. 9, 1842. M.

DIETZ (1), Johann Christian (*b.* Darmstadt, 1788; *d.* Holland *c.* 1845), German maker and inventor of musical instruments, first established himself at Emmerich-on-Rhine, but, in 1805, having invented an instrument which he called a melodeon, he journeyed in the next year through Westphalia and Holland to exhibit it. This was not the instrument which bears this name to-day, but a kind of small piano about 4 ft. long and 2 ft. high. He then founded an instrument factory in Holland, but later settled in Paris where he invented the claviharpe (a harp with á mechanical action for plucking the strings, see Harp), and later (1812) the trochleon. About 1820 Dietz went to Brussels and set up a factory to make hydraulic machines and steam engines. (See *Fétis.*) J. M^K.

(2) Christian (*b.* Emmerich *c.* 1801), son of the above and, like his father, an inventor and maker of musical instruments. In 1819 he executed and exhibited one of his father's claviharpes at the Louvre, Paris, as described in the pamphlet *Description du claviharpe, inventé par M. Dietz et exécuté par M. Dietz fils* (Paris, 1821). The younger Dietz was himself responsible for the polyplectron and the physharmonica (see *Fétis*) and had a considerable reputation in France as a maker of upright pianos. J. M^K.

DIEUPART, Charles (*d. circa* 1740), a native of France who came to England in the latter part of the 17th century, and was a fine performer on the violin and harpsichord.

In 1707 he was associated with Clayton (*q.v.*) and Haym in introducing translations of Italian operas at Drury Lane Theatre. After the discontinuance of those operas and the failure of their subsequent concert speculation, Dieupart devoted himself entirely to teaching the harpsichord, and for some time taught, and gave concerts (1711–12) with considerable success, but towards the latter part of his life he acquired low habits, and frequented alehouses, where he entertained the company by his fine performance of Corelli's violin solos. He published

'Six Suittes de clavessin, divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, menuets, rondeaux, et gigues, composées et mises en concert pour un violon et flûte, avec une basse de viole et un archilut.' (Roger, Amsterdam.)

An edition in London, with a dedication to the Countess of Sandwich by the composer, was sold by Francis Vaillant, 'The French bookseller in the Strand' (*Athenæum*, Dec. 1904). A copy in the National Library in Paris contains an autograph letter of Dieupart. A reprint of a portion of them was published by Walsh in London as 'Select lessons for the harpsichord or spinet.' In Dannreuther's *Musical Ornamentation*, part i., it is clearly proved that Dieupart's suites were well known to Bach, who based the prelude of his 'Suite anglaise' in A, No. 1, on the gigue from Dieupart's first suite in the same key. In a lecture at the Royal Institution, Apr. 30, 1892, the author suggested that the name 'Suites anglaises' may have been a term in use in Bach's family for the suites which Bach had based upon the works of a composer whose vogue was greatest in England.

W. H. H., with addns.

Bibl. — A. Pirro, *Les Clavecinistes* (*Collection des Musiciens Célèbres*).

DIFFERENTIAL TONES, see Resultant Tones.

DIGITORIUM. An apparatus for exercising and strengthening the fingers, intended especially for the use of pianists, but claimed by its inventor, Myer Marks, to be of great service to all who require flexible and well-trained fingers.

It consists of a small box about six inches square, provided with five keys,[1] fitted with strongly resisting springs, upon which keys five-finger exercises are to be practised. In addition, there are attached to the sides of the box certain appliances for stretching the fingers, and a support for the wrist.

The question of finger gymnastics received very full consideration from E. Ward Jackson in a work entitled *Gymnastics for the Fingers and Wrist* (London, Metzler & Co., 1874), in which he quoted opinions in favour of his system of exercises not only from musicians but from very eminent surgeons. F. T.

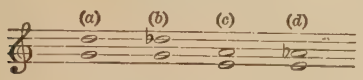
DIGNUM, Charles (*b.* Rotherhithe, *c.* 1765; *d.* London, Mar. 29, 1827), a singer, the son of a master-tailor.

His father, an Irish Roman Catholic, placed him when a boy in the choir of the Sardinian ambassador's chapel in Duke Street, Lincoln's Inn Fields, where his fine voice attracted the attention of Samuel Webbe, then organist there, who undertook to instruct him. He wished to be sent to Douay to be educated for the priesthood, but eventually decided on

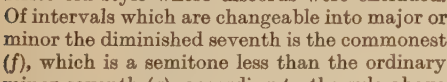
[1] Digitoriums are occasionally made of greater compass, with black and white keys, the ordinary digitorium having only white keys.

adopting the profession of music, and articled himself to Thomas Linley for seven years. In 1874 Dignum made his first appearance at Drury Lane Theatre as Young Meadows in 'Love in a Village,' and, although his figure was somewhat unsuited to the part, the beauty of his voice and his judicious singing secured him a favourable reception. He next appeared as the hero in Michael Arne's 'Cymon,' and fully established himself in public favour. In 1787, on the removal of Charles Bannister to the Royalty Theatre, Dignum succeeded to a cast of characters better suited to his person and voice. In 1790 he gained much credit by his performance of Crop the miller, in Storace's 'No Song No Supper,' of which he was the original representative. After singing at the theatres, at Vauxhall Gardens and at concerts for several years, he retired in easy circumstances. Dignum composed several ballads. He published, in 1810, a volume of songs, duets and glees, composed and adapted by himself, to which an engraved portrait of him is prefixed. W. H. H.

DIMINISHED INTERVALS are such as are either less than perfect or less than minor by one semitone. Thus (*a*) being a perfect fifth, (*b*) is a diminished fifth; and (*c*) being a perfect fourth, (*d*) is a diminished fourth:

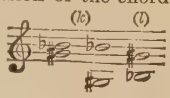


These are both of discordant nature, the diminished fourth always so; but if a major sixth be added below the bass note of the diminished fifth it is considered to modify the discordance so far as to admit of its being used as a concord. This rule is of old standing, especially in regard to the occurrence of the chord diatonically, as (*e*) in the key of C, which was admitted in the strict old style where discords were excluded. Of intervals which are changeable into major or minor the diminished seventh is the commonest (*f*), which is a semitone less than the ordinary minor seventh (*g*), according to the rule above given. The complete chord, which is commonly known as that of the 'diminished seventh' (*h*), is, properly speaking, an inversion of a chord of the minor ninth (*i*). It occurs



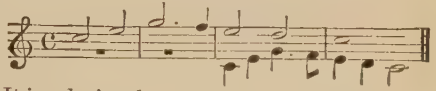
with remarkable frequency in modern music, part of its popularity no doubt arising from the singular facilities for modulation which it affords. For the notes of which it is composed being at equal distances from one another, any one of them can be chosen at will to stand as minor ninth to the root which is understood. (See HARMONY, subsection THE CLASSIFICATION OF CHORDS; and MODULATION.)

The chord of the diminished third, as (*k*), occurs in music as the inversion of the chord of the augmented sixth, as (*l*). Bach uses it with powerful effect at the end of the 'Crucifixus' in his B minor Mass, and Beethoven in the chorus to the same words in his 'Missa Solennis.'



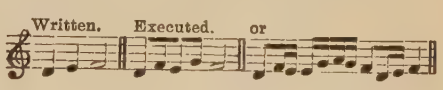
C. H. H. P.

DIMINUENDO, lessening the tone from loud to soft; employed indiscriminately with decrescendo. Expressed by *dim.* or *dimin.*, and by the sign >.

DIMINUTION, (1) in Counterpoint, is the repetition of a subject or figure in notes of smaller value than in its original statement, as:

It is a device almost confined to music of a contrapuntal character, such as fugues and canons, and is not of as frequent occurrence as augmentation, which is its converse. There is an example in Handel's chorus 'Let all the angels of God' in the 'Messiah'; in Bach's well-known fugue in E, No. 33 in the 'Wohltemperirtes Clavier'; and in the Overture to Wagner's 'Meistersinger.' In this last, and in the final scene of Saint-Saëns' 'Samson et Dalila,' where Dalila mocks the blinded Samson, the device of diminution seems to convey a suggestion of derision. C. H. H. P.

(2) For the use of the term in connexion with the time signatures, 𝅗𝅥, 𝅗𝅥., etc., see NOTATION.

(3) An ornament of the French school left to the discretion of the executant, which consists of replacing the written notes by others of less value. Thus:



E. Bl.

D'INDY, see INDY, D'.

DINORAH, opéra-comique in 3 acts, words by Barbina Carré; music by Meyerbeer; produced Opéra-Comique, Paris, Apr. 4, 1859, as 'Le Pardon de Ploërmel'; in Italian with recitatives by Meyerbeer, and under his direction, Covent Garden, July 26, 1859; in English, Covent Garden, Oct. 3, 1859 (Pyne and Harrison); New York, Academy of Music, Nov. 24, 1864.

DIONIGI, MARCO, LL.D. (*b.* Poli, early 17th cent.), lived at Parma and wrote a treatise on the cantus firmus, *Li primi tuoni ovvero introduzione nel canto fermo*, in 1648; another enlarged edition in 1667 (*Q.-L.*).

DIPPEL, JOHANN ANDREAS (*b.* Cassel, Germany, Nov. 30, 1866), tenor singer and operatic manager, made his début at the Bremen Stadttheater in 1887. In 1890 he sang at the

Metropolitan Opera House in New York, and for five years was a member of the company of the Imperial Opera of Vienna. In 1908 he became joint manager of the Metropolitan Opera House with Giulio Gatti-Casazza, a position he held for two years. He was manager of the Chicago Opera from 1910–13.

R. A.

DIRECT, a mark (𝆕) to be found in music up to the 19th century at the end of a page, and even of a line, to warn the performer of the note at the beginning of the next page or line, like the catchword at the foot of a page. Here it indicates that the first note of the next line will be G, thus:

DIRECT MOTION, see SIMILAR MOTION.

DIRUTA, AGOSTINO (*b.* Perugia, late 16th cent.), belonged to the Order of St. Augustine. From the title-page of his first work, published 1617, we gather that he was related to Girolamo Diruta, and a pupil of his. The reference to 'D. Stephani Venetiarum organistae' might mean either that he, or that Girolamo, was the organist in question. If Girolamo, it would be before 1593, when he left Venice. In the dedication of his 'Messe concertate,' 1622, Agostino says that he has been maestro di cappella and organist in Asolo for two years (1620–22). He was organist and maestro di cappella of Sant' Agostino in Rome, 1630–47.

List of works, taken from Parisini's *Cat. della Bibl. del Liceo musicale di Bologna*, 11.66, etc.:

1. Sacrae Cantiones 1, 2, 3 & 4 vocibus concinendae, una cum suo Basso continuo pro organo Fratris Augustini Diruta Perusini Ordinis Eremitarum Divi Augustini, Sacrae Theologiae Cursoris, nepotis ac olim discipuli R.P F. Hieronymi Diruta, in Ecclesia D. Stephani Venetiarum organistae. Venetiis. Jacobum Vincentium. 1617. 4to. Five partbooks containing 29 concerti.

2. Davidis exultantis cantica. 1 and 3 v. Opus 2. Venetia. Vincenti. 1618. 4to. Four partbooks containing 25 numbers. (*Eitner.*)

3. Messe concertate a 5 voci del P.Agost. Diruta Perugino, maestro di capella & organista della magnifica communità di Asolo. Con il Basso per sonar nell' organo. Novamente composte & date in luce. Venetia. Aless. Vincenti. 1622. 4to. Six partbooks in the Bibl. Comunale of Cesena, containing: Missa primi toni & Missa secundi toni, a 5 voci, concertata.

4. Sacri motetti a gloria di Giesu et ad honore di Maria a 1 & 2 voci. In musica riportati dal P. Baccelliere Frat' Agost. Diruta Perugino, Agostiniano nella Chiesa di Santo Agostino di Roma, organista e maestro di capella. Lib. 1, opera VI. Prima parte. Venetia. Aless. Vincenti. 1630. 4to.

5. Sacrae modulationes Eremitici ordinis divorum, a R.P. Fr. August. Diruta Perusino, ejusdem ordinis Alumno, in Aede August. Urbis Organorum Musicesque Praefecto, 2, 3, 4, 5, 6, 7, 8 vocibus decantatae. Opus X. Romae. P. Masottum. 1630. 4to. In the Bibl. comunale of Cesena.

6. Messe concertate a 5 voci con il Basso continuo per l' organo in musica riportate da Rev. P. Bacc. Agost. Diruta Perugino Agost. nella chiesa di Sant' Agost. di Roma, maestro di capella e organista. Lib. ii. Opera XIII. Roma, J. B. Robletti. 1631. 4to. Six partbooks.

7. Viridarium Marianum in quo Deiparae Virginis Letaniae, et Hymni 4, 5, 6 vocibus: una cum Basso ad organum decantur. A.R.P. Bacc. F. August. Diruta Perusini in aede August. Urbis Musices, et organorum praefecto dispositum. Opus XV. Romae, J. B. Robletti. 1631. 4to. (In the Santini Catalogue.)

8. Psalmi vespertini 3 vocibus qui in omnibus Ecclesiae Solennitatibus decantari solent, Auctore F. Agost. Diruta Perusino, Sac. Theol. Bacc. Heremita August. & in Eccl. ejusdem ordinis in Urbe Musices praefecto. Lib. 2. Opus XVI. Romae, P. Masottum. 1633. 4to. Cantus secundus in the B.M.

9. Poesie heroiche morali e sacre poste in musica a 1, 2, 3, 4 & 5 voci dal R.P. Agostino Diruta Perugino, Agostiniano Bacc. in Sac. Teol., maestro di Capella in Sant' Agostino di Roma. Opera XX (Dedication dated Roma, Nov. 15, 1646) fol. pp. 111.

10. Il secondo libro de' Salmi che si cantano ne' Vesperi di tutto l'anno concertati a 4 voci da P. Agost. Diruta Perugino Agost. Bacc. in Sac. Teol. e maestro di Capella nella chiesa di S. Agost. di Roma, Opus XXI. Roma, Lud. Grignani, 1647. 4to. Five partbooks containing 23 numbers.

11. Davidicae modulationes et Litaniae B. Mariae Virginis 3 vocibus concinendae, una cum Basso ad organum. Auctore P. August. Diruta Perusino August. Sac. Teol. Bacc. in Eccl. Div. August. de Urbe Musices Praefecto. Opus XVIII. Roma, Giaci Fei, 1668. 4to. Four partbooks. This edition was probably issued after Agostino's death; it first appeared in 1641, Venezia. Vincenti. 4to.

C. S.

DIRUTA, GIROLAMO (*b.* Perugia, 1554–64). His family probably came from the little village of Diruta, near Perugia. Diruta, who became a member of the Frati Minori Conventuali, entered the Franciscan monastery at Correggio on Jan. 19, 1574, at the same time as Batista Capuani, who is said to have given him his first instruction in music.[1] That the pupil's opinion of his master's teaching was not very favourable is shown by Diruta's references[2] to the deficiencies in his early musical education, which led to his going to Venice for further study. He remained in Venice from about 1582–93; he was a pupil of Gioseffo Zarlino (*d.* 1590), the great authority of the time on counterpoint and theory; of Constanza Porta, then at Ravenna; and of the celebrated organist Claudio Merulo, who was in Venice from 1557–1584.[3] Franchini[4] says that among the pupils of Merulo 'fù principale il Diruta.' In 1597 he was organist of Chioggia Cathedral, and in 1609 and 1612 is known to have been organist of Agobbio (Gubbio) Cathedral, for it is recorded in *Il Transilvano* (1609 and 1612), and is corroborated by Andrea Banchieri,[5] who refers to Ugobbio Cathedral with its 'organo stupendissimo suonato da Girolamo Diruta.' Banchieri[6] leads one to suppose that although organist at Gubbio, Diruta was still living in Chioggia, for he addresses one letter to Sig. Girolamo Diruta, organista nel Duomo d' Ugobbio,[7] and another to P. Girolamo Diruta, Francescano, Chioggia.[8] Diruta is again styled organist of Chioggia on the title-page of the 1625 edition of *Il Transilvano*, i., but it is probably merely a reproduction of the title-page in the earlier edition (1597); for Chioggia Cathedral was burnt down in Dec. 1623, and the rebuilt Cathedral was not opened till Aug. 15, 1647.[9] Diruta is known not only as a celebrated organ-player at a time when famous organists flourished (in *Il Transilvano*, i. 62 is related how he heard Claudio Merulo and Andrea Gabrieli play in San Marco 'un duello di due organi' soon after he went to Venice), but as the author of a remarkable treatise on organ-playing which was far in advance of any contemporary publication. It was the first attempt to treat of the organ separately as an instrument that required a distinct method of treatment and of finger technique from that used for the clavier. It was written in two parts, which were pub-

1 Colleoni, *Notizia degli scrittori di Correggio*, 1775.
2 *Il Transilvano*, i. p. 62.
3 *Ibid.* ii. lib. 3, and Parisini, who quotes a note in a Codex in the *Bologna Liceo Musicale*.
4 *Bibliosofia*, Modena, 1693, p. 346.
5 *Conclusioni del suono dell' organo*, Bologna, 1609, p. 12.
6 In his *Lettere armoniche*, Bologna, 1628.
7 *Lettere armoniche*, p. 33.
8 Parisini, i. 4, p. 86.
9 C. Krebs, *Vierteljahrsschrift*, Jahrg. 8, Leipzig, 1892.

lished at an interval of twelve years. The first was entitled :

Il Transilvano. Dialogo sopra il vero modo di sonar organi, & istromenti da penna. Del R. P. Girolamo Diruta, Perugino, del l' ordine de' Frati Minori Conv. di S. Francesco. Organista del Duomo di Chioggia. Nel quale facilmente, & presto s' impara di conoscere sopra la tastatura il luogo di ciascuna parte, & come nel diminuire si deveno portar le mani, & il modo d' intendere la intavolatura ; provando la verità & necessità delle sue regole, con le toccate di diversi eccellenti organisti, poste nel fino del libro. Opera nuovamente ritrovata, utilissima & necessaria a professori d' organo. Al serenissimo Prencipe di Transilvania. Con privilegio. In Venetia appresso Giacomo Vincenti, 1597, folio, pp. 64.

This is the earliest extant edition and is very rare ; two copies are known, one in the B.M., the other in the Bologna Liceo Musicale. Fétis mentions a 1593 edition ; Herr Carl Krebs, who has gone very thoroughly into the whole question, thinks its existence, though problematical, is slightly favoured by the following facts. In his introductory letter to *Il Transilvano* (1597), Claudio Merulo mentions his *Canzoni alla francese* as having just been published :

'Però essendomi venuta occasione di mandare alla stampa il primo libro delle mie *Canzoni alla francese* da me poste di nuovo in intavolatura.'

And the Prince Transilvano, on his travels in Italy, wishing to obtain the newest musical works, acquires

'quella novella compositione delle canzoni alla francese intavolate dall' eccellentissimo Signor Claudio Merulo da Correggio'

(p. 5). The only known copy of this book is in the Basle Universitäts-Bibliothek, and is dated 1592.[1] Again, in the second edition of *Il Transilvano* (1612), the dedication, ' Al Serenissimo Principe di Transilvania, il Sig. Sigismondo Battoni,' is dated, Di Venetia, Apr. 10, 1593. This would seem to point to the dedication having been simply reprinted from a 1593 edition.

Other editions besides those of 1597 and 1612, just mentioned, both printed by Giacomo Vincenti, were published in 1615, 1625 and possibly again in 1626, all by Alessandro Vincenti in Venice. The Bologna Liceo Musicale has copies of the 1612 and 1625 editions ; the contents are identical with those of the 1597 edition.

In 1609 appeared :

Seconda parte del Transilvano. Dialogo diviso in quattro libri del R. P. Girolamo Diruta, Perugino, Minore Conventuale di S. Francesco. Organista del Duomo d' Agobbio. Nel quale si contiene l vero modo & la vera regola d' intavolare ciascun canto, semplice & diminuito con ogni sorti di diminutioni : & nel fin dell' ultimo libro v' è la regola, la qual scopre con brevità e facilità il modo d' imparar presto à cantare. Opera nuovamente dall' istesso composto, utilissima & necessaria a' professori d' organi. Con privilegio. In Venetia appresso Giacomo Vincenti, 1609, folio.

The dedication, ' All' Illustrissima Signora la Signora Duchessa Leonora Ursina Sforza,' is dated ' Da Gubbio il dì 25 Marzo, 1610.' The second edition, published in Venice by Alessandra Vincenti in 1622, reprints the same dedication, signed in the same way. Copies of both the 1609 and 1622 editions are in the Bologna Liceo Musicale and elsewhere. A 1639 edition mentioned by one authority does not appear to be known.

The contents of the two parts of *Il Transilvano* may be briefly sketched : in *Il Transilvano*, i. the preface is written almost entirely in praise of the organ ; the fine instruments in Trento, Ugobbio and Cagli Cathedrals are mentioned ; and as no one has written on their characteristic qualities and the proper way to play them, rules are promised for the right use of the fingers, necessary to be observed in organ-playing. The introductory letter written by Claudio Merulo follows in which he highly commends Diruta's talent :

' Ed io infinitamente mi glorio, ch' egli sia stato mia creatura, perche in questa dottrina ha fatto a lui ed a me insieme, qual singolar honore, che da persona di molto ingegno si deve aspettare.'

Then the instruction begins in the form of a dialogue between Transilvano and Diruta. The musical scale and the characters used in cantus mensurabilis are explained ; the rendering of music is considered from an artistic as well as from a technical point of view. The position of the hand and fingers while playing, and the distinction to be drawn between organ and clavier playing is discussed. Musical examples are given in the form of toccatas or ' Lessons ' on the ecclesiastical tones. Those composed by Diruta are : Toccate di grado del primo tuono ; di salto buono del secondo tuono ; di salto cattivo del sesto tuono ; del undecimo e duodecimo tuono. The other examples were contributed by Claudio Merulo, Andrea and Giovanni Gabrieli, Luzzasco Luzzaschi, Antonio Romanini, Paolo Quagliati, Vincenzo Bell' Haver and Gioseffo Guami, all well-known names in Italy at that time. The music follows the usual custom in being written on a five-line stave for the right hand and an eight-line stave for the left hand.

Il Transilvano, ii. contains four books. Bk. 1 explains how to write down music in 2, 3 or 4 parts for the organ, with musical examples by Giov. Gabrieli and Ant. Mortaro. How to add the five different kinds of Diminutioni (Minuta, Groppi, Tremoli, Accenti and Clamationi) to a melody without unduly interfering with it ; two musical examples by Giov. Gabrieli and Ant. Mortaro follow. Bk. 2 teaches the rules of counterpoint, and the way to compose ricercari; with examples by Luzzasco Luzzaschi, Gabriel Fatorini, Andrea Banchieri and Diruta himself (those on the 7th, 8th, 11th and 12th tones). Bk. 3 gives the twelve ecclesiastical tones and the way to transpose them into different keys, with other matters which every organist ought to know. Bk. 4 gives the intonations, in different keys, of hymns, masses, etc., with a discourse on using combinations of the organ registers (*i.e.* stops) ; and a short introduction to the learning of singing. The musical examples by Diruta are genuine organ compositions ;

[1] Canzoni d' intavolatura d' organo di Claudio Merulo da Correggio a 4 voci fatte alla francesse. Nuovamente da lui date in luce e con ogni diligentia corrette. Lib. i. Venetia. Ant. Gardano, 1592.

two of them, 'Ut queant laxis (1mo tuono)' and 'Magnificat (5to tuono) nelli tasti naturali,' were reprinted by Ritter.[1]

In Zacconi's *Prattica di musica*, Parte II. lib. 3, Venetia, 1622, p. 240 (B.M.) are also to be found musical examples taken from *Il Transilvano*, ii. lib. 2 and 3. C. Krebs reprints 3 toccate and one ricercare,[2] and mentions the two toccate, 'di salto buono' and 'di salto cattivo,' as being in Bernhard Schmid's *Tabulaturbuch*. The following references to Diruta may also be found of interest: Bononcini of Modena[3] mentions 'li già dimostrati dodici tuoni il che si conferma ancora con l' autorità del . . . Diruta nel Transilvano'; Costanzo Antegnati of Brescia says[4]: 'Lodo l' opera del Reverendo P. Diruta, nomata il Transilvano, che insegna à portar bene la mano nel suonare,' etc.; Andrea Banchieri[5] says his object is not to teach organists to play brilliantly, for that is already done in *Il Transilvano* 'del sufficientissimo Diruta.'[6] Diruta's system of ornamentation is carefully analysed in Dannreuther's treatise on *Ornamentation*; a ricercare and two toccate for the organ are in vol. iii. of Torchi's *Arte musicale in Italia*. C. S.

DIS, the German term for D♯, and also, according to a curious former Viennese custom, for E♭. The Eroica symphony was announced at Clement's concert in Vienna, Apr. 7, 1805 (its first performance), and at Meier's concert, 1808, as 'in Dis.' (See D.)

DISCANT, see DESCANT.

DISCORD is a combination of notes which produces a certain restless craving in the mind for some further combination upon which it can rest with satisfaction.

Discords comprise such chords as contain notes which are next to each other in alphabetical order, and such as have augmented or diminished intervals, with the exception in the latter case of the chord of the sixth and third on the second note of any key. The changed combination which must follow them in order to relieve the sense of pain they produce is called the resolution. For the various kinds of discords and their resolutions see HARMONY.

C. H. H. P.

DISSOLUTO PUNITO, IL, OSSIA IL DON GIOVANNI. (See DON GIOVANNI.)

DISSONANCE is any combination of notes which, on being sounded together, produces BEATS; that is, an alternate strengthening and weakening of the sound, arising from the opposition of the vibrations of either their prime tones, their harmonics or their combination tones, which causes a painful sensation to the ear. (See CONSONANCE.) C. H. H. P.

DISTLER, JOHANN GEORG (*b.* Vienna, 1760; *d.* there, 1798). With Pleyel and Neukomm, he was one of Haydn's pupils, and, according to Wasielewski (*Die Violine*), his favourite. In 1781 he entered, as violinist, the court chapel at Stuttgart, of which he became the leader in 1790. Soon afterwards he developed melancholia, which caused him to return, in 1796, to his parental home, where he died. His compositions consisted of 18 string quartets, 6 string quintets, a violin concerto, a flute concerto, and several other works which have disappeared.

E. v. d. S.

DITAL HARP, see HARP LUTE.

DITSON, OLIVER & CO., the oldest music-publishing firm in the United States. Its headquarters are in Boston, Massachusetts, where its founder, Oliver Ditson, was born Oct. 20, 1811. He died Dec. 21, 1888. The firm of Parker & Ditson was formed in 1832. In 1857, when John C. Haynes joined it, its style was changed to Oliver Ditson & Co. In 1867 the New York branch was established and put in charge of Ditson's eldest son, CHARLES H. In 1875 another son, J. EDWARD, was made the head of the Philadelphia branch, then established. Another branch has existed in Chicago since 1864, under the name of Lyon & Healy. R. A.

DITTERSDORF, KARL DITTERS VON (original name DITTERS) (*b.* Vienna, Nov. 2, 1739; *d.* Oct. 24, 1799), was a distinguished violinist, and prolific composer in all branches of music, but specially esteemed for his German national operas.

He soon outstripped his early teachers on the violin, König and Ziegler (not Zügler, as he calls him in his biography). Ziegler worked his pupil in the orchestra at St. Stephen's, and also in that of the Schottenkirche. Here Ditters was noticed by his chiefs, and on their recommendation was received into the private band of the Prince von Hildburghausen, who, being himself a man of high cultivation, looked after the general education of his young page (a lad of 11), and had him instructed in composition by Bonno, the court composer, in the violin by Trani, and in foreign languages, fencing, dancing and riding. When the Prince dismissed his band in 1759 he procured a place for Ditters in the Empress's opera, but wishing to see the world he started in 1761 with Gluck on a professional tour in Italy, where his playing was much admired. Meantime the famous Lolli had been performing in Vienna with great success, but Dittersdorf on his return vanquished him; the general verdict was 'Each has marvellous execution, but Ditters also speaks to the heart.' His intimacy with Haydn was of service to them both. 'Whenever we heard,' says he, 'a new piece, we went through it carefully together, doing justice to all that was good, and criticising what was bad in it.' In the early part of 1764 he went with Gluck and Guadagni

1 *Zur Gesch. des Orgelspiels*, 1884, ii. Nos. 11 and 12.
2 *Vierteljahrssch.* Jahrg. 8, p. 383.
3 *Musico prattico*, Bologna, 1673, p. 153.
4 *L' arte organica*, Parisini, pp. 328-29, Brescia, 1608.
5 *L' organo suonarino*, Venetia, 1605.
6 Ambros, iv. 436.

1. BELL HARP (J. Simcock, *c.* 1700). 2. NEAPOLITAN MANDOLINE (V. Vinaccia, 1785).
3. RUSSIAN BALALAIKA. 4. ITALIAN COLASCIONE (*c.* 1700).
5. DITAL HARP (E. Light, *c.* 1820). 6. LYRE GUITAR (C. Otto, 1820).

1, 2. Victoria and Albert Museum. 3. Royal College of Music. 4. Metropolitan Museum, New York.
5, 6. Heyer Museum, formerly Cologne, now Leipzig.

to Frankfort for the election and coronation (Apr. 3) of the Archduke Joseph as King of the Romans. He played twice at court with brilliant success. On his return to Vienna the rudeness of Count Wenzel Spork, the then manager of the theatre, made him gladly accept the post of Kapellmeister to the Bishop of Grosswardein at Pressburg, *vice* Michael Haydn departed to Salzburg. For his new master he composed symphonies, violin concertos, string quartets and his first oratorio, 'Isacco figura del Redentore,' to a Latin adaptation of Metastasio by the Bishop himself. He also started a small theatre in the castle, for which he wrote several pieces, including his first comic opera, 'Amore in musica.' But in 1769 the Bishop received a rebuke from the Empress on the laxity of his life, and dismissed his whole band. At Troppau Dittersdorf made the acquaintance of Count Schafgotsch, Prince Bishop of Breslau, who invited him to his estate at Johannisberg, where he was living in retirement and disgrace. The versatile musician found means to cheer his master's solitude. He got together a band, engaged singers and musicians, set up a theatre, wrote operas and oratorios and went out hunting, all with equal zest. In return for his services he was made, through the Bishop's influence (in 1770), Knight of the Golden Spur (a distinction enjoyed by Gluck and Mozart), and Amtshauptmann of Freiwaldau (1773), and received a title of nobility—'Ditters von Dittersdorf.' The oratorio 'Davide' and the comic opera 'Il viaggiatore americano' belong to this period, and it was while rehearsing them that he fell in love with Fräulein Nicolini, whom he had engaged from Vienna, and married her.

During a visit to Vienna he composed 'Ester,' words by the Abbé Pintus, for the concerts (Dec. 19 and 21, 1773) in aid of the widows' fund of the Tonkünstler Societät. Between the parts he played a concerto of his own, and so pleased the Emperor that, on Gassmann's death (Jan. 22, 1774), he wished to appoint him court Kapellmeister, but Dittersdorf was too proud to apply for the post, and the Emperor was not inclined to offer it unsolicited. 'Ester' was repeated before the court in 1785; 'Isacco' was performed in Vienna (1776); and 'Giobbe,' also written for the Tonkünstler Societät, on Apr. 8 and 9, 1786, one part each night, Dittersdorf himself conducting. In 1789 it was produced in Berlin with marked success. On another visit to Vienna, in 1786, he produced a symphony on Ovid's *Metamorphoses* at the morning concerts in the Augarten, and it was on this occasion that the often-quoted conversation with the Emperor Joseph II. took place. 'Doktor und Apotheker' (July 11), a lively, sound, though somewhat rough operetta, which has kept the stage to the present day; 'Betrug durch Aberglauben' (Oct. 3, 1786); 'Democrito corretto' (Jan. 24, 1787); 'Die Liebe im Narrenhause' (Apr. 12) and 'Hieronymous Knicker' (1787), all at Vienna, were brilliant successes, with the exception of 'Democrito.'

In the meantime things had changed at Johannisberg. The Bishop's band, dismissed during the war, had reassembled after the Peace of Teschen, 1779. About 1790 Dittersdorf was obliged to attend to his duties at Freiwaldau, and during his absence his enemies slandered him to the Bishop. Dittersdorf nursed him devotedly during his long illness, but on his death (1795) was dismissed with 500 gulden, a sum soon exhausted in visiting the baths with a view to restore his health, shattered by his irregularities. His next asylum was at the house of Count von Stillfried at Rothlhotta, near Neuhaus in Bohemia, and here, in spite of constant suffering, he composed operas, symphonies and innumerable pianoforte pieces, for which he in vain sought a purchaser. On his death-bed he dictated his autobiography to his son, and died two days after it was completed. (For the doubts as to the place of death, and evidence as to its date, see *Q.-L.*)

Dittersdorf was a thoroughly popular composer. He possessed a real vein of comedy, vivacity and quick invention, bright spontaneous melody, original instrumentation, and breadth in the ensembles and finales, qualities which, exercised on pleasing librettos, made him the darling of his contemporaries. He held the same position in Germany that Grétry did in France, though inferior to Grétry in delicacy, spirituality and depth of sentiment. (For a criticism of his operas see the *M.f.M.*, 24, 55.) His oratorios, much valued in their time; his symphonies, in the style of Haydn, though inferior to Haydn in grace and liveliness; his violin concertos, string quartets (of which 12 were published in 1866), duos, 'divertimenti,' many concertos, one with 11 instruments obbligato, masses, motets and songs—all contributed to his fame, and if they did not survive him, were of moment in their day. Besides the operas already named he composed:

'L' Amore disprezzato'; 'Der Gutsherr'; 'Der reisende Schulmeister'; 'Der Schiffspatron'; 'Lo sposo burlato' (1775); 'La contadina fedele' (1785); 'Orpheus der zweite' (1787); 'Das rothe Käppchen' (1788); 'Hocus Pocus' (1790); 'Das Gespenst mit der Trommel' (1794); 'Gott Mars oder der eiserne Mann'; 'Don Quixotte' (all 1795); 'Ugolino,' grand 'opera seria'; 'Der Durchmarsch'; 'Der schöne Herbsttag' (all 1796); 'Der Terno engewinnst'; 'Der Mädchenmarkt'; 'Die lustigen Weiber von Windsor'; 'Der Schach von Schiras' (1797); 'Don Coribaldi' (1798); 'Il tribunale di Glove,' serenata (1788); and 'Das Mädchen von Cola,' a song from Ossian with pianoforte (1795).

Of his symphonies, 'Six Simphonies à 8 parties'; 'Trois Simphonies à 4 parties obl., etc.'; and 'Simphonie dans le genre de cinq nations,' etc., were published in Paris in 1770. On the title-page of the first set he is called 'first violin and maître de musique to Prince Esterhazy.' Three symphonies on subjects from Ovid's *Metamorphoses* were published in 1785 by Artaria of Vienna. Six 'Ovid' symphonies and other works (10 vols.) were

published to commemorate the centenary of Dittersdorf's death (Leipzig, 1899). C. F. P.

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DIVERTIMENTO (Fr. *divertissement*), a term employed for various pieces of music.

1. In Mozart it designates a piece closely akin to a SERENADE or CASSATION, usually in six or seven movements—though sometimes only four, and once as many as ten; indifferently for trio or quartet of strings, wind alone, or wind and strings mixed. Köchel's *Catalogue* contains no less than twenty-two of such Divertimenti.

2. A pot-pourri or arrangement of the airs of an opera or other piece for orchestra or piano.

DIVERTISSEMENT, a kind of short ballet, such as Taglioni's 'Divertissement silésien,' sometimes mixed with songs. Also a pot-pourri or piece on given themes, such as Schubert's 'Divertissement à la Hongroise.' Also a French term for an entr'acte (see ACT-TUNE).

DIVIDED STOPS. Organ stops arranged to draw in two portions, as Stopped Diapason Treble, and Stopped Diapason Bass, the latter having a compass of about an octave from the lowest note, which octave frequently has to do duty as the bass of another stop of short compass, as for a Dulciana down to tenor C only.

T. E.

DIVISI (Ital., 'divided'), an expression often met with in the string parts of orchestral scores, meaning that the body of players hitherto playing in unison is to be divided into two or more parts, the number of parts being specified if more than two, or else the parts are written on separate staves, it being obvious that the use of the term is a space-saving device. The abbreviation 'unis' is often used to show where the division ceases (see ABBREVIATIONS).

N. C. G.

DIVISIONS, in the musical nomenclature of the 17th and 18th centuries, were rapid passages—slow notes divided into quick ones—as naturally takes place in variations on a theme or ground. Hence the word can be applied to quick consecutive passages like the long semiquaver runs in Handel's bravura songs, such as 'Rejoice greatly,' 'Let the bright Seraphim,' etc.

DIVISION VIOL, see SIMPSON, Christopher.

DIVITIS (DE RYCHE, LE RICHE), ANTONIUS (ANTOINE), a French or Flemish composer, first mentioned as De Ryche in the account-books of the college of St. Donatius, Bruges, June 13, 1501; he went to Zeeland in 1504, and entered the service of Philippe le Bel in 1505. Later on he was a colleague of Mouton as singer in the chapel of Louis XII. (*d.* 1515). The following is a list of his works at present known:

1. A 4-part mass, 'Gaude Barbara' (MS.), in the library at Cambray.
2. A 6-part Credo (MS.) and a Salve Regina *a* 5 in the Royal Library at Munich.
3. A mass, 'Quem dicunt homines' (of which Ambros gives a description in his *History of Music*), in MS. in the Sistine Chapel, and in the 15th book of the collection by Pierre Attaingnant of Paris.
4. A motet, 'Gloria laus,' in the 10th book of the collection of ancient motets by Pierre Attaingnant (Paris, 1530), who has also, in his collection of Magnificats (Paris, 1534), included one by Divitis.
5. A motet, 'Desolatorum consolator,' in 4 parts, in the 1st book of the 'Motetti della corona' (Petrucci, Venice, 1514).
6. Many motets for 3 voices in the collection 'Trium vocum cantiones centum D' published by Petreius (Nuremberg, 1540).
7. A setting of the words 'Ista est speciosa,' in the collection 'Bicina Gallica, Latina, Germanica, etc.,' published by Rhaw (Wittenberg).
8. Two chansons, under the name Le Riche, in the collection 'des plus excellentes chansons' published by Nicolas Duchemin in 1551.
9. A motet and a chanson are at Bologna in a MS. dated 1518.
10. A vocal work in the B.M. Add. MSS. 19,583. (See *Q.-L.*)

J. R. S. B.

D'IVRY, see IVRY, D'.

DIXON, WILLIAM (*b.* ? London, *c.* 1760; *d.* there, 1825), composer, writer, teacher and music-engraver; lived partly in London, partly in Liverpool, where he was apparently connected with All Saints' Church. He composed 'Psalmodia Christiana,' a collection of sacred music (1790); 'Euphonia,' 62 psalm and hymn tunes in 4 parts for All Saints' Church, Liverpool; Moralities, or verses on music, friendship, avarice, etc.; services, anthems, glees; also some numbers in Arnold's collection of hymn tunes. He also wrote an *Introduction to Singing* (1795). E. v. d. S.

DJAMILEH, opéra-comique in one act; words by Louis Gallet, music by George Bizet. Produced, Opéra-Comique, Paris, May 22, 1872; Covent Garden, June 13, 1893.

DLABAČ, BOHUMIL JAN (*b.* Cerhenice, July 17, 1758; *d.* there, Jan. 4, 1820), librarian and choirmaster of the Premonstratensian convent of Strahov, Prague. He was the author of *Allgem. historisches Künstlerlexikon für Böhmen*, etc. (Prague, 1815–1818, 3 vols.); *Versuch eines Verzeichnisses der vorzüglicheren Tonkünstler*, etc. (in Rigger's *Statistik von Böhmen*) —two exact and valuable works.

DO, the syllable used in Italy and England in sol-faing instead of UT. It is said by Fétis to have been the invention of G. B. DONI. It is mentioned in the *Musico prattico* of Bononcini (1673), where it is said to be employed 'per essere più resonante.'

DOBLHOF-DIER, KARL L. B. A. VON (*b.* Vienna, July 13, 1762; *d.* there, 1836), an amateur and popular composer; a pupil of A. Salieri. Kiesewetter inherited his library, containing his own compositions, a great part of which is now in the library of the Musikfreunde, Vienna. His compositions were printed at his own expense and never came into the market. They consisted of masses and other church music, sacred and secular songs in parts and for solo voices, etc. (See list in *Q.-L.*)

DOCHE, JOSEPH-DENIS (*b.* Paris, Aug. 22, 1766; *d.* Soissons, July 1825), was a choir-boy

at Meaux Cathedral and became, at the age of 19, Kapellmeister at Constanz Cathedral. In 1791 he went to Paris and joined the orchestra of the Vaudeville Theatre, first as viola, then violoncello, and finally contrabass player. He then became conductor at that theatre, for which he wrote a large number of extra songs and arias for operettas, etc., which met with great success. He composed an opéra-comique, several operettas, masses, piano pieces, etc. (see *Q.-L.*), and retired to Soissons in 1824.

E. v. d. S.

DOCTOR OF MUSIC, see DEGREES.

DODD, bow-makers. (1) EDWARD (*b.* Sheffield, 1705; *d.* London, 1810) is said to have lived to the great age of 105. He was the first bow-maker of this name, and did much towards improving its design. He worked in Salisbury Court, Fleet Street, and was buried in St. Bride's Church.

(2) JOHN (*b.* 1752; *d.* Richmond, Surrey, 1839) was the greatest of the English bow-makers. He has been known as 'The English Tourte.' He was slightly younger than François Tourte, and must have seen examples of bows made by him and by the elder Tourte, and he was the first of the English makers to adopt the fundamental improvements introduced by them. These improvements include the ferrule and the slide, and, what was even more valuable, the discovery of the principle upon which the stick of the bow curved inwardly towards the hair; before Tourte's time the stick was straight, and it was scarcely possible to get any 'spring' in bowing. Dodd used beautiful wood, and his finest bows are admirably finished. Unfortunately, a large number of his violin bows are too short for practical use, but some of his violoncello bows are very fine. The legend that he refused £1000 for the revelation of his 'secret' in bow-making has no foundation in fact. Dodd died a pauper in Richmond workhouse and was buried at Kew.

(3) THOMAS, brother of John, made bows and also instruments, some of his violoncellos being very serviceable. He worked first in Blue Bell Alley, Southwark, then in New Street, Covent Garden, and afterwards in St. Martin's Lane. He was also a dealer in musical instruments. The instruments that bore his label were not made by him, but by some of the best workers of the period; among these were Fendt, John Lott and Tobin. He claimed to be 'the only possessor of the recipe for preparing the original Cremona oil varnish.' In later life he made harps, and introduced some new features in their construction.

(4) EDWARD and (5) THOMAS were sons of Thomas (3), and carried on the business in St. Martin's Lane, but Edward devoted his attention to making harps rather than violins and bows.

(6) JAMES, another brother of John, and (7) JAMES, his son, were bow-makers in London.

E. H. F.

DODECACHORDON (original Greek title, ΔΩΔΕΚΑΧΟΡΔΟΝ, from *δώδεκα*, 'twelve,' and *χορδή*, 'a string'). A work, published at Basle in Sept. 1547 by the famous mediæval theorist, now best known by his assumed name, Glareanus, though his true patronymic was Heinrich Loris, Latinised Henricus Loritus. (See GLAREANUS.)

The *Dodecachordon* owes its existence to a dispute which, at the time of its publication, involved considerations of great importance to composers of the polyphonic school; and the clearness and logical consistency of the line of argument it brings to bear upon the subject render it the most valuable treatise on the later developments of the Ecclesiastical Modes that has ever been given to the world.

According to the earlier mediæval theory four modes only were formally acknowledged: at a later date the custom began of counting the plagal modes as distinct from the authentic, and so reckoning eight modes. At a much later date, in the polyphonic period, and when musicians were accustomed to think more continually in terms of the octave, it was natural to think theoretically of fourteen modes, and even to wish to reckon so: some, regarding the modes which have B for their final as unsatisfactory, for want of a perfect fifth in their scale, rejected these two and maintained twelve modes: while the most conservative party, pointing out that the higher four of the twelve were, so far as melody is concerned, mere transpositions of the lower ones, maintained still the old numbering of eight modes (see MODES, ECCLESIASTICAL). The ardent upholders of the twelve claimed Charlemagne as their authority, while the maintainers of the eight could base their contention on far more solid history. Unfortunately, however, they combated the position of the 9th-12th modes by untenable arguments. The complete arrangement is shown in the following scheme:

I. Dorian.	IX. Æolian.
II. Hypodorian.	X. Hypoæolian.
III. Phrygian.	*XI. Locrian (or Hyperæolian).*
IV. Hypophrygian.	
V. Lydian (or Hyperphrygian).	*XII. Hypolocrian (or Hyperphrygian).*
VI. Hypolydian.	XIII. Ionian (or Iastian).
VII. Mixolydian (or Hyperlydian).	XIV. Hypoionian (or Hypoiastian).
VIII. Hypomixolydian.	

Now in all essential points Glareanus follows the system of twelve modes. He describes the Ionian and Hypoionian forms as modes XI. and XII., and simply mentions the rejected Locrian and Hypolocrian scales by name, without assigning them any definite numbers. But all editors of polyphonic music have not followed his example.

Dr. Proske, in his *Musica divina*, follows the first-mentioned system, describing the Ionian and Hypoionian modes as Nos. XIII. and XIV.; and the same plan has been uniformly adopted

in the present Dictionary in dealing with the later modal systems. The want of an unvarying method of nomenclature is much to be regretted; but it no way affects the essence of the question, for, since the publication of the *Dodecachordon*, no one has ever seriously attempted to dispute the dictum of Glareanus, that for polyphonic music twelve modes are available, and twelve only, for practical purposes. These twelve have found pretty nearly equal favour among the great masters of the polyphonic school.[1]

The *Dodecachordon* enters minutely into the peculiar characteristics of each of the twelve modes, and gives examples of the treatment of each, selected from the works of the best masters of the early polyphonic school. The amount of information it contains is so valuable and exhaustive, that it is doubtful whether a student of the present day could ever succeed in thoroughly mastering the subject without its assistance.

The text, comprised in 470 closely printed folio pages, is illustrated by 89 compositions, for 2, 3 and 4 voices, with and without words, printed in separate parts, and accompanied by directions for deciphering the enigmatical canons, etc., by the following composers: Antonio Brumel (4 compositions); Nicolaus Craen (1); Sixt Dietrich (5); Antonius Fevin (1); Adam de Fulda (1); Damianus à Goes, Lusitanus (1); Heinrich Isaac (5); Josquinus Pratensis (Josquin des Prés) (25); Listenius (1); Adam Luyr Aquisgranensis (1); Gregor Meyer (10); Joannes Mouton (4); Jac. Obrecht (3); Johannes Okenheim (3); De Orto (1); Pertus Platensis (Pierre de la Rue) (3); Richafort (1); Gerardus à Salice Flandri (1); Lutvichus Senflius (3); Andr. Sylvanus (1); Thomas Tzamen (1); Jo. Vannius (Wannenmacher) (1); Vaqueras (1); Antonius à Vinea (1); Paulus Wuest (1); Anonymous (9).

The first edition of the ΔΩΔΕΚΑΧΟΡΔΟΝ was printed at Basle in 1547. A second edition, entitled *De musices divisione ac definitione*, but with the same headings to the chapters, is believed to have been printed at the same place in 1549. A small volume, entitled *Musicae epitome, sive compendium, ex Glareani Dodecachordo*, by J. Wonnegger, was published at Basle in 1557, and reprinted in 1559. The original work is now very scarce and costly, though, happily, less so than the *Syntagma* of Praetorius, or the *Musica getuscht und auszgezogen* of Sebastian Virdung. Copies of the edition of 1547 will be found at the British Museum and the R.C.M.; and the British Museum also possesses the first edition of Wonnegger's *Epitome*. W. S. R.; recast by W. H. F.

DÖHLER, Theodor (*b.* Naples, Apr. 20, 1814; *d.* Florence, Feb. 21, 1856), an accomplished pianist of Jewish family, and a composer of 'salon' music. Döhler was an infant phenomenon, and as such the pupil of Benedict, then resident at Naples. In 1829 he was sent to Vienna, and became Carl Czerny's pupil. From Vienna, where he remained till 1834, he went to Naples, Paris and London—then travelled in Holland, Denmark, Poland and Russia—as a successful fashionable virtuoso. He was raised to noble rank by the influence of his patron, the Duke of Lucca, and enabled to marry a Russian princess in 1846; he gave up public playing about that time, and lived successively in Moscow, Paris and (from 1848) Florence. An opera by him, 'Tancreda,' was performed at Florence in 1880. (*Riemann.*) His works reach as far as op. 75. E. D.

DÖRFFEL, Alfred (*b.* Waldenburg, Saxony, Jan. 24, 1821; *d.* Leipzig, Feb. 1905), received his first musical education from the organist Joh. Trube. In 1835 he went to Leipzig, where he received instruction from Karl Kloss, G. W. Fink, C. G. Müller, Mendelssohn and Schumann.

In 1837 he made a successful appearance as a pianist, and soon afterwards attained to a high position as a musical critic. In the *Neue Zeitschrift für Musik* he wrote some reviews of Schumann's works, which anticipated the verdict of posterity, although they did not correspond with contemporary opinion concerning that master's greatness. His criticism of 'Genoveva' gave the composer great pleasure. From 1865–81 he contributed to the *Leipzige Nachrichten*, and in 1860 was appointed custodian of the musical department of the town library. In the following year he established a music lending library together with a music-selling business, in both of which he was succeeded in 1885 by his son, Balduin. This business afterwards became the basis of the lending library of the Peters firm. He undertook much work for the firm of Breitkopf & Härtel, whose critical editions of the classics, and especially that of Beethoven, were chiefly corrected by him. For the edition of Peters he edited the pianoforte works of Schumann, and other compositions, and several of the Bach-Gesellschaft volumes have been issued under his direction. In 1887 he edited the St. Luke Passion for the first-named firm. To the literature of music he contributed an edition of Berlioz's treatise on Instrumentation, the second edition of Schumann's *Gesammelte Schriften*, and published an invaluable history of the Gewandhaus concerts from 1781–1881 (*Festschrift zur hundertjährigen Jubelfeier*, etc., Leipzig, 1884), in recognition of which the University of Leipzig conferred upon him an honorary Doctorate in 1885. H. B.

DOGNAZZI, Francesco, a 15th-16th century musician, in the service of seven Dukes of Mantua Monferrata from *c.* 1603 onward. In 1619–20 he followed Orlando Sante as maestro

[1] Consult, on this point, Baini's *Life of Palestrina* (*Memorie*, etc.), tom. ii. p. 81.

di cappella and was still in that position in 1643. He composed 'Il I. lib. de varij concerti a 1 ed a 2 voci . . .' (1614); 'Musiche varie da camera a 5'; some motets, etc. (See *Q.-L.*)

DOHNÁNYI, Ernst von (*b.* Pressburg, Hungary, July 27, 1877), a distinguished composer and pianist, was at first taught music by his father, the professor of mathematics in the Gymnasium there, where he received his general education; in 1885 he began pianoforte lessons with Carl Forstner, organist of the cathedral of Pressburg, and later on studied harmony with him, remaining under his musical supervision until 1894, when he entered the Royal Hungarian Academy of Music, in Budapest, as a pupil of Stephan Thomán for piano, and of Hans Koessler for composition.

While he was still at Pressburg he made several experiments in the larger forms of composition, writing a string sextet, and 3 string quartets, besides pianoforte sonatas, songs, etc. At Budapest a symphony in F was rewarded with the King's prize, and performed in 1897. In July and August of that year he had some lessons from Eugen d'Albert, being already a pianist of high attainment; on his first appearances, in Berlin, Oct. 1, 1897, and at Vienna a little later, he was recognised as an artist of the highest rank. Not only is his technical accomplishment extraordinarily complete, but the breadth of his phrasing, his command of tone-gradation, and the exquisite beauty of his tone, are such as to satisfy the most exacting lover of classical and modern music, and in both an intensely poetical nature is revealed. He played in the principal cities of Germany, Austria and Hungary, before his first appearance in England, which took place at a Richter concert in the Queen's Hall in Beethoven's G major concerto, on Oct. 24, 1898. He made a rapid and permanent success within a very short time, and first visited the United States in 1899. His tours there have been frequent and successful. He became professor of the pianoforte at the Berlin Hochschule in 1908, and director of the Conservatoire of Budapest in 1919.

As a composer Dohnányi first founded his high reputation on works for the pianoforte and concerted chamber music. His quintet in C minor (op. 1), given in Budapest in 1895, showed at once his feeling for classical forms, and the influence of Brahms on his manner of dealing with sonata form is evident through his early works, including the beautiful and now popular sonata for violin and pianoforte (op. 21). From the first, however, there was originality, and a vivacious wit was always ready to relieve the severer forms, sonata, variations or passacaglia, in which he worked. Alike in the Humoresken in form of a suite (op. 17), some numbers of the 'Winterreigen' for pianoforte (op. 13), and more recently the brilliant 'Variations on a nursery song' ('Ah vous dirai-je, Maman'), these qualities appear. Latterly Dohnányi has extended his activities to dramatic music, and two comparatively small works, 'Der Schleier der Pierrette' (ballet) and 'Tante Simona' (one-act opera), both produced at Dresden, 1910 and 1912 respectively, proved to be precursors of a more important opera. In 'The Tower of Voivod,' based on an Hungaro-Szekler folk-ballad, produced with success at Budapest (Mar. 18, 1922), Dohnányi asserted his nationality. While it was remarked that his music did not draw very extensively on the national folk-song as revived by such composers as Kodály and Bartók, in fact that it was written in his own style, it was felt to be an example of that national romanticism which produced the characteristic operas of the surrounding Slavonic nations in the 19th century. As such it appeared highly significant considering the new independence of Hungary.

The following is a list of Dohnányi's chief instrumental works:

ORCHESTRA

Symphony in F. (1897.)
Pianoforte Concerto in E minor (op. 5).
Symphony in D minor (op. 9).
Concertstück, v'cl. and orch. (op. 12).
Suite for orchestra, F♯ minor (op. 19).
Violin Concerto in D.
Variations on a Nursery Song, PF. and orch. (op. 25).

CHAMBER MUSIC

Quintet in C minor, PF. and strings (op. 1).
String Quartet in A minor (op. 7).
Sonata in B flat minor for v'cl. and PF. (op. 8).
Serenade in C for vln., vla. and v'cl. (op. 10).
String Quartet in D flat (op. 15): do. in A minor (op. 33).
Sonata in C♯ minor for vln. and PF. (op. 21).

PIANOFORTE

Four Pieces (Clavierstücke) (op. 2).
Waltzes (four hands) (op. 3).
Variations in G (op. 4).
Passacaglia (op. 6).
Four Rhapsodies (op. 11).
Winterreigen, 10 Bagatelles (op. 13).
Humoresken in form of a Suite (op. 17).
Three Pieces (Clavierstücke) (op. 23).
Songs include 6 poems by Victor Heindl (op. 14).

M. and C.

DOISI DE VELASCO, Nicolas (*b.* Portugal, *c.* 1600), a guitar-player, brought up in Spain, and attached for a time to the suite of Philip IV. In 1640 he published (at Naples) a book of tablature entitled 'Nuevo modo de cifra para tañer guitarra con variedad y perfeccion' (Bibl. Nac., Madrid). His real name is said to have been Diaz de Velasco.

J. B. T.

DOKTOR FAUST, see Faust (5).

DOLBY, see Sainton-Dolby.

DOLCE, sweetly; a sign usually accompanied by *piano*, softly—*p. dol.*, and implying that a sweet melodious feeling is to be put into the phrase. Beethoven (string quartet, op. 59, No. 1) has *mf e dolce*; and Schumann begins the Finale of his E♭ Symphony with *f dolce.*

DOLCIAN (Dolcino, Douçaine, Dulcian), also known as Alto Fagotto, an obsolete instrument of conical bore of the bassoon type and an octave higher in pitch. The later Tenoroon was thus intermediate.

The bell-mouth of the Dolcian was covered by a perforated cap, by which the open and harsh character of the lower notes was subdued. (*PLATE LIV.* No. 1.) D. J. B.

DOLES, Johann Friedrich (*b.* Steinbach, Saxe-Meiningen, Apr. 23, 1715; *d.* Leipzig, Feb. 8, 1797), was educated at the Schleusingen Gymnasium, where he availed himself of instruction in singing and in playing on the violin, clavier and organ.

In 1739 he went to Leipzig for a course of theology at the University, and while there pursued his musical studies under J. S. Bach. His compositions, however, bear little trace of Bach's influence. Doles would seem to have been more affected by the Italian opera, with which he became familiar by constant attendance at performances given for the Saxon court at Hubertsburg. His light, pleasing and melodious compositions, together with the charm of his manners, rapidly brought him popularity at Leipzig. In 1743 the Gewandhaus Concerts were founded[1]; and on Mar. 9, 1744, he conducted the first performance of his 'Festival Cantata' in celebration of the anniversary of their foundation. In that same year he was appointed cantor at Freiberg, where he wrote, in 1748, on the occasion of the hundredth anniversary of the Peace of Westphalia, the Singspiel, out of which arose the famous dispute between Biedermann, Mattheson and Bach.[2] In Jan. 1756 he succeeded Gottlob Hasser as cantor of the Thomasschule and also as director of the two principal churches, which posts he held until 1789, when old age and failing health compelled him to resign them. In the spring of 1789 Mozart visited Leipzig, and on Apr. 22 he played on the organ at St. Thomas's Church, and made his well-known remark to Doles about Bach's music. (See Mozart.) It was probably on the same occasion that J. C. Barthel (*q.v.*) played before Mozart at Doles's house. And in the following year Doles published his cantata to Gellert's words (performed in 1789), 'Ich komme vor dein Angesicht' (Leipzig, 1790), dedicated to his friends Mozart and Naumann. Special interest attaches to this work, because its preface records Doles's opinions as to the way in which sacred music should be treated, and those opinions have little in common with the traditions of J. S. Bach. It is plain, indeed, that although Doles was proud of having been Bach's pupil, he took no pains whatever, during his directorship at Leipzig, to encourage and extend the taste for his great master's works. Bach's church music was almost entirely neglected both by him and his successor, J. A. Hiller.

[1] They were then called 'das grosse Concert,' and were held in a private house; they were interrupted by the outbreak of the Seven Years' War.

[2] See Bitter's *J. S. Bach*, iii. 229, and Spitta's *J. S. Bach*, iii. 255 f. (Engl. transl.).

His compositions consist principally of cantatas, motets, psalms, sacred odes and songs, and chorales, many of which have been printed, including some sonatas for the clavicembalo. His *Elementary Instruction in Singing* had, in its day, considerable reputation as a useful practical method. Among his many works (see *Q.-L.*) may be mentioned three settings of the Passion-music, according to St. Matthew, St. Mark and St. John, two Te Deums, two Masses, a Kyrie, a Gloria, a Salve and a German Magnificat. A. H. W.

Bibl.—Georg Schurrmann, *Die Bewerber um das Freiberger Kantorat.* (*Doles*, pp. 194-202.) *A.M.* 1², 1919.

DOLEŽIL, Hubert (*b.* 1876 at Velké Kunčice, Moravia), musical critic and writer, established in Prague. Editor of the musical periodical *Smetana.* R. N.

DOLEŽIL, Method (*b.* Oct. 15, 1885), choirmaster and professor at the Prague Conservatoire. He founded the Choral Union of Prague Women Teachers, and, in 1922, succeeded Fr. Spilka as conductor of the famous choir *Pěvecké sdružení pražských učitelů* (Choral Union of Prague Teachers), one of the two choral societies which visited London during the Czechoslovak Musical Festival, 1919 (see also Ferd. Vach). R. N.

DOLMETSCH, Arnold (*b.* Le Mans, France, 1858), after studying the violin with Vieuxtemps in Brussels, began the practical study of old instruments and their music, on which he has become a high authority.

Dolmetsch approached the subject in the most practical manner, collecting specimens, making his own repairs and discovering their technique by his own performance. He built keyboard instruments, clavichords and harpsichords, and for seven years (1902–9) was engaged by the firm of Chickering (*q.v.*) at Boston from whence many of his instruments were issued. Subsequently he took charge of a similar department in the firm of Gaveau (*q.v.*) in Paris, but from 1914 onwards he has lived in England and has set up his own workshop at Haslemere, Surrey. Pursuing the practical method he has taught the several members of his numerous family to play on viols and recorders, and has thus re-created the domestic consort of the 17th century. His eldest daughter Hélène (*b.* Nancy, Apr. 14, 1880; *d.* 1924), was a fine player of the viola da gamba. Dolmetsch has given many concerts in London and elsewhere of music from the 16th to 18th centuries, and has brought forward much of the old English school (see Fancy) formerly unknown. In the summer of 1925 he gave a festival of such music at Haslemere. He has edited *Select English Songs and Dialogues of the XVI. and XVII. Centuries*, but his most important publication is *The Interpretation of the Music of the XVII. and XVIII. Centuries* (1915), a book invaluable to students. C.

DOMINANT (1) the name given to the 5th note of the scale of any key counting upwards. Thus G is the dominant in the key of C, F in that of B♭, and F♯ in that of B. In the harmonic system of TONALITY (*q.v.*) it and the chords built on it play the principal part in defining the key. Hence the name. (See CADENCE.)

(2) Under the ancient modal system the dominant was not always upon the same degree of the scale. For its history and position, see MODES, ECCLESIASTICAL.

DOMINICETI, CESARE (*b.* Desenzano, lake of Garda, July 12, 1821; *d.* Sesto, Moura, June 21, 1888), composer of dramatic music. He studied music in Milan, where he first challenged the verdict of the public as composer with the opera 'I Belli Usi di Città' (1841). To this first experiment followed 'Due mogli in una' (1853), and 'La Maschera,' given the following year. He then left Italy for Bolivia, where he amassed considerable wealth. On his return to his native country he produced other operas, the most notable of which are 'Morovico' (1873), 'Il Lago delle Fate' (1878) and 'L' Ereditiera' (1881). Appointed professor of composition at the Milan Conservatoire in 1881, he retained this place until his death. F. B.

DOMINO NOIR, LE, opéra-comique in 3 acts, words by Scribe, music by Auber; produced Dec. 2, 1837. Translated by Chorley and produced in English (an earlier attempt had failed), Feb. 20, 1861, at Covent Garden.

DOMMER, ARREY VON (*b.* Danzig, Feb. 9, 1828; *d.* Cawel, Feb. 18, 1905), a musical writer of Leipzig (1851) and Hamburg (1863). In 1873 was made secretary to the Hamburg city library, a post which he held until 1889, when he retired and went to live at Marburg. In 1862 his *Elemente der Musik* appeared; in 1865 he published an enlarged edition of H. C. Koch's *Musikalisches Lexicon* of 1802, a sterling work. His *Handbuch der Musikgeschichte* (1868, 2nd ed. 1878) was re-edited (3 vols. by Arnold Schering) in 1914. (*Riemann.*)

DONALDA, PAULINE (*née* LIGHTSTONE) (*b.* Montreal, Mar. 5, 1884), operatic soprano. She studied music at the Royal Victoria College, Montreal, and singing with E. Duvernoy, Paris, where she married the baritone, Paul Seveilhac, and, after his death, another well-known singer, Mischa Léon. Her stage name was adopted out of compliment to Sir Donald Smith (Lord Strathcona), who endowed the Victoria College. She made her début in opera at Nice in 1904 as Manon, her success there being emphatically endorsed in the following year at the Brussels Monnaie and at Covent Garden in 1905. The rich, sympathetic quality and resonant timbre of her voice and her vivacious, artistic style won general admiration. She appeared here several seasons in familiar parts such as Marguerite, Zerlina, Micaela, Gilda, Mimi, Nedda, Violetta and Carmen, besides creating the rôle of Ah-joe in Leoni's opera 'L' Oracolo' (1905) and that of Concepcion in Ravel's 'L'Heure espagnole' (1919). In all of these she showed exceptional talent as an actress. She sang in 1906 under Oscar Hammerstein at the Manhattan Opera House, New York, and in 1907 appeared at the Opéra-Comique, Paris.

BIBL.—*International Who's Who in Music*; NORTHCOTT, *Covent Garden and the Royal Opera.* H. K.

DONATI, IGNATIO (*b.* Casalmaggiore near Cremona). In 1612 he was organist of Urbino Cathedral, in 1616 and 1619 maestro di cappella della Archiconfraternità e Accademia dello Spirito Santo di Ferrara, in 1622 and 1626 maestro di cappella della Terra di Cassalmaggiore. In Lomazzo's *Flores praestantissimorum virorum*, Milan, 1626, Ignatio Donati is termed 'maestro di cappella of Novara Cathedral' (Parisini, ii. 67). In 1629 and 1630 he was organist of Lodi Cathedral, and from 1631 till 1638 maestro di cappella of Milan Cathedral. Donati was probably organist of Pesaro Cathedral before 1612; at any rate it was there, as well as at other places, that he tried his plan of making the different voices sing at a distance from each other (Parisini, ii. 144).

LIST OF WORKS

1. Ignatii Donati Ecclesiae Metropolitanae Urbini Musicae Praefecti sacri concentus 1, 2, 3, 4 & 5 vocibus, unà cum parte organica. Venetia. Giacomo Vincenti. 1612. 4to. Contains fifty-four compositions. Five partbooks in the Breslau Stadtbibl.

2. Motetti a 5 voci in concerto con due sorti di letanie della Beata Vergine & nel fine alcuni canoni. D' Ign. D. maestro di cappella dell' Archiconfraternità & Accademia dello Spirito Santo di Ferrara. Venetia. Giac. Vincenti. 1616. 4to. Opera completa. Six partbooks. Tenore e quinto in Berlin Königl. Bibl.

3. Concerti ecclesiastici a 2, 3, 4 & 5 voci. Con il basso per sonar nell' organo. D' Ign. D. maestro di cappella dello Spirito Santo di Ferrara. Opera IV. Venetia. Giac. Vincenti. 1618. 4to. Contains twenty-one compositions. Five partbooks in Bologna Liceo Musicale.

4. Concerti ecclesiastici a 1, 2, 3 & 4 Con il basso per l' organo. D' Ign. D. maestro di cappella dello Spirito Santo in Ferrara. Opera V. Venetia. Giac. Vincenti. 1618. 4to. Four partbooks. Cantos I. and II. in Bologna Liceo Musicale.

5. Motetti concertati a 5 & 6 voci con dialoghi, salmi e letanie della B.V. e con il basso continuo per l' organo. D' Ign. D. maestro di cappella della Archiconfraternità & Accademia dello Spirito Santo di Ferrara. Opera VI. Venetia. Giac. Vincenti. 1618. 4to. Contains fifteen compositions. Seven partbooks in Königsberg Bibl.

6. Concerti ecclesiastici . . . Opera IV. Novamente con ogni diligentia corrette e ristampate. Venetia. Aless. Vincenti. 1619. 4to. Six partbooks in the Brussels Bibl. royale.

7. Concerti ecclesiastici . . . D' Ign. D. maestro di cappella della Terra di Casal Maggiore. Opera V. Novamente con ogni diligentia corrette e ristampate. Venetia. Aless. Vincenti. 1622. 4to. Canto II., terza e quarta parte in Bologna Liceo Musicale.

8. Motetti a 5 voci in concerto. . . . Novamente ristampate & con diligentia corrette. Venetia. Aless. Vincenti. 1622. 4to. Tenor, basso, quinto, e basso per l' org. in Bologna Liceo Musicale.

9. Messe a 4, 5 & 6 voci, parte da cappella e da concerto con il basso per l' organo. D' Ign. D. maestro di cappella della Terra di Casal Maggiore. Venetia. Aless. Vincenti. 1622. 4to. Contains four Masses. Seven partbooks. Tenor, quinto e sesto in Bologna Liceo Musicale.

10. Salmi boscarecci concertati a sei voci, con aggiunta, se piace, di altre sei voci, che servono per concerto, e per ripieno doppio, per cantare a più chori; con una messa similmente concertata, & con il ripieno, d' un altra simile a sei, già stampata: & con il basso principale per sonar nell' organo. D' Ign. D. maestro di cappella nella Terra di Casal maggiore; L' Auriga nella Accademia de Filomeni. Opera IX. Venetia. Aless. Vincenti. 1623. 4to. Contains sixteen compositions. Thirteen partbooks in Ferrara Bibl.

11. Concerti ecclesiastici. . . . Opera V. Novamente in questa terza impressione con ogni, etc. Venetia. A. Vincenti. 1625. 4to. It includes one motet by A. Serra, a pupil of Donati, to whom he dedicated No. 18. Four partbooks in Bologna Liceo Musicale.

12. Concerti ecclesiastici . . . D' Ign. D. maestro di cappella della Terra di Casal maggiore. Opera IV. Novamente in questa terza impressione corretti & ristampati. Venetia. A. Vincenti. 1626. 4to. Five partbooks in the Breslau Stadtbibl.

13. Motetti a 5 voci in concerto. . . . Novamente in questa terza impressione ristampati e corretti. Venetia. A. Vincenti. 1626. 4to. Six partbooks in Bologna Liceo Musicale.

14. Messe a 4, 5 & 6 voci. . . . Novamente in questa terza impressione ristampati. Venetia. A. Vincenti. 1626. 4to. Seven partbooks in Bologna Liceo Musicale.

15. Motetti concertati a 5 & 6 voci. . . . Opera VI. Novamente ristampata e corretta. Venetia. A. Vincenti. 1627. 4to. Seven partbooks in the Breslau Stadtbibl.

16. Madre de quatordeci figli. Nihil difficile volenti. Il secondo libro de' motetti a 5 voci in concerto. D' Ign. D. maestro di cappella del Duomo di Lodi. Fatte sopra il Basso Generale di 'Perfecta sunt in te.' Venetia. Aless. Vincenti. 1629. 4to. Contains seventeen motets. Six partbooks in Bologna Liceo Musicale.

In the Dedication Donati says that he has taken the basso continuo of 'Perfecta sunt in te,' already published in his Concerti a 5 voci and has written fourteen more motets on it, these making, with 'Perfecta sunt,' the number fifteen 'consonanza perfecta.' Two more motets follow, not on the same bass.

17. Concerti ecclesiastici. . . . Opera IV. Novamente ristampata. Venetia. A. Vincenti. 1630. Five partbooks in the Brussels Bibl.

18. Concerti ecclesiastici. . . . D' Ign. D. maestro di cappella del Duomo di Lodi. Opera V. Novamente impressa in questa quarta impressione con ogni diligenza corretta & ristampata. Venetia. A. Vincenti. 1630. 4to. Four partbooks in the Bologna Liceo Musicale.

19. Le Fanfalughe a 2, 3, 4 & 5 voci del Signor Ign. D. maestro di cappella del Duomo di Lodi. Raccolte da me Alessandro Vincenti. Venetia. Aless. Vincenti. 1630. 4to. Contains twenty-eight compositions. Six partbooks in Breslau Stadtbibl.

20. Il secondo libro delle messe da cappella a 4 et a 5. D' Ign. D. maestro di cappella del Duomo di Milano. Opera XII. Messe 1 & 2, a quarta; messe 3 & 4, breve a quattro a voce piena, & a voce para; messa 5, a quinta; messa 6, pro defunctis a quattro, a voce piena, & a voce para con la quinta parte, si placet. Venetia. A. Vincenti. 1633. 4to. Six partbooks in the Breslau Stadtbibl.

21. Il primo libro de' motetti a voce sola di Ign. D. maestro di cappella nel Duomo di Milano. Da quali quei che desiderano imparare a portar la voce con gratia, et asquistar dispositione potranno agevolmente da se prendere la maniera di cantar gratiosamente, far scherzi, passaggi, et altri leggiadri effetti. Opera VII. Novamente corretta & ristampata. Venetia. A. Vincenti. 1634. Fol. score, pp. 35. In Bologna Liceo Musicale. Fétis mentions an edition of 1628. This may have been the second edition. The first edition must have been before 1623.

22. Li vecchiarelli e perregrini concerti a 2, 3 & 4 voci, con una messa a 3 & a 4 concertata d' Ign. D. maestro di cappella del Duomo di Milano. Raccolta da me Aless. Vincenti. Opera XIII. Venetia. A. Vincenti. 1636. 4to. Five partbooks in Breslau Stadtbibl.

23. Il secondo libro de' motetti a voce sola d' Ign. D. maestro di cappella del Duomo di Milano. Per educatione di figlioli et figliole dedicati a . . . Opera XIV. Venetia. A. Vincenti. 1636. Fol. Two partbooks, 'parte per cantare' and 'parte per sonare,' in the Bologna Liceo Musicale.

24. Messe a 4, 5 & 6 voci. Parte da cappella e da concerto. D' Ign. D. Maestro di cappella della Terra di Casal maggiore. Novamente in questa quarta impressione ristampate. Venetia. A. Vincenti. 1645. 4to. Seven partbooks in Breslau Stadtbibl. In Königsberg Bibl. MSS. 48, some cantiones, and 69, 'Perfecta sunt in te' a 5 (both incomplete); MS. 71, 'Motetti a 5 voci in concerto.'

In printed Collections:

1619. Quae est ista (a 2); O Maria, dilecta mea (a 3). Sacrae et divinae cantiones, 2 & 3 voc., ad organum decantandae. Raccolta da Zac. Zanetti. (Parisini, ii. 369.)

1621. Benedicat nos Deus (a 3); Exultavit cor meum (a 2); Filiae Sion exultate (a 2); Gaudebunt labia mea (a 2); Hodie spiritus sanctus (a 3); O dulcissime Domine (a 3); Quando natus es (a 2). Symbolae diversorum musicorum 2, 3, 4 and 5 voc. cantandae. Ab admodum Rev. D. Laurentio Calvo editae. (Israel, Mus. Schätze, p. 3.)

1626. Litanie a 5, 6, 7 e 8, se piace, di Sig. D. Ignatio Donati Rosarium Litaniarum B.V. raccolta di D. Lorenzo Calvo. (Parisini, ii. 171.)

1641. Dulcis amor Jesu (a 5). Erster Theil geistlicher Concerten, durch Ambrosium Profium. Leipzig.
Paratum cor meum (a 5). Ander Theil geistlicher Concerten.

1646. Languet anima mea (a 5). Vierdter u. letzter Theil. (Jos. Müller.)

1653. Coloraturae taken from Ign. D.'s 'Concerten voce sola'; O admirabile commercium; O Fili Dei suavissime, for Canto or Tenore. Musica moderna prattica. J. A. Herbst. Frankfort. (In British Museum.)

The 'Messe brevi (a 4, a voce piena et a voce para) d' Ignatio Donati' (1633) was included in Composizioni per canto. Publicata della Caleografia musica sacra. Milano. 1891. 8vo. (For MSS. see *Q.-L.*)

C. S.

DONATO (Donati), Baldassare (*b.* 1548; *d.* 1603), was connected with San Marco of Venice all his life.

In 1550 he was Musico e Cantor there, and on Oct. 14, 1562, was appointed maestro di cappella piccola. This 'cappella piccola' was formed with the idea of supplying with well-trained voices the 'grande cappella,' of which Adriano Willaert was maestro. Zarlino (appointed July 5, 1565), not requiring the assistance of the 'cappella piccola,' demanded and obtained its suppression, Donato retaining his former position as singer. Donato probably felt some resentment at this treatment, which may account for his taking part in a curious demonstration against Zarlino a few years later. In 1569, on a great festival day at San Marco, Zarlino wished the service to be sung with double choir. He was strongly opposed by the singers (among them Donato), who urged the traditional custom of the 'vespro semplice.' The result was, that to the great scandal of the congregation, those who should have sung with the 'voci d' angeli,' sang instead with the 'voci di dimonii,' creating such an uproar that a formal inquiry was held by the Procuratori, who dealt out varying penalties, Donato escaping with a fine of twelve ducati.

On Aug. 7, 1580, he was appointed maestro di canto to the newly founded Seminario Gregoriano di San Marco. Zarlino died in 1590, and on Mar. 9, 1590, Donato was nominated to the coveted position of maestro di cappella in San Marco. It was a five years' appointment, and he was expected to continue teaching canto figurato, contrappunto and canto fermo at the Seminario, and was not allowed to sing except in San Marco ('proibizione di andar più a cantar in loco altro fuori della detta cappella'). His appointment was renewed on Mar. 16, 1596, but he was then no longer required to teach in the Seminario. He was a member of the Nuova Accademia Veneziana. He was a good organist as well as a singer of some note. He composed many graceful madrigals and villotte, distinguished by their vivacity and well-marked rhythm.

LIST OF WORKS

1. Baldissara Donato musico e cantor in Santo Marco, Le Napolitane et alcune madrigali a 4 voci. Da lui novamente composte, corrette e misse in luce. Venetiis apud Hieronymum Scotum. 1550. 4to. Four partbooks in Vienna Hofbibl.

2. Di B. D. Il primo libro di canzon villanesche alla Napolitana a 4 voci, novamente da lui composte, . . . aggiuntovi anchora alcune villotte di Perissone a 4, con la canzon della Gallina a 4 voci. Venetia. Ant. Gardano. 1550. Obl. 4to. Tenor partbook in Turin Bibl. Nazionale.

3. The same. Novamente ristampate. Con la giunta d' alcune villotte di Perissone, etc. Obl. 4to. No date, but about 1550. Four partbooks in Bologna Liceo Musicale.

4. The same. Insieme con alcuni madrigali novamente ristampate. Aggiuntovi anchora alcune villotte, etc. Venetiis apud Hieron. Scotum. 1551. Obl. 4to. Four partbooks in the Munich Hofbibl.

5. The same. Novamente ristampate. Aggiuntovi anchora alcune villotte, etc. Venetia. Ant. Gardano. 1552. Obl. 4to. Four partbooks in Wolfenbüttel Herzogl. Bibl.

6. Di B. D. Il primo libro di madrigali a 5 e a 6 voci. Con tre dialoghi a sette. Novamente dati in luce. Venetia. Ant. Gardano. 1553. Obl. 4to. Two of the partbooks (Quinto, Sesto) are in the Verona Teatro filarmonico Bibl.

7. A new edition of No. 3. Venetiis. Hieron. Scotum. 1556. Obl. 4to. Basso in Berlin Königl. Bibl.

8. Il primo libro di madrigali a 5 e a 6 voci. Con tre dialoghi a sette. Di nuovo riveduti, e con somma diligentia corretti. Venetia. Plinio Pietrasanta. 1557. Obl. 4to. Six partbooks in Modena Bibl. Estense.

9. A new edition of No. 5. 1558. Four partbooks (B.M.).

10. A new edition of No. 8. 1559. An Alto partbook entered in the Catalogue of the Venice Bibl. is no longer to be found.

11. The same. Novamente per Antonio Gardano ristampate a 5 voci. Venetia. Ant. Gardano. 1560. Obl. 4to. Six partbooks in the Munich Hofbibl., etc.

12. A new edition of No. 6. 1560.

13. Di Baldassare Donati. Madrigali a 6 e 7 voci. Venetia. 1567. 4to.

14. Di B. D. Il secondo libro di madrigali a 4 voci. Novamente da lui composti. Venetia. Ant. Gardano. 1568. Obl. 4to. Four partbooks in Bologna Liceo Musicale, etc. The Cantus partbook of an edition published 'Venegia, Girolamo Scotto, 1568,' is in the Stockholm Mus. Acad. Bibl.

15. Di B. D. Maestro di capella della serenissima signoria di Venetia in San Marco. Il primo libro de' motetti a 5, 6 e 8 voci. Novamente composti e dati in luce. Venetia. Angelo Gardano. 1599. 4to. Eight partbooks in the Augsburg Bibl.

MSS. One Villanella alla napoletana. Partitura e parti. Folio. In Bologna Liceo Musicale. (Parisini.)
'Fiama amorosa e bella' for 6 voices. (From the Madrigali, Lib. i., 1560.) In the Munich Hofbibl. (Maier.)
'Tratto fuoro del mar' for 6 voices, also 4 madrigals and 3 canzoni for 4 voices. In the Berlin Königl. Bibl. (*Q.-L.*)
Two Psalms for 12 voices (MS. 16,708, incomplete) and 'L' amoroso giudizio' (MS. 19,242. Drama musicum),

In the Vienna Hofbibl. (Mantuani.) Some madrigals (in score) in the Brussels Bibl. royale. MS. 2289. (*Fetis.*) Madrigal for 4 voices, 'O grief, if yet my grief' (Add. MSS. 17,792-6), and two canzoni for 4 voices, 'Chi la gagliarda' and 'Te parlo, tu me ridi' (B.M. Add. MSS. 11,584).

In Collections (published at Venice):

1548. S' una fede amorosa.: S' haver altrui più. Lib. iii. di madrigali a 5 voci di C. de Rore.
1549. O felice colui. Fantasie ed ricerchari a 3 voci da Giul. Tiburtino da Tievole. Also in the 1551–55–59–61–69–97 editions of Madrigali a 3 voci da div. eccell. autori. In Musica libro primo a 3 voci di Adr. Wigliar. 1566. In the 1570–78–86 editions of Lib. i. delle Justiniane a 3 voci. (Scotto.)
Motet. Lib. i. de' motetti a 5 voci da div. eccell. musici. (Scotto.)
1557. Amor io son sì lieto. Lib. iv. Madrigali a 5 voci di C. de Rore, and in 1563 edition.
1561. Pensier dicea. Lib. iii. delle muse a 5 voci composto da div. eccell. musici. (Gardano.) And in 1569 edition.
1569. O dolce servitù; Anchor ch' io possa dire; S' io veggio in altra. La Eletta di tutta la musica intitolata corona de' diversi, a 4 voci. Lib. i.
1570. Questo si ch' è. Antonelli's I dolci frutti. Lib. i. Madrigali di div. eccell. autori a 5 voci.
Quando madonna. Lib. vi. delle Villotte alla Napoletana a 3 voci. (Gardano.)
1572. E volo criar, tanto criar. Lib. i. delle Justiniane a 3 voci.
1576. Che val peregrinar. Musica di XIII. autori illustri a 5 voci per Angelo Gardano raccolta. And in 1589 edition.
Seven motets from B. D.'s Lib. i.: Adesse nuptiales; O Jhesu Christe; Quam dirus hydrops; Quid hæsitas rogare; Rumpe somnium; Turba de Christo; Unde judicibus datur. In Cantiones suavissime quatuor vocum. (Erfurt, Baumann.)
1579. Tratto fuori del mar. Trionfo di musica di diversi a 6 voci. Lib. i. Also in Melodia olympica di div. eccell. musici, raccolta da Pietro Philippi. 1591, 1594 and 1611 editions. Anversa.
1582. One song in lute tablature. Novae tabulae musicae. J. C. Barbetti (Strassburg).
1584. Da quei bei crini (a 5); Deh! lascia l' antro (a 4); Dolor, se 'l mio dolore (a 5). Fronimo, in notazione di liuto. Vinc. Galilei.
Cantiamo dunque (a 8); Quando nascesti (a 12). Musica di diversi autori illustri. Lib. i. (Vincenti and Amadino.)
1585. Wann uns die Henn; Zu dir allein Herr steht. Schöner Lieder . . . mit 4 Stimmen gesetzt, durch Joh. Pühlerum Schvuandorffensem. (Munich.)
1588. O grief, if yet my grief (Dolor se 'l mio dolor); As in the night (Come la notte). Yonge's Musica transalpina, a 4 voci. Nos. 5 and 6, reprinted by Budd, 1859.
1589. Che val essa nudrita. Musicale essercitio di Ludovico Balbi, a 5 voci.
1588–89–90. Chi dira mai; O dolce vita; Tu mi farai. Gemma musicalis. Frederici Lindner. (Noribergae.) Lib. i., ii., iii. *a* 4 voci.
1593. Da quei bei crini (a 5). Nuova spoglia amorosa (Vincenti).
1594. Madrigal a 4 voci. Florilegium omnis. Per Adr. Denss.
1597. Se pur ti guardo. Livre vii. des chansons à 4 parties. (Anvers.) Also in 1613, 1620 and 1636 editions.
1598. Oime ch' il mio languire. Madrigali de' diversi a 4 voci. Raccolta da G. M. Radino.
1600. Più potente, e più forte; Vergin Dea ch' il Ciel' adora; Vergine dolc' e pia. Arascione's Nuove laudi ariose (Roma), a 4 voci.
Veni domine (a 6). Sacrarum symphoniarum continuatio div. excell. authorum. (Noribergae.)
1606. Deh Pastorale Leggiadre nimphe a 3 voci alla napoletana. (Gardano.)
1609. Motet, a 5 voci. Florilegium sac. cant. (Antverpiae).
1613. Beati eritis cum maledixerint (a 5). Promptuarii musici. Schadaeus. Part 3. Reprinted in Commer's Musica sacra, vol. xxiv. (c. 1860).

In 1837, 'All ye who music love' was included in Thos. Oliphant's 'Favourite Madrigals arranged from the original partbooks.' The graceful 'Chi la gagliarda' from the first book of Canzoni has often been reprinted—in Burney, iii. 216; Busby, ii. 108; Kiesewetter, No. 23; Reissmann, ii. No. 19; Wüllner, No. 92; and at more recent date edited by W. B. Squire, with 'Viva sempre,' villotta for four voices (Novello, 1895). These two, together with three madrigals, are in the first volume of Torchi's *Arte musicale in Italia.*

C. S.

DON CARLOS. (1) Opera seria in 3 acts, words by Tarantini, music by Costa; produced Her Majesty's Theatre, June 20, 1844. (2) Grand opera in 5 acts, words by Méry and Du Locle, music by Verdi; produced Opéra, Paris, Mar. 11, 1867; Covent Garden, June 4 the same year.

DONFRID, Johann, an early 16th-century rector of the school of Rothenburg a./Neckar, and from 1627 director of music at St. Martin. He published one of the most important collections of church compositions of older masters, 'Promptuarium musicum,' in 3 volumes (Strassburg, 1622–27); 'Viridarium Musico-Marianum' (1627), 201 songs, 'Corolla Musica Missarum 37' (1628); 'Der Tablatur für Orgel I.ter, II.ter Teil' (Hamburg, 1623). Walther, in 1732, was unable to trace the 1st part of this important organ book, and Eitner has evidently not found the 2nd part either.

E. v. d. S.

DON GIOVANNI (Il Dissoluto Punito, ossia il Don Giovanni), opera buffa in 2 acts; words by Da Ponte; music by Mozart. Produced Prague, Oct. 29, 1787; King's Theatre, Apr. 12, 1817; in English, Covent Garden, May 30, 1817; New York, Park Theatre, May 23, 1826. The actual first performance in England appears to be one given by amateurs at Hayward's Floor-cloth Manufactory, Borough, and afterwards at London Tavern, Bishopsgate, sometime before 1806.

W. B. S.

DONI, Giovanni Battista (*b.* Florence, *c.* 1593; *d.* 1647), studied Greek, rhetoric, poetry and philosophy at Bologna and Rome.

He received the degree of Doctor from the university of Pisa, and was chosen to accompany Cardinal Corsini to Paris in 1621, where he became acquainted with Mersenne and other literary persons. On returning to Florence in 1622, he entered the service of Cardinal Barberini, and went with him to Rome, where he became secretary to the Papal College, afterwards accompanying the cardinal to Paris, Madrid, and back to Rome. Doni made good use of the opportunities that came in his way on these journeys, to acquire an exhaustive knowledge of ancient music; among other things he invented, or reconstructed, a double lyre, which, in honour of his patron, he called 'Lyra Barberina,' or 'Amphichord.' After the death of his brother he returned to Florence about 1640, when he married and settled down as professor in the university there. In 1635 his valuable treatise on the ancient Greek music, *Compendio del trattato de' generi e de' modi della musica*, was published at Rome; and, as it was an abstract of a larger work, it was completed by the publication of *Annotazioni sopra il compendio*, etc., in 1640. Another book, *De praestantia musicae veteris*, appeared at Florence in 1647, and as late as 1763 his description of the 'Lyra Barberina' was published at Florence. Some other treatises are still in existence in a MS. in the library of Sta. Cecilia in Rome, and a few fragmentary works are mentioned in *Q.-L.*

M.

DONIZETTI, Gaetano (*b.* Bergamo, Nov. 29, 1797; *d.* there, Apr. 8, 1848). Though he began his career as a composer of operas at a very early age, he never achieved any important success until after Rossini had ceased to compose.

Having begun his studies at the Conservatorio of Naples, under Mayr, he completed them at the Liceo Filarmonico at Bologna. His father, originally a weaver by trade, wished

him to be a teacher, but to avoid this he entered the army, and while quartered at Venice produced, in 1818, his first opera, 'Enrico di Borgogna,' which was rapidly followed by 'Il Falegname di Livonia' (Mantua, 1819). His 'Nozze in villa' failed in 1820, but 'Zoraïde di Granata,' given at Rome in 1822, procured for him exemption from military service, and the honour of being carried in triumph and crowned at the Capitol. A long series of operas (see below) was given in Rome, Naples and other cities, but the first which gained the ear of all Europe was 'Anna Bolena,' given for the first time at Milan in 1830. This opera, which was long regarded as its composer's masterpiece, was written for Pasta and Rubini. It was in 'Anna Bolena' too, as the impersonator of Henry VIII., that Lablache made his first great success at the King's Theatre in London. The graceful and melodious 'Elisir d' amore' was composed for Milan in 1832. 'Lucia di Lammermoor,' perhaps the most popular of all Donizetti's works, was written for Naples in 1835, the part of Edgardo having been composed expressly for Duprez, that of Lucia for Persiani. Among other results of its success was the appointment of Donizetti as professor of counterpoint at the Real Collegio di Musica at Naples. The lively little operetta called 'Il campanello di notte' was produced in 1836 to save a Neapolitan manager and his company from ruin. 'If you would give us something our fortune would be made,' said one of the singers. Donizetti declared they should have an operetta from his pen within a week, and, recollecting a vaudeville which he had seen in Paris, called 'La Sonnette de nuit,' took that for his subject, rearranged the little piece in operatic form, and forthwith set it to music. Donizetti seems to have possessed considerable literary facility. He designed and wrote the last acts both of the 'Lucia' and of 'La favorita'; and he himself translated into Italian the libretti of 'Betly' and 'La Fille du régiment.' In May 1837 he was made director of the Collegio di Musica in succession to Zingarelli.

On the refusal of the Neapolitan censorship to allow the production of his 'Poliuto,' Donizetti went to Paris in 1839, bringing out many of his best works at one or other of the lyric theatres of Paris. 'Lucrezia Borgia' had been composed for Milan in 1833. On its revival in Paris in 1840, the 'run' was cut short by Victor Hugo, who, as author of the tragedy on which the libretto is founded, forbade the representations. 'Lucrezia Borgia' became, at the Italian opera of Paris, 'La rinegata'—the Italians of Alexander the Sixth's Court being changed into Turks. 'Lucrezia Borgia' may be said to mark the distance half-way between the style of Rossini, imitated by Donizetti for so many years, and that of Verdi, which he in some measure anticipated. Not only 'Poliuto' (under the name of 'Les Martyrs'), but 'La Fille du régiment' and 'La favorita,' were all brought out in the same year, 1840. Jenny Lind, Sontag, Patti, Albani, all appeared with great success in 'La figlia del reggimento.' 'La favorita' is based on a very dramatic subject (borrowed from a French drama, 'Le Comte de Commingues'). In London its success dates from the time at which Grisi and Mario undertook the two principal parts. The concluding act of this opera is probably the most dramatic Donizetti ever wrote. With the exception of a cavatina, and the slow movement of the duet, which was added at the rehearsals, the whole of this fine act was composed in from three to four hours. Leaving Paris, Donizetti visited Rome, Milan and Vienna, at which last city he brought out 'Linda di Chamouni,' and contributed a Miserere and Ave Maria to the Hofkapelle, written in strict style, and much relished by the German critics. He received the titles of Hofcompositeur and Kapellmeister. Then, coming back to Paris, he wrote (1843) 'Don Pasquale' for the Théâtre Italien, and 'Dom Sébastien' for the Académie. 'Dom Sébastien' did not succeed. The brilliant gaiety, on the other hand, of 'Don Pasquale' charmed all who heard it. For many years after its first production 'Don Pasquale' was played as a piece of the present day; but the singers and their audience considered that there was a little absurdity in prima donna, baritone and basso wearing the dress of every-day life; and it was usual, for the sake of picturesqueness in costume, to put back the time of the incidents to the 18th century. 'Don Pasquale' and 'Maria di Rohan' (Vienna) belong to the same year.

Donizetti's last opera, 'Catarina Cornaro,' was produced at Naples in 1844, and apparently made no mark. This was his sixty-third work, without counting two operas which were never played in his lifetime. One of these, the 'Duc d' Albe,' was produced in 1882 in Rome. Donizetti, during the last years of his life, was subject to fits of melancholy and abstraction which became more and more intense, until in 1845 he was attacked with paralysis, and in 1847 was able to return to his native place, Bergamo, where he died. He was buried some little distance outside the town, was disinterred on Apr. 26, and reburied on Sept. 12, 1875, in Santa Maria Maggiore, Bergamo, where a monument by Vincenzo Vela was erected in 1855. H. S. E.

Donizetti's music has aged very considerably since his death. Nor could it be otherwise considering the conditions in which it was written. In the first place the plan favoured by Donizetti of writing as rapidly as possible is

never likely to result in work of enduring quality. He wrote an opera (' Il campanello di notte ') in nine days and the greater part of the last act of ' La favorita ' in a few hours. Even allowing for the thinness and conventional character of the accompaniments it is clear that such work can be no more than successful improvisation. Moreover, Donizetti lived in an age of vocal virtuosity. His interpreters were Mario, Pasta, Rubini, Grisi, Lablache, Duprez, Persiani, and it would be difficult to determine whether he was under a heavier debt to them than they were to him. With the passing of the great virtuosi the music written for them, the music which fed that fashion, was bound to suffer. Facile, sentimental melodies can no longer sustain the interest or be supposed to represent adequately dramatic action, and Donizetti seldom rises above that standard. He is said to have imitated Rossini first and then anticipated Verdi. But his music never attains to anything like the brilliancy of the first or to the earnest sincerity of the second. F. B.

The following is a list of Donizetti's operas :

Enrico di Borgogna, 1818.
Il falegname di Livonia, 1819.
Le nozze in villa, 1820.
Zoraide di Granata, 1822.
La Zingara.
La lettera anonima.
Chiara e Serafina.
Il fortunato inganno, 1823.
Aristea. Alfredo il Grande.
Una follia.
L' ajo nell' imbarazzo, 1824.
Emilia di Liverpool.
Alahor in Granata, 1826.
Il castello degli invalidi.
Elvida.
Olivo e Pasquale, 1827.
Il borgomestro di Saardam.
Le convenienzi teatrali.
Otto mese in due ore.
Elisabetta a Kenilworth, 1828.
La Regina di Golconda.
Gianni di Calais.
Il Giovedì grasso.
L' esule de Roma.
Il Paria, 1829.
Il Castello de Kenilworth.
Il diluvio universale, 1830.
I pazzi per progetto.
Francesca di Foix.
Ismelda di Lambertazzi.
La Romanziera.
Anna Bolena.
Fausta, 1832.
Ugo Conte di Parigi.
L' elisir d' amore.
Sancia di Castiglia.
Il nuovo Pourceaugnac.
Il furioso, 1833.
Parisina.
Torquato Tasso.
Lucrezia Borgia.
Rosamonda d' Inghilterra, 1834.
Maria Stuarda.
Gemma di Vergy.
Marino Fallero, 1835.
Lucia di Lammermoor.
Belisario, 1836.
Il campanello di notte.
Betly.
Roberto Devereaux, 1837.
Pia di Tolomei.
Maria di Rudenz, 1838.
Poliuto, 1840.
Gianni di Parigi, 1839.
Gabriella di Vergy.
La Fille du régiment, 1840.
La favorita, 1840.
Adelasia, 1841.
Maria Padilla.
Linda di Chamounix, 1842.
Maria di Rohan, 1843.
Don Pasquale.
Dom Sébastien.
Catarina Cornaro, 1844.

Posthumously performed :
Rita, ou le mari battu. (Paris, 1860.)
Il Duca d' Alba. (Rome, 1882.)

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DONNA DEL LAGO, LA, opera in 2 acts, founded on *The Lady of the Lake* ; libretto by Tottola, music by Rossini. Produced San Carlo, Naples, Oct. 4, 1819 ; and King's Theatre, London, Feb. 18, 1823.

DON PASQUALE, opera buffa in 3 acts ; music by Donizetti. Produced Jan. 4, 1843, Théâtre des Italiens, Paris ; Her Majesty's Theatre, June 29, 1843 ; New York (in English), Mar. 9, 1846.

DON QUIXOTE. The theme of Cervantes's novel attracted the attention of playwrights soon after the English translation was issued, and there are one or two 17th-century dramas bearing the title. The most famous of these is Thomas D'Urfey's ' Comical History of Don Quixote,' acted at the theatre in Dorset Gardens in 1694. A second part followed in the same year, and a third in 1696.

There are musical settings in each, and some of the songs attained a considerable degree of popularity. Henry Purcell and John Eccles were the principal composers, and the music was published by Samuel Briscoe in three small folio volumes having the above dates.

Other musical plays with Cervantes's hero as a title might be quoted, one among them being ' Don Quixote in England,' 1733, by Henry Fielding ; in this first appears the famous song ' The Roast Beef of Old England.' F. K.

No fewer than 29 operatic settings of the subject, or of libretti taken from some part of the book, are enumerated in Riemann's *Opern-Handbuch.* The earliest seems to be that by Förtsch at Hamburg, 1690 ; among others may be mentioned settings by Caldara (1727), Padre Martini (*c.* 1730), Salieri (1771), Paesiello (*c.* 1775), G. A. Macfarren's setting of a libretto by his father in 2 acts (Drury Lane, Feb. 3, 1846), Hervé (Paris, 1848), Frederic Clay (1875) and Massenet (' Don Quichotte,' 5 acts, Monte Carlo, 1910, London Opera House, May 18, 1912). Manuel de Falla's ' El retablo de Maese Pedro ' (The Puppet-show of Master Pedro), opera in 1 act, an incident in Don Quixote's career, received its first public performance in an English version by J. B. Trend (based on Skelton's *Don Quixote,* 1620) at Victoria Rooms, Clifton, Oct. 21, 1924. Richard Strauss's symphonic poem on the subject of Don Quixote is called ' Fantastische Variationen,' and was first played in London, June 5, 1903. M.

DONT, Jacob (*b.* Vienna, Mar. 2, 1815 ; *d.* Nov. 17, 1888), was a violinist, son of Joseph Valentine Dont, a violoncellist well known and esteemed in his time.

Thoroughly grounded at the Vienna Conservatorium by Böhm (one of the teachers of Joachim and Hellmesberger senior), he became a very capable player, though his career as a soloist does not appear to have been one of especial brilliancy. He obtained positions in the orchestra of the Burgtheater (1831) and in the Imperial Chapel (1834), but was more famous as pedagogue than performer, teaching at various Viennese institutions with great success. His best work was done at the Vienna Conservatorium, though he was not appointed professor till 1873, his pupils including Auer and Gregorowitsch. He published some 50 works, amongst them ' Studies for the violin,' which rank, in the opinion of Spohr and many other authorities, among the best written for the instrument. W. W. C.

DONZELLI, Domenico (*b.* Bergamo, *c.* 1790 ; *d.* Bologna, Mar. 31, 1873), studied in his native

place. In 1816 he was singing at the Valle Theatre in Rome.

Rossini wrote for him the part of Torvaldo, in which he distinguished himself. At the carnival of the next year he sang at the Scala in Milan, and was engaged for two seasons. From thence he went to Venice and Naples, returning to Milan, where 'Elisa e Claudio' was written for him by Mercadante. He was very successful in 1822 at Vienna, and obtained an engagement at Paris for 1824. There he remained, at the Théâtre Italien, until the spring of 1831. As early as 1822 efforts had been made, unsuccessfully, to get him engaged at the King's Theatre in London. At length, in 1828, he was announced; but did not actually come until 1829—making his first visit to England at the same time with Mendelssohn. When he did appear, Lord Mount-Edgcumbe thought him 'a tenor, with a powerful voice, which he did not modulate well.' He was re-engaged in 1832 and 1833. In 1834 his place was taken by Rubini. Returning to Italy, he sang at various theatres, and in 1841 at Verona and Vienna. About the end of that year he retired to Bologna. He was an associate member of the Accademia Filarmonica at Bologna, and of that of Santa Cecilia at Rome. He published a set of 'Esercizi giornalieri, basati sull' esperienza di molti anni' (Milan). J. M.

DOPPEL FLÖTE, an open organ-stop of 8-foot pitch, the pipes of which have two mouths; also a stop having two rank of pipes.

DOPPER, Cornelis (*b.* Stadskanaal, near Groningen, Feb. 7, 1870), a Dutch composer.

He studied 1887–90 at the Conservatorium at Leipzig; he was for some years an operatic conductor in Holland and in America, and in 1908 he became assistant conductor to Mengelberg at the Concertgebouw in Amsterdam. Dopper has composed seven symphonies and numerous other orchestral works; especially 'Ciacona Gothica,' first performed in 1920, a work which made his name known outside his own country. He has also written several operas and choral works. He is among the most typical of present-day Dutch composers. His work has signs of genuine Dutch nationality. Even the titles of some of his symphonies point to this: the second is called 'Rembrandt'; the sixth 'De Amsterdamsche'; the seventh 'Zuiderzee-Symphonie.' Dopper's masterly and individual orchestration is admirable. This is also noteworthy in various very clever arrangements of works by classical masters. R. M°.

DOPPIO (Ital., 'double'); *canone doppio*, 'double canon'; *doppio movimento*, 'double the speed of the preceding'; *pedale doppio*, 'two parts in the pedals' (organ music), etc.

DOPPIO PEDALE, a term used in organ-pedalling to signify the simultaneous use of both feet. It is often loosely applied to the playing of the pedals in octaves, a device used to eke out the poor resources of a deficient supply of stops. It is sometimes used to make a pedal-melody predominate over a full organ (as in Reger's chorale-prelude 'Vom Himmel hoch'); but the free use of the two feet simultaneously is of great artistic value. It is no new device, having been used by Franz Tunder (1614–67), a predecessor of Buxtehude at Lübeck. Both Buxtehude and J. S. Bach made great use of this device, the latter particularly in the chorale-preludes 'Aus tiefer Noth' and 'An Wasserflüssen Babylon.' Unless playing very loudly, only 8-foot tone should be used. Otto Olsson (*b.* 1879), of Stockholm, has written a fine study for *doppio pedale* in his 'Sestetto.' Lemmens ('Lauda Syon'; 16-8-4 ft.), Guilmant (1st sonata; 16-8-4 ft.), Vierne (3rd symphony; 4 ft. only), Bonnet ('Rhapsodie catalane'; 16-8-4 ft.) and Dupré (Prelude in G minor; swell to pedal, no pedal-stops) have secured triple-pedalling by the simultaneous use of the heel and toe of one foot; and some of the American composers have even written 4-note chords for the pedals. A. E.-H.

DOPPLER, (1) Albert Franz (*b.* Lemberg, Oct. 16, 1821; *d.* Baden, near Vienna, July 27, 1883), a distinguished flautist and dramatic composer. His first teacher was his father, who later on went as oboist to Warsaw and then to Vienna. He made his début at Vienna, and, after several concert tours with his younger brother Karl, joined the orchestra of the Pest theatre as first flute; here, in 1847, his first opera, 'Benjowski,' was given, and had a considerable success. In 1858 he left Pest for Vienna, where he became first flute and assistant conductor of the ballet at the court opera, afterwards rising to the position of chief conductor. In 1865 he was appointed professor of the flute in the Conservatorium. His works include the operas 'Benjowski,' 'Ilka,' 'Afanasia,' 'Wanda,' 'Salvator Rosa,' 'Die beiden Husaren,' 'Judith' and (in conjunction with his brother and Erkel) 'Erzébeth,' the comic ballet 'Margot,' produced at Berlin in 1891, and several overtures, concertos for the flute, etc.

His brother, (2) Karl (*b.* Lemberg, Sept. 12, 1825; *d.* Stuttgart, Mar. 10, 1900), early acquired remarkable proficiency on the flute under his father and brother. Whilst still quite young, he undertook long concert tours, often with his brother, and appeared with great success in Brussels, Paris and London. He then became conductor at the National Theatre in Pest; and from 1865–98 was Hofkapellmeister in Stuttgart. He wrote several Hungarian operas, of which 'The Grenadiers' Camp' and 'The Son of the Desert' are the best known, and also ballets and flute music.

Karl's son, (3) Arpad (*b.* Pest, June 5,

1857), studied at the Stuttgart Conservatorium, where for some time he gave piano lessons, until he went to New York in 1880 to be piano teacher in the Grand Conservatorium. In 1883 he returned to his old position in Stuttgart, and since 1889 has been chorus-master at the Court Theatre. Besides piano music, songs, etc., he has composed an opera, 'Viel Lärm um Nichts,' and a 'Fest-Ouvertüre,' suite in B♭, scherzo, and a theme and variations, all for full orchestra. H. B.

DORATI DI GRANAIOLA, Nicolò (*b.* Castle of Granaiola, Lucca, *c.* 1513; *d.* Lucca, 1593), was appointed trombone-player to the town chapel at Lucca, Dec. 27, 1543, and maestro di cappella, Feb. 9, 1557, which position he still held in 1579. He composed 6 books of madrigals, also motets and songs. (For list see *Q.-L.*; *Riemann.*) E. v. d. S.

DORIAN (Doric), see Modes, Ecclesiastical.

DORN, Heinrich Ludwig Egmont (*b.* Königsberg, Prussia, Nov. 14, 1804; *d.* Berlin, Jan. 10, 1892), composer, teacher and conductor, went through the curriculum of the Königsberg University, and after visiting Dresden (where he made Weber's acquaintance) and other towns of Germany, fixed himself at Berlin in 1824 or 1825. He set seriously to work at music under Zelter, Klein and L. Berger, mixing in the abundant intellectual and musical life which at that time distinguished Berlin, when Rahel, Heine, Mendelssohn, Klingemann, Marx, Spontini, Devrient, Moscheles, Reissiger, and many more, were among the elements of society. With Spontini and Marx he was very intimate, and lost no opportunity of defending the former with his pen. At Berlin he brought out an opera, 'Die Rolandsknappen' (1826), with success. He was successively teacher at Frankfort and Königsberg; in 1829 he went to Leipzig in the same capacity, and remained there till 1832, when he took Krebs's place at Hamburg. At Leipzig he taught counterpoint to Schumann. After leaving Leipzig, his next engagements were at the theatres of Hamburg and Riga, in the latter place succeeding Wagner. At Riga he remained till 1843, when he was called to succeed C. Kreutzer at Cologne. During the five years of his residence there he was fully occupied, directing the festivals of 1844 and 1847, founding the Rheinische Musikschule (1845), and busying himself much about music, in addition to the duties of his post and much teaching. In 1849 he succeeded O. Nicolai as conductor of the Royal Opera in Berlin, in conjunction with Taubert. This post he retained till the end of 1868, when he was pensioned off in favour of Eckert, and became a 'Königlicher Professor.' He subsequently occupied himself in teaching and writing, in both which capacities he had a great reputation in Berlin. Dorn was of the Conservative party, and a bitter opponent of Wagner. He was musical editor of the *Post*, and wrote also in the *Gartenlaube* and the *Hausfreund*. His account of his career, *Aus meinem Leben* (Berlin, 1870, 3 vols.) and *Ostracismus* (*ib.* 1874), are among his more valuable books. His compositions embrace ten operas, the names of which are as follows:

Die Rolandsknappen, Berlin, 1826; Die Bettlerin, Königsberg, 1828; Amors Macht (ballet), Leipzig, 1830; Abu Kara, Leipzig, 1831; Der Schöffe von Paris, Riga, 1838; Das Barmen von England, Riga, 1842; Die Nibelungen, Berlin, 1854; Ein Tag in Russland, 1856; Der Botenläufer von Pirna, 1865; Gewitter bei Sonnenschein, 1869.

There are also many cantatas, a Requiem (1851), symphonies and other orchestral works, among which the most important is 'Siegesfestklänge'; many pianoforte pieces, songs, etc.

As a conductor he was one of the first of his day, with every quality of intelligence, energy, tact and industry to fill that difficult position. F. G.

DORNEL, Louis Antoine (*d.* Paris, *c.* 1755), organist and composer. In 1706 he won, in competition with Rameau, the position of organist to the church of Sainte Madeleine en la Cité; he was afterwards for many years chief organist at Sainte-Geneviève. Dornel was regarded by his contemporaries as a master of the organ and of the harpsichord. An honest executant, he has left numerous compositions, religious and secular, psalms, motets, harpsichord pieces (1731), a book of 'symphonies en trio' (1709), a book of sonatas for violin alone, and suites for flute with bass (1711), of good technical workmanship, but no more.

Bibl.—La Laurencie, *L'École française de violon*, i. (1922), pp. 180-91. M. P.

DORSET GARDEN THEATRE. This house was erected upon the garden of a mansion belonging to the Earl of Dorset, situate upon the bank of the Thames at the bottom of Salisbury Court, Fleet Street. Sir William (then Mr.) Davenant had obtained a patent for its erection in 1639 and another in 1662, but from various causes the building was not erected in his lifetime. His widow, however, built the theatre from the designs of Sir Christopher Wren; and the Duke's company, removing from Lincoln's Inn Fields, opened it Nov. 19, 1671. It became celebrated for the production of pieces of which music and spectacle were the most prominent features, amongst which the most conspicuous were:

Davenant's adaptation of Shakespeare's 'Macbeth,' with Lock's music, 1672; Shadwell's adaptation of Shakespeare's 'Tempest,' with music by Lock, Humfrey and others, 1673; Shadwell's 'Psyche,' with music by Lock and Draghi, Feb. 1673–74; Dr. Davenant's 'Circe,' with Banister's music, 1677; and Lee's 'Theodosius,' with Purcell's music, in 1680.

In 1682 the King's and Duke's companies were united, and generally performed at Drury Lane; but operas and other pieces requiring a large space for stage effects were still occasionally brought out at Dorset Garden, amongst them:

Dryden's 'Albion and Albanius,' with Grabu's music, 1685; 'The Fool's Preferment,' with Purcell's music, 1688; 'Dioclesian,' with Purcell's music, 1690; 'King Arthur,' with Purcell's music, 1691; 'The Fairy Queen,' with Purcell's music, 1692; 'Epsom Wells' and 'The Female Virtuosoes,' with Purcell's music, 1693; 'Don Quixote,' parts 1 and 2, 1694; and Powell and Verbruggen's 'Brutus and Alba,' with Daniel Purcell's music, in 1697.

In 1699 the house was let to William Joy,

a strong Kentish man styled 'The English Samson,' and for exhibitions of conjuring, fencing and even prize-fighting. It was again opened for the performance of plays in 1703, and finally closed in Oct. 1706. After the demolition of the theatre the site was successively occupied as a timber yard, by the New River Company's offices, and the City Gas Works. An engraving showing the river front of the theatre was prefixed to Elkanah Settle's *Empress of Morocco*, 1673, another, by Sutton Nicholls, was published in 1710, and a third in the *Gentleman's Magazine*, July 1814. W. H. H.

D'ORTIGUE, see ORTIGUE, D'.

DORUS-GRAS, see GRAS.

DOT (Fr. *point*; Ger. *Punkt*; Ital. *punto*), (1) a point placed after a note to indicate that its length is to be increased one-half; a semibreve with the addition of a dot being thus equal to three minims, a minim with a dot to three crotchets, and so on.

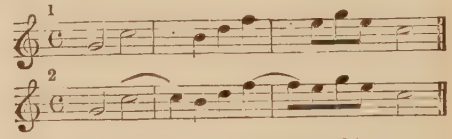
So far as regards rhythm, this is at the present time the only use of the dot, and it is necessitated by the fact that modern notation has no form of note equal to three of the next lower denomination, so that without the dot the only way of expressing notes of threefold value would be by means of the bind, thus instead of , instead of , which method would greatly add to the difficulty of reading. The sign itself is, however, derived from the early system of 'measured music' (*musica mensuralis*, *c.* 1300), in which it exercised several functions. (See POINT.)

In modern music the dot is frequently met with doubled; the effect of a double dot is to lengthen the note by three-fourths, a minim with double dot ( ) being equal to seven quavers, a doubly dotted crotchet ( ) to seven semiquavers, and so on. The double dot was the invention of Leopold Mozart, who introduced it with the view of regulating the rhythm of certain adagio movements, in which it was at that time customary to prolong a dotted note slightly, for the sake of effect. Leopold Mozart disapproved of the vagueness of this method, and therefore wrote in his *Violinschule* (2nd edition, Augsburg, 1769):

'It would be well if this prolongation of the dot were to be made very definite and exact; I for my part have often made it so, and have expressed my intention by means of two dots, with a proportional shortening of the next following note.'

His son, Wolfgang Mozart, not only made frequent use of the double dot invented by his father, but in at least one instance, namely at the beginning of the symphony in D written for Hafner, employed a triple dot, adding seven-eighths to the value of the note which preceded it.

Dots following rests lengthen them to the same extent as when applied to notes.

In old music a dot was sometimes placed at the beginning of a bar, having reference to the last note of the preceding bar (Ex. 1); this method of writing was not convenient, as the dot might easily escape notice, and it is now superseded by the use of the bind in similar cases (Ex. 2).

The older way of representing this was occasionally revived by Brahms (see BIND).

Handel and Bach, and other composers of the early part of the 18th century, were accustomed to use a convention which often misleads modern students. In 6–8 or 12–8 time, where groups of dotted quavers followed by semiquavers occur in combination with triplets, they are to be regarded as equivalent to crotchets and quavers. Thus the passage

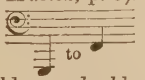
not with the semiquaver sounded after the third note of the triplet, as it would be if the phrase occurred in more modern music.

(2) Besides the employment of the dot as a sign of augmentation of value, it is used to indicate *staccato*, being placed above or below the note, and written as a round dot if the staccato is not intended to be very marked, and as a pointed dash if the notes are to be extremely short (see DASH). As an extension of this practice dots are used to denote the repetition of a single note; and they are also placed before or after a double bar as a sign of the repetition of a passage or section. In old music for the clavichord they are used as an indication of the *Bebung* (see ABBREVIATIONS; BEBUNG). F. T. and M.; rev. S. T. W.

DOTZAUER, JUSTUS JOHANN FRIEDRICH (*b.* Hildburghausen, June 20, 1783; *d.* Mar. 6, 1860), one of the greatest players and teachers of the violoncello. His teachers were Henschkel, Gleichmann and Rüttinger—a pupil of Kittl and therefore only two removes from J. S. Bach. For the violoncello he had Kriegck of Meiningen, a famous virtuoso and teacher. He began his career in the Meiningen court band in 1801, and remained there till 1805. He then went by way of Leipzig to Berlin, where he found and profited by B. Romberg. In 1811 he entered the King's band at Dresden, and remained there till his retirement in 1852; until his death he was occupied in playing, composing, editing, and, above all, teaching. His principal pupils were Kummer, Drechsler, C. Schuberth, and his own son, C. Ludwig. His

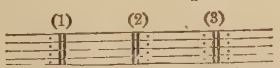
works comprise an opera ('Graziosa,' 1841), masses, a symphony, several overtures, 9 quartets, 12 concertos for violoncello and orchestra, sonatas, variations; and exercises for the violoncello. He edited Bach's 6 sonatas for violoncello solo, and left an excellent *Method* for his instrument.

DOUBLE (Fr.), (1) the old name for 'variation,' especially in harpsichord music. The doubles consisted of mere embellishments of the original melody, and were never accompanied by any change in the harmonies. Examples are numerous in the works of the older masters. Handel's variations on the so-called 'Harmonious Blacksmith' are called 'doubles' in the old editions. In Couperin's 'Pièces de clavecin,' Book I. No. 2, may be seen a dance, 'Les Canaries,' followed by a variation entitled 'Double des Canaries,' and two instances will also be found in Bach's English Suites, the first of which contains a 'Courante avec deux doubles' and the sixth a sarabande with a double. The term is now entirely obsolete. (2) In combination the word 'double' is used to indicate the octave below; thus the 'double-bass' plays an octave below the ordinary bass, or violoncello; a 'double' stop on the organ is a stop of the pitch known as 16-foot pitch (see ORGAN), an octave below the 'unison' stops. (3) 'The notes below Gam-ut are called double Notes, as Double F, fa, ut, Double E, la, mi, and as being Eights or Diapasons to those above Gam-ut' (Playford's *Introd. to the Skill of Musick*, p. 3).

The notes in the bass octave from  are often spoken of by organ-builders as double G, double F, etc. (4) The word is applied to singers who understudy a part in a vocal work, so as to replace the regular performer in case of need; and those who undertake two parts in the same play are said to 'double' one with the other. E. P.

DOUBLÉ, the name of an *agrément* of the French school. (See ORNAMENTS.) E. B[e].

DOUBLE BARS divide a piece or a movement into main sections, and when accompanied by dots indicates that the section on the same side with the dots is to be repeated.



The double bar is a prominent feature in the older examples of the symphony or sonata. In the first movement it occurs at the end of the first section, which is then repeated, and is followed by the working out, or development. In certain symphonies before Beethoven, and in Beethoven's pianoforte sonata No. 6, the second section was repeated as well as the first. It may be pointed out that a double bar may be placed anywhere in the measure, without affecting its value.

DOUBLE BASS, see VIOLIN FAMILY; VIOL.

DOUBLE BASSOON, see BASSOON (2).

DOUBLE BASS VIOL, see VIOL (4).

DOUBLÉ CADENCE, the name of an *agrément* of the French school. (See ORNAMENTS.)

DOUBLE CHANT, a chant equal in length to two single chants, and covering two verses. The form is peculiar to the English Church, and was not introduced till after the Restoration. (See CHANT.)

DOUBLE CONCERTO, a concerto for two solo instruments and orchestra, as Bach's for two harpsichords, for two violins, Mozart's for violin and viola (Köchel, 364), Brahms's (op. 102) for violin and violoncello, and Delius's for the same instruments.

DOUBLE COUNTERPOINT is the accompaniment of a subject or melody by another melody, so contrived as to be capable of use either below or above the original subject. (See INVERTIBLE COUNTERPOINT.)

DOUBLE FLAT (Fr. *double bémol*; Ger. *Doppel-B*; Ital. *doppio bemolle*) lowers a note by two semitones. The sign is ♭♭, and it is corrected by the sign ♮♭ or occasionally ♭. The German nomenclature for the notes is *Eses*, *Asas*, *Deses*, etc. (See ACCIDENTALS; INTONATION.) S. T. W.

DOUBLE FUGUE, a common term for a fugue on two subjects, in which the two start together, as in the following for organ by Sebastian Bach (B.-G. xxxviii. p. 19):

or in D. Scarlatti's harpsichord fugue in D minor; or Handel's organ fugue, quoted under COUNTER-SUBJECT. G.

The term is also sometimes applied to fugues in which subsidiary subjects appearing first as EPISODES (*q.v.*) achieve prominence by their subsequent development in conjunction with the chief subject. For an example see *Das wohltemperirte Clavier*, Book I. No. 4. C.

DOUBLES, the name given to changes on 5 bells, from the fact that *two* pairs of bells interchange at each permutation. (See CHANGE.) W. W. S.

DOUBLE SHARP (Fr. *double dièse*; Ger. *Doppelkreuz*; Ital. *doppio diesis*) raises a note by two semitones, and is denoted by a ×, probably in abbreviation of ♯♯. It is corrected by the sign ♮♯. The Germans call the notes *Cisis*, *Fisis*, *Gisis*, etc. (See ACCIDENTALS; INTONATION.) S. T. W.

DOUBLE STOPPING, the simultaneous sounding of two notes on the violin or other instrument of that tribe. Such notes are termed 'double stops.' (See STOPPING.)

Strictly speaking, the term 'double stopping'

ought only to be applied to the simultaneous sounding of two 'stopped' notes; it is, however, indiscriminately used for any double sounds, whether produced with or without the aid of the Open Strings (*q.v.*). (See Fingering, Violin.) P. D.

DOUBLE TONGUEING, a method of articulation applicable to the flute, the cornet-à-pistons, and some other brass instruments. The oboe, bassoon and clarinet are susceptible only of single tongueing, which signifies the starting of the reed-vibrations by a sharp touch from the tip of the tongue similar to the percussion action in harmoniums. It requires long practice to give the necessary rapidity to the tongue muscles co-operating for this end. Single tongueing is phonetically represented by a succession of the lingual letter T, as in the word 'rat-tat-tat.' Double tongueing aims at alternating the linguodental explosive T with another explosive consonant produced differently, such as the linguo-palatals D or K, thus relieving the muscles by alternate instead of repeated action. The introduction of the mouthpiece into the cavity of the mouth itself prevents such an alternation in the three instruments above named, but it is possible in the flute and cornet. Any intermediate vowel sound may be employed. The words commonly recommended for double tongueing are 'tucker' or 'ticker.' Triple tongueing is also possible; and even four blows of the tongue against the teeth and palate have been achieved and termed quadruple tongueing. Indeed the system may be farther extended by employing words such as 'Tikatakataka,' in which dental and palatal explosives are judiciously alternated.

The term 'double tongued' is applied to certain reed stops on the organ which have two tongues instead of one. W. H. S.

DOUBLE TOUCH, see Organ.

DOURLEN, Victor Charles Paul (*b.* Dunkerque, Nov. 3, 1780; *d.* Battignolles, near Paris, Jan. 8, 1864), studied at the Paris Conservatoire where, in 1800, he was entrusted with a class for elementary singing. In 1805 he gained the Prix de Rome for composition. In 1812 he became assistant teacher of harmony, for which he obtained the full professorship in 1816 and was pensioned in 1842. He composed several opéras-comiques for the Théâtre Feydeau, chamber music (trios and sonatas for various instruments), a pianoforte concerto, etc., and some books on harmony on the lines of Catel's method: *Traité d'harmonie*; *Traité d'accompagnement*; *Principes d'harmonie*. E. v. d. S.

DOW, Daniel (*b.* Perthshire, 1732; *d.* Edinburgh, Jan. 20, 1783), lived as a teacher at Edinburgh and published two important collections of ancient Scottish music (ports, salutations, pibrochs, reels, strathspeys), as well as some books of new minuets, reels and strathspeys, including many of his own composition. E. v. d. S.

DOWDING, Emily, from 1796 to 1814 organist at the Temple Church, London, and probably the first woman organist in England. E. v. d. S.

DOWLAND, (1) John (1563–1626), lutenist and composer, is said by Fuller, on hearsay evidence, to have been a native of Westminster,[1] but the name is not found in the parish registers before 1628, when there is an entry of the burial of a Matthew Dowland. He has been claimed as an Irishman,[2] mainly on the strength of the dedication of a song in his 'Pilgrimes Solace' (1612) 'to my loving countreyman, Mr. John Forster the younger, merchant of Dublin in Ireland.'[3] But the assumption that the names Dolan, Dowling, Dulling, etc., are the same as Dowland is hardly admissible. Among the accounts[4] of Trinity College, Dublin, there are entries for commons and sizings of 'Sr' (the designation of all Bachelors of Arts) 'Dowland,' dated May 4, 1605. The name does not occur in Burtchaell and Sadleir's *Alumni Dublinenses*, and no degrees in music were granted there until a much later period. That Dowland was in England in the winter of 1603–4 is known from the preface to his 'Lachrymae,' which was registered at Stationers' Hall on Apr. 2, 1604, but it is unsafe to conclude that the badly written entries in the Trinity College accounts refer to him, even if the name read as 'Dowland' is correct, as to which there seems some doubt. Moreover, in the preface to his 'Pilgrimes Solace' he addresses the public as 'my loving countrymen,' so that the expression merely seems to distinguish Englishmen from the foreigners among whom he had lived for so long. His birth must have taken place in 1563, for in his 'Observations belonging to Lute-playing,' which appeared in his son Robert's 'Varietie of Lute-Lessons' (1610), he refers to Hans Gerle's 'Booke of Tableture,' printed 1533, and adds 'myselfe was borne but thirty yeares after Hans Gerles Booke was printed,' while in his 'Pilgrimes Solace,' which appeared in 1612, he says: 'I am now entered into the fiftieth yeare of mine age.' Nothing is known as to his education, but before he was twenty he was in the service of Sir Henry Cobham, who in 1579 succeeded Sir Amyas Paulet as English Ambassador at Paris. In a remarkable letter[5] written from Nurem-

[1] The statements in *Q.-L.* (iii. 239) as to his being a son of John Johnson, and in the service of Sir George Carey, are inaccurate, and have been made from a misreading of the articles on Dowland in the *Mus. T.* for Dec. 1896 and Feb. 1897.

[2] See the preface to Fellowes's edition of Dowland's *First Book of Airs*.

[3] This John Forster was probably the son of the John Forster who was Sheriff of Dublin in 1578–79 and Mayor in 1589; he may be identified as the John Forster who was admitted, as the son of a freeman, to the franchise in 1592. (See J. T. Gilbert, *Calendar of Ancient Records of Dublin*, ii. 106, 137, etc.)

[4] Partly printed in Appendix V. of *The Particular Book of Trinity College* (1904), p. 236.

[5] Printed in vol. v. of the *Calendar of the Marquis of Salisbury's Papers at Hatfield*, and again with elucidations in the *Mus. T.* for Dec. 1896 and Feb. 1897.

berg on Nov. 10, 1595, to Sir Robert Cecil, Dowland says that in 1580 he was in Paris with Sir Henry Cobham, where he fell in with a Roman Catholic priest named Smith, with Richard Verstegen, the poet and author of the *Restitution of Decayed Intelligence*, Richard or Thomas Morris or Morrice, a member of the Chapel Royal who fled to Douay in 1582 and afterwards went to Rome, and one Morgan, by whom he was persuaded to become a Roman Catholic. Sir Henry Cobham was recalled in 1583 and was succeeded as Ambassador by Sir Edward Stafford. In 1584 Dowland was in his service, for a petition of that year [1] from some English merchants in Paris, who had been condemned to the galleys, mentions that Stafford had sent them his 'favourable charity' by his servant, John Dowland. Shortly afterwards he must have returned to England and married. On July 5, 1588, he was admitted (from Ch. Ch., Oxford) Mus.B., and some time before 1597 he received the same degree at Cambridge, though there is no record of the degree at the latter university. About 1594 Dowland 'became an humble suitor' for the place of one of Queen Elizabeth's musicians, John Johnson,[2] but unsuccessfully, for (as he says) 'my religion was my hindrance; whereupon my mind being troubled, I desired to get beyond the seas.' He was invited to Germany by the Duke of Brunswick, and obtained the necessary licence to travel through the instrumentality of the Earl of Essex and Sir Robert Cecil. His wanderings may be told in his own words:

'When I came to the Duke of Brunswick he used me kindly and gave me a rich chain of gold, £23 in money, with velvet and satin and gold lace to make me apparell, with promise that if I would serve him he would give me as much as any prince in the world. From thence I went to the Lantgrave of Hessen, who gave me the greatest welcome that might be for one of my quality, who sent a ring into England to my wife, valued at £20 sterling, and gave me a great standing cup with a cover gilt, full of dollars, with many great offers for my service. From thence I had great desire to see Italy and came to Venice and from thence to Florence, where I played before the Duke and got great favours.'

At the court of Brunswick he became acquainted with Gregory Howett of Antwerp, and at that of the Landgrave with Alessandro Orologio; at Venice he made friends with Giovanni Croce. Dowland's aim in going to Italy was to study with Luca Marenzio, who wrote to him a letter dated Rome, July 13, 1595, which is printed in Dowland's 'First Booke of Songes' (1597). But the journey to Rome seems to have been interrupted at Florence, where he fell in with a number of English recusants, the chief of whom was a son of Sir John Scudamore, of Kentchurch, who was at one time in Spain in the company of Father Parsons. In spite of a promise that he 'should have a large pension of the Pope, and that his Holiness and all the Cardinals would make wonderful much of' him, Dowland appears to have taken alarm at finding himself in the company of men whose methods were treasonable to Elizabeth and her Government. He longed to see his wife and children

'and got me by myself and wept heartily to see my fortune so hard that I should become servant to the greatest enemy of my prince, country, wife, children, and friends, for want. And to make me like themselves, God knoweth I never loved treason nor treachery, nor never knew of any, nor never heard any mass in England, which I find is great abuse of the people, for, on my soul, I understand it not.'

By way of Bologna and Venice, Dowland returned to Nuremberg, whence he wrote (on Nov. 10, 1595) the letter to Cecil from which the above quotations are taken. In this document he gives much information as to 'the villany of these most wicked priests and Jesuits' and thanks God that he has 'both forsaken them and their religion, which tendeth to nothing but destruction.' Whether the letter had any immediate result on Dowland's fortunes it is impossible to say. The news he gave of the movements of the English Romanists in Italy was probably of small value, but the writer's protestations as to his religious views may have smoothed the way for his return. In 1596 some lute pieces by him appeared in Barley's 'New Booke of Tableture,' apparently without his authority, for in his 'First Booke of Songes or Ayres of Foure Partes with Tableture for the Lute,' which was published by Peter Short in 1597, he alludes to 'divers lute lessons of mine lately printed without my knowledge, false and unperfect.' The 'First Booke of Songes' achieved immediate success, and a second edition appeared in 1600, a third in 1606, a fourth in 1608, and a fifth in 1613. In 1598 Dowland contributed some eulogistic verses to Giles Farnaby's 'Canzonets,' and in the same year his fame was celebrated in Richard Barnfield's sonnet (sometimes attributed to Shakespeare) 'To his friend Maister R. L., in praise of Musique and Poetrie':

'If Musique and sweet Poetrie agree,
As they must needes (the Sister and the Brother),
Then must the Love be great, twixt thee and mee,
Because thou lov'st the one, and I the other.
Dowland to thee is deare; whose heavenly tuch
Upon the Lute, doeth ravish humaine sense:
Spenser to mee; whose deepe Conceit is such,
As, passing all Conceit, needs no defence.
Thou lov'st to heare the sweete melodious sound,
That *Phœbus* Lute (the Queen of Musique) makes:
And I in deepe Delight am chiefly drownd,
When as himselfe to singing he betakes.
One God is God of Both (as Poets faigne),
One Knight loves Both, and Both in thee remaine.'

On Nov. 11, 1598, Dowland was appointed lutenist to Christian IV. of Denmark at the very large salary of 500 dalers per annum—a sum that rivalled the salaries of the high officers of the state. In 1599 a sonnet by him appeared in Richard Alison's 'Psalms.' In the following year he published his 'Second Booke of Songes

[1] *Cal. State Papers, Foreign Series, Elizabeth, 1584*, p. 216.
[2] For whose death see *Audit Office Declared Accounts*, Bundle 387, No. 37, quoted in the *Musical Antiquary*, ii. p. 118.

or Ayres, of 2. 4. and 5. parts,' dedicated to Lucy, Countess of Bedford, and with a preface dated 'From Helsingnoure in Denmarke, the first of June.' In the same year he received an extra payment of 600 dalers from Christian, the autograph receipt for which is preserved in the Copenhagen Archives, and has been printed in A. Hammerich-Elling's *Musiken ved Christian den Fjerdes Hof* (Copenhagen, 1892). In 1601 he was decorated and presented with the King's portrait, and in the same year he came to England to buy musical instruments of the value of 300 dalers. In 1603 appeared his 'Third and Last Booke of Songs or Aires,' in the dedication of which he alludes to his being still abroad. In 1603 he was again in England, and had a house in Fetter Lane, from which he published his 'Lachrymae, or Seven Teares, figured in seaven passionate Pavans,' for instruments, dedicated to Anne of Denmark. This work is undated, but was entered at Stationers' Hall on Apr. 2, 1604. It seems from the preface that he had been driven back by storms on his return to Denmark, and forced to winter in England. But the Danish Archives show that his conduct at Copenhagen had not been satisfactory. In spite of frequent advances of money and an attempt to help him by giving him the charge and education of one of the choristers 'to teach and instruct upon the lute,' he was finally, on Feb. 24, 1606, when Christian was absent at Brunswick, dismissed from the King's service, and at his departure there was a long account to be settled for salary, advances, etc. In 1606 Dowland was again living in Fetter Lane, whence he issued a translation of the *Micrologus* of Andreas Ornithoparcus, dedicated to the Earl of Salisbury (see COUNTERPOINT). In his address to the reader he promises a work on the lute, to which reference is also made by his son Robert in the preface to the latter's 'Varietie of Lute Lessons' (1610). To this work John Dowland appended a 'Short Treatise on Lute-Playing,' a German translation of which, with a valuable commentary, by Dr. Willibald Nagel, appeared in the *Monatshefte für Musikgeschichte* for Sept. 1901. In 1612 he published his last work, 'A Pilgrimes Solace. Wherein is contained Musicall Harmonie of 3. 4. and 5. parts, to be sung and plaid with the Lute and Viols,' in which he is described as lutenist to Lord Walden (eldest son of the Earl of Suffolk). In the preface to this work he says:

'I have been long obscured from your sight, because I received a kingly entertainment in a forraine climate, which could not attaine to any (though never so meane) place at home.'

This neglect with which he was treated in England is referred to by Henry Peacham, in his *Minerva Britanna* (1612). He compares Dowland to a nightingale sitting on a briar in the depth of winter:

'So since (old frend), thy yeares have made thee white,
And thou for others, hath consum'd thy spring,
How few regard thee, whome thou didst delight,
And farre, and neere, came once to heare thee sing:
Ingratefull times, and worthles age of ours,
That lets us pine, when it hath cropt our flowers.'

But recognition came to Dowland in his old age, and on Oct. 28, 1612, he was appointed one of the King's Musicians for the Lutes, in the place of Richard Pyke, deceased, at 20d. a day for wages, and £16 : 2 : 6 yearly for livery.[1] In 1613 the names of both John Dowland and his son Robert appear in the lists of musicians paid for performing in Chapman's masque of the Middle Temple and Lincoln's Inn at Whitehall. In 1614 Dowland contributed two compositions[2] to Sir William Leighton's 'Teares' and some commendatory verses to Ravenscroft's 'Briefe Discourse.' Of his late years not much is known. In 1618 his name still appears in the *Audit Office Accounts*,[3] as second musician for the Lutes, after that of Robert Johnson, and in the Accounts for 1623[4] he is styled 'Doctor Dowland,' though there is no record of his having taken a Doctor's degree either at Oxford, Cambridge or Dublin. In the accounts for the year ending Michaelmas, 1624, his name precedes that of Johnson. His death must have taken place on Jan. 20 or 21, 1625/26, for the accounts for Michaelmas, 1626,[5] record the payment to him for 'one quarter of a yeare ended at Christmas 1625 and xxvi daies in parte of other Lady Day quarter 1626,' while his son Robert (2) 'in the place of Doctor Dowland his father deceased' was paid at Michaelmas, 1626, 'from the death of his said father.' To the list of his printed music already given must be added some harmonised psalm tunes in East's Psalter (1592); viol pieces in Füllsack's 'Auserlesener Paduanen . . . Erster Theil' (1607), T. Simpson's 'Opusculum' (1610) and 'Taffel-Consort' (1621); and lute pieces in Rude's 'Flores musicae' (1600), Besardus' 'Thesaurus harmonicus' (1603), Van den Hove's 'Delitiae musicae' (1612), Fuhrmann's 'Testudo Gallo-Germanica' (1615), and Besardus' 'Novus partus' (1617). Many of the instrumental pieces are probably arrangements or transcriptions. Manuscript music by him is to be found in many of the large English and German libraries. His 'First Booke of Songes' was reprinted in score by the Musical Antiquarian Society in 1844, and all four books, together with the three songs in 'The Musical Banquet,' have been published with the original lute tablature by Fellowes in the ENGLISH SCHOOL OF LUTENIST SONG-WRITERS (*q.v.*). Fuller[6] says that John Dowland was 'a

[1] *Audit Office Declared Accounts*, Bundle 389, Roll 49. See also Bundle 389, Roll 50, by which his appointment seems to have been made to date from Sept. 29, 1612.
[2] An 18th-century transcript of his two anthems from the 'Teares,' but with the treble viol and lute parts of the earlier edition omitted is contained in B.M. Add. MSS. 31,418.
[3] Bundle 390, Roll 55.
[4] Bundle 392, Roll 61.
[5] Bundle 392, Roll 65.
[6] *Worthies*, ed. Nicholas, ii. 113.

chearful person . . . passing his days in lawful meriment,' but this character may have been given him because of a well-known anagram on his name :

'Iohannes Doulandus.
Annos ludendo hausi,'

which Fuller attributes to one Ralph Sadler, of Standon, who was at Copenhagen with Dowland, though its authorship is claimed by Henry Peacham in his *Minerva Britanna*. An autograph of Dowland is preserved in the *Album Amicorum* [1] of Johann Cellarius of Nuremberg (1580–1619), written towards the end of the 16th century. In this his name is spelt 'Doland.' W. B. S.

Dowland's Songs.—Dowland was a great virtuoso. As a performer on the lute he was without a rival in Europe, and there can be little doubt that he was also a highly skilled singer. It was those qualities which set him on such a high pinnacle of fame in his own day, not only in England, but throughout the Continent. The fame of the virtuoso is of necessity greatly impaired by the lapse of time, and few there be whose names are remembered in the later ages solely on the strength of their ability as performers. But Dowland was also a great composer. His outstanding ability was probably less conspicuous in his own day than it is now, partly owing to the fact that his singing and playing to some extent eclipsed his other gifts in the eyes of most of his contemporaries ; partly because the general level of composition stood so high in this country at that date that excellence was not so obvious ; and partly also because the greatness of his achievement as a pioneer in the composition of the art-song can only be measured in the light of the development of that particular form during the three centuries that have elapsed since his death.

It is as a song-writer that Dowland establishes a claim to a place among the immortals. He wrote, it is true, with great skill in other forms ; but his compositions for the lute, of which few were printed in his day, although a very large number survive in manuscript, are, like many other notable instrumental compositions of the same period, of an experimental character, and in the face of the tremendous development of all forms of instrumental music since the dawn of the 17th century few of them could successfully hold a place on a modern concert programme without special explanation. But his songs show no signs of old age, and indeed some of them sound amazingly modern both as regards form and harmonic effect even in the company of 20th-century music.

Of the four volumes of songs, the first three were described as Books of 'Songs or Ayres,' and that of 1612 as 'A Pilgrimes Solace.' Each of these books contains 21 songs, and three more published by his son Robert in 'A Musical Banquet' in 1614 make a total of 87. Dowland was the first of the great English lutenists to produce such a book, and the main scheme upon which his first book was planned was followed by the rest of these composers. One feature of these 'Ayres' was that the principal melodic interest lay in the top voice and was not equally shared by all the voices as in a madrigal. For the purpose of accompaniment two alternative devices were commonly employed by the composers ; thus three other voice parts, for alto, tenor and bass, were associated with the cantus, or top part, and as an alternative these three voice parts were adapted for performance on the lute, the bassus part being duplicated on a bass viol although the harmonic scheme was completely represented on the lute without the bassus being necessary to it. Dowland's first book in 1597 was the earliest publication in which these ideas were embodied, and he may justly be regarded as having originated them. Further than this it may be claimed for him that he contributed more than any other pioneer to the creation of the art-song ; art-songs of a primitive kind, having a definite accompaniment forming an essential part of the composition as distinct from folk-songs, were written by Luys Milan and published in Italy as early as 1535 ; Byrd, too, wrote perfect examples of the art-song with string accompaniment many years before Dowland ; for instance 'My little sweet darling' is at least as early as 1583 : but Dowland was the first to specialise in this form and to develop it, and the art-songs or Lieder, of Schubert, Schumann and Brahms with pianoforte accompaniment are the lineal descendants of Dowland's Ayre with lute accompaniment.

Dowland's first book consists of songs of a fairly simple design, each musical phrase following the verbal outline with scarcely any repetition and very little contrapuntal development ; but the songs are characterised by great beauty of melodic material, a singular fitness in matching the words with music, and a great freedom and variety of rhythmic treatment. Some of the melodies may be founded on traditional folk-songs, as is certainly the case with 'Now O now I needs must part,' the melody of which was known as 'the frog galliard.' Perhaps the earliest known instance of transferring from the voice to the accompaniment the chief melodic interest in the course of a song is to be found in 'Can she excuse my wrongs ?' where for several bars the voice is confined to a single note while the lute plays the traditional melody of the song 'Shall I go walk the woods so wild ?'

The opening songs of Dowland's second book show a wonderful advance in the art of song-

[1] B.M. Add. MSS. 27,579.

writing; in these the conventional square-set design is almost entirely abandoned, while the independent importance of the lute accompaniment is developed in a manner that was brought to perfection two centuries later by Schubert. In this connexion the accompaniment of 'Sorrow stay' is an astonishing piece of work when it is realised that nothing of the kind had previously been attempted and that the resources of the lute are so very limited. 'I saw my lady weep' and the famous 'Lachrimae' ('Flow, my tears') are superb songs. These three songs have no alternative arrangement for four voices. The third and fourth books contain examples both of the simple and straightforward design of song which relies almost entirely on beauty of melody and phrasing, and also of the freer and more elaborate type with an important accompaniment. In the third book is the exquisite 'Weep you no more, sad fountains,' and the scarcely less beautiful 'Flow not so fast, ye fountains.' In the fourth book there are three songs in which the accompaniment is written for a treble and bass viol in addition to the lute; the treble viol part is wholly independent of the lute as regards melodic material. The most remarkable of these three songs is 'In silent night' in which the harmonic treatment is very daring and original.

The three songs published by his son Robert are of very unconventional character, and some of the harmonic effects are startling even to modern ears. Enough has been said to show that Dowland was not only the greatest of the English lutenist school, but that he stands among, perhaps, the first half-dozen of the world's song-writers. E. H. F.

(2) Robert (*b. circa* 1586; *d.* 1641), son of the foregoing, lutenist, was born before his father left England (1598) to settle in Denmark. His godfather was Sir Robert Sidney, and during his father's absence he was educated at the partial cost of Sir Thomas Monson, to whom he dedicated his first work 'Varietie of Lute Lessons,' which appeared in 1610. In the same year he edited

'A Musicall Banquet: Furnished with varietie of delicious Ayres, collected out of the best Authors in English, French, Spanish and Italian,'

dedicated to his godfather. On Apr. 26, 1626, he was appointed one of the lutenists to Charles I., in the place of his father, with 20d. a day wages, and £16 : 2 : 6 for livery, payment to begin 'from the death of his said father' (see above). On Oct. 11 of the same year he obtained a licence to be married at St. Faith's to Jane Smalley; at this time he was living in the parish of St. Anne's, Blackfriars. His name is said to occur in a list of *Musicians for the Waytes* in 1641, in which year he died, his place as 'musician for the lutes and voices' being filled on Dec. 1 by John Mercure. A lute-piece by Robert Dowland was printed in Fuhrmann's 'Testudo Gallo-Germanica' (Nuremberg, 1615). W. B. S.

DOYAGÜE, Manuel J. (*b.* Salamanca, 1755; *d.* there, 1842), a Spanish church musician, the son of a silversmith, who was successively a choir-boy in the cathedral, maestro de capilla (1789), and professor of music at the University —the last to hold that appointment, which was suppressed after his death. In 1817 he conducted a Te Deum in Madrid for the Queen's confinement, and in 1831 became maestro honorario at the Conservatoire. His works include:

3 Magnificats, 9 Lamentations, 3 Misereres, Masses and Vespers (MSS. Capilla Real, Madrid, and 4 works in the Bibl. Municipal, Madrid (Barbi collection). Eslava printed a Hymn to Santiago for 5 voices; the MS. of a Magnificat for 8 voices was buried with him. J. B. T.

DRAESEKE, Felix, August Bernhard (*b.* Coburg, Oct. 7, 1835; *d.* Feb. 26, 1913), a gifted and highly cultivated, though somewhat eccentric, composer and writer upon musical subjects, disciple of Liszt at Weimar, and one of that circle of musicians who were known as 'die neudeutsche Schule,' and amongst whom were Hans von Bülow, Peter Cornelius, Carl Klindworth and Carl Tausig. Draeseke was at first a pupil of the Leipzig Conservatorium, and on leaving Weimar settled at Dresden, and subsequently at Lausanne, as teacher of the pianoforte and harmony, from 1864–74, with one year's intermission, when, in 1868, Von Bülow called him to Munich as a master of the new Conservatorium. After residing some time at Geneva, he settled in Dresden in 1876, and in 1884 succeeded Wüllner as teacher of composition in the Conservatorium. He received the title of professor in 1892 and of Hofrath in 1898. Draeseke published a number of pianoforte pieces, remarkable for harmonic and rhythmic subtleties; 'Fantasiestücke in Walzerform,' op. 3; 'Deux valses de concert,' op. 4; a fine Sonata in E major, op. 6; several pieces for piano and violoncello; some vocal compositions. He wrote the libretto for his first opera. Of his literary labours, the elaborate analysis of Liszt's 'Poèmes symphoniques' in Brendel's *Anregungen*, and the essay on Peter Cornelius, in *Die neue Zeitschrift für Musik*, as well as the treatises, *Anweisung zum kungstgerechten Modulieren* (1876), *Beseitigung des Tritonus*, and *Der gebundene Styl* (1903) are valuable. His compositions include:

Four symphonies, opp. 12, 25 and 40, and one in E minor (1912), a serenade, op. 49, overtures 'Das Leben ein Traum,' 'Penthesilea' and 'Jubelouvertüre,' concertos for violin, violoncello and piano; 3 string quartets, a string quintet, a Requiem, Adventlied, and the Easter scene from *Faust*, a trilogy of oratorios, 'Christus,' as well as the operas 'Gudrun' (1884) and 'Herrat' (1892). E. D.

DRAG, the name given to a certain kind of stroke used in the side-drum. (See Drum (3).)

DRAGHI, (1) Antonio (*b.* Ferrara, 1635; *d.* Vienna, Jan. 18, 1700[1]), Kapellmeister to the court of Vienna. In 1674 he was invited to

[1] Various mistakes have been made about the year of his death. Walther's *Lexicon* speaks of him as alive in 1703, and Fétis, followed by most modern biographers, says he went back to Ferrara and died there in 1707; but all doubts are set at rest by the register of deaths in Vienna.

Vienna as Hoftheater Intendant to the Emperor Leopold I. and Kapellmeister to the Empress Eleonore, and in 1682 took up his abode there for life. He was a gifted dramatic composer, and most prolific, as may be seen by the list of his works performed at the court during thirty-eight years, amounting to no less than 67 operas, 116 feste teatrali and serenades, and 37 oratorios, besides hymns and cantatas, etc. (See Köchel's *Life of Fux.*) Some of his carnival operas have been several times revived. The scores of most of his works are in the imperial library, and some in the archives of the Gesellschaft der Musikfreunde. His librettos, some of them illustrated, were printed in the imperial press by Cosmerow, and have nearly all been preserved. Occasionally he wrote librettos, which were set by other composers, Ziani, Bertali, and even the Emperor Leopold, who composed the complete opera 'Apollo deluso' (1669), and airs for others. A son of his, (2) Carlo (*d.* May 2, 1711), was Hof-scholar in 1688 and Hof-organist in 1698.

C. F. P.

Bibl.—Max Newhaus, *Antonio Draghi. S.z. M.W.* i. (1913), pp. 104-92.

DRAGHI, Giovanni Baptista, was an Italian musician who settled in London in the middle of the 17th century, and who, during his long residence in this country, so completely adopted the English style of composition that he must be regarded as in effect an English composer. It has been conjectured that he was a brother of Antonio Draghi. The earliest notice of him is found in Pepys's *Diary*, under date of Feb. 12, 1667. The diarist there mentions having heard him (at Lord Brouncker's house) sing through an act of an Italian opera which he had written and composed at the instance of Thomas Killigrew, who had an intention of occasionally introducing such entertainments at his theatre. Pepys expresses in strong terms his admiration of the composition. It is extremely doubtful whether this opera was ever produced. Draghi, however, lived to witness the introduction into this country of the Italian opera at the commencement of the following century. He excelled as a player on the harpsichord, for which instrument he composed and published in England many lessons. He was music-master to Queen Anne, and probably also to her elder sister, Queen Mary. On the death of Locke in 1677 Draghi succeeded him as organist to Catherine of Braganza, wife of Charles II. In 1687, for the celebration of St. Cecilia's Day, he composed music for Dryden's fine ode beginning 'From Harmony, from heavenly Harmony.' In 1706 he contributed part of the music to D'Urfey's comic opera, 'Wonders in the Sun; or, the Kingdom of the Birds,' produced at the Queen's Theatre in the Haymarket. Many songs by him are found in the collections of the period. W. H. H.

DRAGONETTI, Domenico (*b.* Venice, Apr. 7, 1763; *d.* London, Apr. 16, 1846), one of the greatest known players on the double-bass.

As a boy he showed remarkable talent for music, teaching himself the guitar and violin, which, however, he soon exchanged for his own special instrument. On this he quickly outstripped his master Berini, and was admitted to the orchestra of the 'Opera buffa' at 13, and a year later to the 'Opera seria' at San Benedetto, and to all performances of importance. In his 18th year he was appointed to the post in the choir of St. Mark's, hitherto occupied by his master, who himself persuaded him to accept it. He had now attained to such perfection that nothing was too hard for him; he composed sonatas, concertos and capriccios for his instrument, and frequently played upon it the violoncello part in string quartets. At Vicenza he played in the opera orchestra, and while there was fortunate enough to discover the marvellous double-bass, with which he never again parted, although often tempted by large offers of money. This instrument belonged to the convent of S. Pietro, and was made by Gasparo di Salò, master of the Amati. He tested its powers on the monks of S. Giustina at Padua, by imitating a thunderstorm and bringing them out of their cells in the dead of night. Meantime his fame had spread beyond Italy, and he was offered an engagement at the Imperial Opera in St. Petersburg, upon which the Procurators of St. Mark's immediately raised his salary. Shortly after, however, he obtained a year's leave of absence, having been persuaded by Banti and Pacchierotti to accept an invitation to London, where he arrived in 1794, and was immediately engaged for the opera, and for the concerts at the King's Theatre. He made his first appearance on Dec. 20, and gave a benefit concert on May 8, 1795, when he was assisted by Banti, Viotti, the harpist Le Fournier, Harrington, Monzani, Holmes, and the brothers Leander, French-horn players. The force and expression of his playing and his power of reading at sight excited universal astonishment, and he was at once invited to take part in all the great provincial performances. Henceforth he became the inseparable companion of the violoncellist Lindley; for fifty-two years they played at the same desk at the opera, the Ancient Concerts, the Philharmonic, the Provincial Festivals, etc., and their execution of Corelli's sonatas in particular was an unfailing attraction. Great as was Dragonetti's power of overcoming difficulties, it was his extraordinary tone, and the taste, judgment and steadiness of his performance, that characterised him and made him so indispensable to the orchestra.

Soon after Dragonetti's arrival in London he

met Haydn, with whom he became intimate. On his way to Italy in 1798 Dragonetti visited the great master in Vienna, and was much delighted with the score of the 'Creation,' just completed. In 1808 and 1809 he was again in Vienna, but from caprice would play before no one but the family of Prince Starhemberg, in whose palace he lived, and whose wife often accompanied him on the piano. Here he made the acquaintance of Beethoven, and also that of Sechter, afterwards court organist, a sound musician, who was teaching the porter's children, and whom Dragonetti requested to put a pianoforte accompaniment to his concertos. To him he played unasked, though he locked up his instrument because the Starhembergs invited some of the nobility to their soirées. His silence was perhaps partly caused by his fear of Napoleon, who was then in occupation of Vienna, and who wished to take him by force to Paris. With Sechter he corresponded all his life, and remembered him in his will. In Aug. 1845, when 82 years old, he headed the double-basses (13 in number) at the Beethoven Festival at Bonn; and Berlioz, in his *Soirées de l'orchestre*, writes that he had seldom heard the scherzo in C minor Symphony played with so much vigour and finish. Thus, in his old age, he rendered homage to the great master, of whose friendship he was reminded on his deathbed. Shortly before his end, when surrounded by Count Pepoli, Pigott, Tolbecque and V. Novello, he received a visit from Stumpff, the well-known harp-maker, who, as Dragonetti held out his great hand covered with callosities and unnaturally spread from constant playing, said with emotion, 'This is the hand which Beethoven our great friend, whose spirit now dwells in purer regions, bade me press.' He died in his own house in Leicester Square, and was buried on Apr. 24 in the Roman Catholic chapel at Moorfields. His remains were reinterred in the Roman Catholic cemetery, Wembley Park, in 1899, after the demolition of the chapel at Moorfields.

Many solos for double-bass are in MSS. in the British Museum; and a curious arrangement of the pedal parts of Bach's organ fugues was in the possession of F. G. Edwards. It is not generally known that he wrote for the voice, but three canzonets with Italian words, written during his stay in Vienna, still exist in a collection of 'XXXIV Canzonette e Romanze,' by various composers, and dedicated to the Archduke Rudolph, Beethoven's friend and pupil. He was a great collector of pictures, engravings, musical instruments and music, and left to the British Museum alone 182 volumes of scores of classical operas. Many music books, given or left by him to Vincent Novello, were presented by the latter to the Fitzwilliam Museum, Cambridge. Some which came into the hands of Ouseley are now at St. Michael's, Tenbury.

His eccentricities were many and curious. He was an inveterate snuff-taker, and had a perfect gallery of snuff-boxes. Among his treasures were found a quantity of curiously dressed dolls, with which he used to play like a child, taking a selection of them with him to the musical festivals, especially a black one which he called his wife. His dog Carlo always accompanied him in the orchestra. The most curious thing about him was his speech, a mixture of his native Bergamese dialect with bad French, and worse English. He was a man of kindly temper and a warm friend, though in money matters very close. His picture, 'Il Patriarca dei Contrabassi,' was published by Thierry, after a half-length taken in crayons by Salabert, of London. His precious instrument, his companion for nearly sixty years, he bequeathed to the 'Vestry of the Patriarchal Church of St. Mark at Venice.'

C. F. P.

DRAGONI, Giovanni Andrea (*b.* Mendola, *c.* 1540; *d.* Rome, 1598), pupil of Palestrina; from 1576 maestro di cappella at St. John Lateran. His compositions, published at Venice between 1575 and 1588, consisted of 3 books of madrigals, 5 v., 1 book of madrigals, 4 v., 1 book of madrigals, 6 v., 1 villanelle, 5 v., 1 book of motets, 5 v., the last published at Rome, 1600. Some church compositions are contained in collective volumes. (See *Q.-L.*) E. v. d. S.

DRAUD (Draudius), Georg (*b.* Davernheim, Hesse, Jan. 9, 1573; *d.* Butzbach, 1636), fled to Butzbach to escape the horrors of war. He was preacher successively at Grosskabern, Ortenberg and Davernheim, and a famous bibliographer who published the following works, which are particularly valuable for musical bibliography: *Bibliotheca classica* (1611 and 1625); *Bibliotheca exotica* (1625); *Bibliotheca librorum Germanicorum classica* (1625). Unfortunately his translation of non-Latin titles of books into Latin detracts somewhat from their value; yet for a long period they formed the chief source of information for all biographers. E. v. d. S.

DREAM OF GERONTIUS, THE, oratorio, in two parts, set to a great part of Cardinal Newman's poem, by Elgar (op. 38). Produced Birmingham Festival, Oct. 3, 1900. Translated into German by Julius Buths, Niederrheinische Fest, Düsseldorf, May 1902. M.

DRECHSLER, Josef (*b.* Vlachovo, Brezi, Bohemia, May 26, 1782; *d.* Feb. 27, 1852), composer and teacher, received his first instruction from his father, schoolmaster in his native place. After various alternations of place and pursuit, he studied music and law at Prague; in 1807 found himself at Vienna, but it was not till 1810 that he obtained employment as chorus-master at the court opera. This was followed in 1812 by a place as 'Kapellmeister

adjunct,' then by an organist's post at the Servite Church; in 1815 he opened a music school, and gradually won his way upwards, till in 1822 he was chief Kapellmeister at the theatre in the Leopoldstadt. On Gänsbacher's death in 1844 he became Kapellmeister at St. Stephen's, a post which he retained till his death. He left behind him books of instruction for the organ, harmony, thorough-bass, and the art of preluding, with a new edition of Pleyel's Clavier-school; 16 masses and a Requiem; 24 smaller pieces of choral music; 6 operas; 25 shorter dramatic pieces (Singspiele) and pantomimes; 3 cantatas, and a host of airs, sonatas, fugues, quartets, etc.

G.

DRECHSLER, Karl (*b.* Kamenz, Saxony, May 27, 1800; *d.* Dresden, Dec. 1, 1873), a great violoncello-player. He entered the court band at Dessau in 1820, and in 1824 put himself under Dotzauer at Dresden. In 1826 he received a permanent appointment as leader of the band at Dessau. Before then he had visited England, and played with much success. He shone equally in quartets, solos and the orchestra, with a full tone, good intonation and excellent taste. Drechsler was the master of Cossmann, Grützmacher and A. Lindner. He retired in 1871. G.

DREHER, a name given in Austria and Bavaria to a dance very similar to the Ländler. The name, which is descriptive of the dance, is derived from the verb *drehen*, 'to twirl.' Suites of Drehers are said to be in existence, but dance, music and name are now alike obsolete. E. P.

DREHLEIER, the German name for Hurdy-gurdy (*q.v.*).

DREI PINTOS, DIE, operatic fragment by Weber (written *c.* 1821), the libretto rearranged by the composer's grandson, Carl von Weber, the music completed by Gustav Mahler from Weber's sketches. Produced Leipzig, Jan. 20, 1888.

DRESDEN. Opera.—The centre of musical life in Dresden is the State (formerly Royal) Opera of Saxony. Its traditions down to the early years of the 19th century were those of the Italian school, though the movement for reform had begun with the influence of Gluck after the production of the 'Orfeo' in 1763. The reorganisation on the lines of German opera was undertaken in 1816 when C. M. von Weber was summoned from Prague to Dresden. The State opera-house was built in 1837–41 from the plans by Gottfried Semper. It was burnt down in 1869, but rebuilt from the old plans by Manfred Semper, and was reopened in 1878. It has been remodelled within and the stage mechanism has been modernised, but it is otherwise unaltered. Among its directors have been C. M. von Weber, Richard Wagner, E. von Schuch and Fritz Reimer. The present director (1926) is Fritz Busch, who came to Dresden from Stuttgart in 1922. The permanent staff of the opera consists of 40 performers and a choir. The orchestral staff of the Staatskapelle numbers 125. The Dresden opera-house has a record as a pioneer in new productions comparable to that of Weimar. The first production of 'Rienzi' took place on Oct. 20, 1843, and 'Tannhäuser' on Oct. 19, 1845. The association of Richard Strauss with the Dresden opera-house lasted from 1901, when 'Feuersnot' was first produced, down to the production of 'Intermezzo' in 1924, works first performed including 'Salome' (Dec. 9, 1905), 'Elektra' (Jan. 25, 1909), and 'Rosenkavalier' (Jan. 26, 1911).

The Dresdner Staatskapelle, the principal orchestra, has an unbroken history dating back to 1548, when it was founded by the Elector Moritz von Torgau. It counts as one of the finest in Germany and owes its development mainly to von Schuch, who directed it from 1877–1916. Among its instrumentalists have been Quantz, the flautist who taught Frederick the Great, the violinists Rappoldi and Henri Petri and the harpist Alfred Kastner. Under Busch the orchestra has led the way with the performance of modern music, and of late years it has co-operated occasionally with the International Society for Contemporary Music. Other concert orchestras in Dresden are the Dresdner Philharmonie (director: Professor J. G. Mraczek); the Philharmonisches Orchester (directors: Eduard Möricke and I. Dobrowen) and the Kapelle Fereis. There are numerous orchestral associations and student orchestras.

Chamber and Choral Music.—The principal chamber music organisation is the Dresdner Streichquartett, well known throughout Germany. The chief choral society (of which altogether there are over a hundred in Dresden) is the Singakademie (director: Dr. H. Knoll), founded in 1848. The first Singverein on record in Dresden was in existence in 1802. Choral concerts are a feature in Dresden's musical life. They are usually held in one or other of the three great Dresden churches, the Dreikönigskirche (holds 3000 persons), Frauenkirche (5000), Kreuzkirche (3000). The larger concert halls are the Gewerbehaus (large hall, 2300; small hall, 300), Volkswohlsaal (1900), Musenhaus (650), Kunstlerhaus (600), Kaufmannschaft (large hall, 600; small hall, 200).

Education.—As a teaching centre Dresden has an almost world-wide fame. Robert Schumann taught in Dresden in 1844; there is a tablet to his memory on the house No. 74 Reitbahnstrasse. The oldest educational institution is the Kapellknabeninstitut für die Katholische Kirche. The present director is Karl M. Pembaur. The Royal Conservatory of Music was founded in 1856 by Tröstler and later taken over by F. Pudor. It has an

opera school and an instrumental school. Among the leading institutions in Dresden are the Konservatorium für Musik und Theater, with preparatory school; the Dresden Music School; the Pædagogium der Tonkunst, the orchestra school of the Staatskapelle, and numerous private music schools. Dresden remains the leading centre for the teaching of voice production in Germany and has of recent years added to its other activities the study of Eurythmics according to the method of JAQUES-DALCROZE (*q.v.*). The school is in the garden city of Hellerau, a suburb of Dresden.

H. G. D.

DRESSLER, ERNST CHRISTOPH (*b.* Greussen, Thuringia, 1734; *d.* Cassel, Apr. 6, 1779), studied (*c.* 1751) at Halle, Jena and Leipzig; went to Bayreuth to study singing under Signora Turcotti; became a member of the court chapel and chamber-secretary; and held a similar position at the court of Gotha about 1763. In 1767 he was Kapellmeister of Prince Fürstenberg at Wetzlar; went as opera singer to Vienna in 1771; and finally to Cassel. He wrote a number of songs, as well as *Fragmente einiger Gedanken des musikalischen Zuschauers*, etc. (1767); *Gedanken die Vorstellung der Alceste . . . betreffend* (1774); *Theaterschule für die Deutschen* (1777).

E. v. d. S.

DRESSLER, GALLUS (*b.* Nebra a/d Unstrut, Oct. 16, 1533), was teacher at the Magdeburg 'gymnasium' (college), 1559; cantor, 1563; deacon at St. Nicolas at Zerbst, 1577, where he married for the second time (*Riemann*). Eitner questions the latter date, as Dressler still calls himself cantor at Magdeburg in 1580. He was a church composer of great merit, a long list of whose sacred and secular compositions appears in *Q.-L.* Seventeen of his motets have been republished by Eitner.

DREXEL (*d.* 1801), Kapellmeister at Augsburg Cathedral. Schubart calls him 'the best Nüremberg organist and pupil of J. S. Bach. He understood the registers thoroughly, and his writing for the instrument was inspired. His fugues had melodious-flowing subjects and were pleasant to listen to.' He wrote also some church compositions which prove him a master of counterpoint. A few of his compositions, 2 masses, Miserere, Stabat Mater, etc., are enumerated in *Q.-L.* E. v. d. S.

DREYER, JOHANN MELCHIOR (*c.* 1784), church composer. On his 'Missae VI.,' op. 6, published at Augsburg in 1792, he calls himself organist and director of music at Ellwangen. He wrote 5 books of 6 masses each, with orchestra; also 'Die deutsche Mess . . . in der röm. Kath. Kirche . . . mit neuen Melodien'; 2nd ed., Augsburg, 1816. Apart from a large number of church compositions he wrote sonatas for PF., oboe and organ. (See *Q.-L.*)

E. v. d. S.

DREYSCHOCK, (1) ALEXANDER (*b.* Zak, Caslau, Bohemia, Oct. 15, 1818; *d.* Venice, Apr. 1, 1869), a pianist of great executive attainment. J. B. Cramer, who in his old days heard him at Paris, exclaimed: 'The man has no left hand! here are two *right* hands!' Dreyschock played his own pieces principally, though his repertory included many classical works, which he gave with faultless precision, but in a manner cold and essentially prosaic. In early youth he was a pupil of Tomašek at Prague. He began his travels in 1838, and continued them with little interruption for twenty years. Up to 1848, from which year the golden time for itinerant virtuosi began to decline, Dreyschock gathered applause, reputation, decorations and money in plenty, from one end of Europe to the other. In 1862 he was called to the professorship of the pianoforte at the Conservatorium of St. Petersburg, and was at the same time chosen director of the Imperial school for theatrical music, and appointed court pianist. Unable to support the Russian climate, he was sent to Italy in 1868, and died in Venice. His body was buried at Prague in accordance with the desires of his family. Dreyschock's publications consist chiefly of 'salon music.' A sonata, a rondo with orchestra, a string quartet, and an overture for orchestra had no lasting success.

E. D.

(2) RAIMUND (*b.* Žak, Aug. 30, 1824; *d.* Leipzig, Feb. 6, 1869), brother of the above, was professor of violin at the Conservatoire at Leipzig, and leader of the famous Gewandhaus orchestra. R. N.

DRIEBERG, FRIEDRICH VON (*b.* Charlottenburg, Dec. 10, 1780; *d.* there, May 21, 1856). He entered the army in 1794, but left it in 1804 and went to Paris, where he studied music and composition under Cherubini and Spontini. He was in Vienna in 1810, but returned after the death of his father to attend to his estate near Neu Ruppin. In 1812 he produced his opera 'Don Tancagno' at Berlin, which met with success and was followed by others, of which 'Der Sänger und der Schneider' was performed for a long time. From 1816 he occupied himself chiefly with the music of the ancient Greeks, about which he wrote a number of books; but though he was both learned and clever, he lacked the power of concentration and thoroughness to ensure success for works of this nature. He also wrote a book on the art of composition, published in 1858. (See list of works in *Q.-L.*) E. v. d. S.

DRONE, (1) a name given to the three lower pipes of the bagpipe, which each emit only a single tone. They are distinguished from the CHAUNTER, which has the power of producing a melodious succession of notes. (See BAGPIPE.)

The term has hence been transferred to a continuous or pedal bass in a composition.

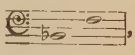
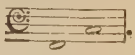
W. H. S.

(2) A bowed monochord known as the Drone or Bladder and string, was in use in England by wandering minstrels until a century ago and, as the Bumbass or Basse de Flandres, is still to be found on the Continent. It was employed as a rhythmic accompaniment to song and dance, but claims no descent from the true MUSICAL BOW (*q.v.*). A coarse gut string was attached at both ends to a long pole or stick and stretched over a bladder, a can, or a wooden box, which served as a bridge and resonator. It was played with a short horse-hair bow plentifully rosined. Jewett (*Ballads and Songs of Derbyshire*) gives an illustration of 'Singing Sam' (1760) using this instrument. (See also HUMSTRUM.) F. W. G.

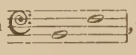
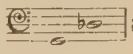
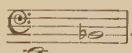
DROUET, LOUIS FRANÇOIS PHILIPPE (*b.* Amsterdam, 1792; *d.* Berne, Sept. 30, 1873), one of the most eminent of flute-players. At 7 years old he played at the Conservatoire and the Opera-house, Paris. From 1807–10 he was teacher to King Louis of Holland, and claims to have put 'Partant pour la Syrie' into shape for Queen Hortense. His serious study of the flute began in 1807, after an extraordinary success which he achieved at a concert of Rode's in Amsterdam. In 1811 he was appointed solo flute to Napoleon I., a post which he retained after the Restoration. He settled in London and established a flute factory which existed from 1815–19. He appeared at the Philharmonic, Mar. 25, 1816, and this was probably the beginning of a lengthened tour, during which he resided for some time at Naples and The Hague. He played again at the Philharmonic, May 17, 1830. From 1836–54 he was Hofkapellmeister at Coburg, after which he visited America. After his return he lived at Gotha and Frankfort. Drouet was eminently a flute-player, not remarkable for tone, but with extraordinary skill in rapid passages and in double-tongueing. He left some 150 works of all kinds, admirably written for the flute, and greatly esteemed by players, but of little account as music (*Fétis*).

DRUM, a percussion instrument of varying pattern which may be defined as a skin stretched on a frame or vessel of wood, metal or earthenware. The Tambourine, which technically falls under this definition, is described under its own heading. (See *PLATE XXIV.*)

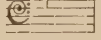
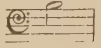
(1) KETTLEDRUMS (Fr. *timbales*; Ger. *Pauken*; Ital. *timpani*) are the only drums which produce musical sounds. A skin is stretched across a basin-shaped shell of copper or alloy; strained upon a wooden hoop, it is held in place by a circular iron ring which, by means of screws, usually from six to eight in number, can be tightened or slackened. Any note within the resounding capacity of the shell can thus be secured. The sounds are produced by drum-sticks, made of cane with padded ends of felt. Special effects have been made, such as the use of side-drum sticks, or two coins, while the placing of one drum-stick on the drum head and hitting it with the other to produce single *pp* notes, may be mentioned. Sticks with heads of sponge instead of felt are also effective for *pp* notes.

Kettledrums were formerly used only in pairs, a high drum giving the range  , and a (larger) low drum  . Owing doubtless to the fact that they only played the tonic and dominant notes of the key of the movement, they were treated in old scores as transposing instruments in the key of C, the parts being written in the bass clef with an indication as to what the tuning should be. For long now, however, it has been customary to write the actual notes required, the tuning being given at the beginning of the movement and changes duly recorded as they occur. Moreover, since Beethoven's day any pair of notes is freely used. Beethoven was the first to tune drums at an interval of a diminished fifth (A, E flat) in 'Fidelio,' a minor sixth (A, F) in the 7th Symphony, and an octave in the 8th and 9th Symphonies.

The addition of a third kettledrum into the orchestra (Berlioz says it took seventy years to achieve this) has further revolutionised the value of the instrument, and for general use this number has become normal. Composers, however, have not hesitated to employ more from time to time. There is of course the famous example of Berlioz in his 'Requiem.' The four and more used by Meyerbeer, 'Robert le Diable,' Spohr, 'Calvary,' Strauss, 'Burleske,' Schönberg, 'Gurrelieder,' Stravinsky, 'Le Sacre du printemps,' and Arthur Bliss, 'Colour Symphony,' may also be mentioned.

The usual compass of the three normal drums is as follows: high drum  , G above is possible; middle drum  ; low drum  .

Gustav Mahler, it may be noted, takes the low drum down to D in his 9th Symphony.

A small high drum has been used by Rimsky-Korsakov in his 'Mlada' on which the note  is obtained. Stravinsky requires  in his 'Le Sacre du printemps.'

The effects obtained from kettledrums are of two kinds, single notes and the roll. The latter is indicated by the sign 'tr' and a wavy line ~~~~~ showing how long the roll continues. If over several bars, the notes must be

tied, so that the first beats of each succeeding bar will not be accented.

The drums have been muted, or muffled, by placing a cloth over the drum head. Examples of this effect occur in the finale of Mozart's 'Die Zauberflöte, "timpani coperti,"' and in Mahler's 1st Symphony. See Berlioz's *Instrumentation*.

The tuning of drums during the course of a movement naturally takes some little time as there is more than one screw to be turned. The first attempt to overcome the difficulty appears to have been a patent taken out in 1837 by Cornelius Ward, by which a single screw affected the whole skin simultaneously. But the skin is not homogeneous and may require more tension in one part than in another. Later systems have been devised, worked by levers and pedals. The practical advantages of mechanical tuning are so obvious that if the resulting tone is completely satisfactory there could hardly be any question as to the advisability of its general adoption. Even so, however, Forsyth in his *Orchestration* observes that the function of the drums is not to play scales, portamentos and melodies, and that their character is vividly opposed to chromaticism.

The kettledrums were of Arabian origin. Forsyth points out that they were introduced into Europe towards the close of the 13th century and were commonly known in England as NAKERS (*q.v.*). Chaucer in *The Knightes Tale* refers to them as follows:

'Yemen on foote, and knaves many oon,
With schorte staves, as thikke as they may goon;
Pypes, trompes, nakers, and clariounes,
That in the batail blewe bloody sownes.'

It does not appear to be known when the system of changing the pitch of the sound was first introduced. The nakers were probably used in the same way as the modern side-drums, without regard to any definite pitch.

(2) BASS-DRUM (Fr. *grosse caisse*; Ger. *Grosse Trommel*; Ital. *gran cassa*; *cassa grande*, or *cassa*—in old scores *tamburo grande* or *grosso*) is the largest of the non-musical drums. It produces no note from its irregular vibrations, rather a sound of indefinite pitch. A cylindrical wooden shell, narrow in proportion to diameter, is covered at either end with vellum stretched over hoops with a cord and braces for adjustment of the tension. It is generally played with a single stick having a large felt-padded knob. For the roll effect a double-headed stick (Fr. *tampon, mailloche double*) is sometimes used.

Gustav Mahler has revived the *Ruthe*, a sort of birch-rod or broom, in his 2nd Symphony, such as Mozart used in 'Il seraglio.' The part for the bass-drum is generally written on the bass clef, the C on the second space being used for the indication of the sounds required. For the association of the bass-drum with the cymbals see CYMBALS.

The bass-drum is also made in another form, known as a gong-drum, having only one head; in fact being similar in design to a large tambourine. It is inferior in quality of tone to the ordinary bass-drum, but is convenient in orchestras where space is scarce.

(3) SIDE-DRUM (Fr. *tambour militaire, caisse claire*; Ger. *Kleine Trommel*; Ital. *tamburo militare*), the smallest of the orchestral drums, is a brass cylinder with a skin or head at each end whose tension is controlled by a cord and braces as in the bass-drum, or by brass rods and screws. Across the lower head several cords of catgut, called snares, are stretched which rattle against it at every stroke. They give the instrument its peculiar quality and brilliance. The roll on the side-drum (nicknamed 'Daddy-Mammy') is peculiar in being obtained by alternately striking *two* blows with the left hand and *two* with the right. Single notes are made effective by means of the 'flam,' which is really two strokes in the rhythm, 'open' when the first note, and 'closed' when the second note, is on the accented beat. The 'drag' is another technical device for securing an effective single note, consisting of a little flourish before the accent such as . Military associations naturally tend to limit the appropriate use of the side-drum. It is notably prominent in Strauss's 'Ein Heldenleben.' The part is usually written for on the treble clef, the note C, third space, being used.

The side-drum can be muffled by means of loosening the snares and wrapping a piece of cloth round them, or by making them very slack. The continuous muffled roll played during the whole of the Dead March in 'Saul' in the military band arrangement is an impressive and unforgettable effect.

(4) TENOR-DRUM (Fr. *caisse roulante*; Ger. *Wirbeltrommel, Rolltrommel, Rührtrommel*; Ital. *tamburo rullante*) is midway in size between the side-drum and bass-drum, cylindrical and usually made of ash wood. It has no snares and is used chiefly in military bands, where its roll replaces that of the timpani. It has been but seldom introduced into the orchestra; Gluck used it in 'Iphigenie en Tauride,' and Wagner in 'Die Walküre' and 'Parsifal.'

(5) TABOR (Fr. *tambourin de Provence*; Ger. *Tambourin*) as used in the orchestra is a long, narrow drum with a single snare passed across the vellum head on which the strokes are made. Bizet introduced it into his second suite, 'L'Arlésienne,' and William Wallace, who possesses a fine specimen of the instrument, wrote for it in his 'Villon.' See also PIPE AND TABOR.

N. C. G.

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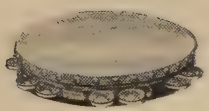

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1. BASS DRUM. 2. KETTLE DRUM (without stand). 3. TENOR DRUM.
4. SIDE DRUM. 5. TAMBOURINE. 6. TAMBOURIN À CORDES (*c.* 1800).
7. KAFFIR MARIMBA. 8. XYLOPHONE.

1-5, 8. Messrs. Boosey & Co., Ltd. 6. Victoria and Albert Museum. 7. Heyer Museum, formerly Cologne, now Leipzig.

DRURY LANE THEATRE, opened in 1696 under the name of the Theatre Royal in Drury Lane; materially altered and enlarged in 1762 and 1763; pulled down in the summer of 1791; the new theatre opened (for plays) Apr. 21, 1794; burned Feb. 24, 1809; rebuilt and opened Oct. 10,[1] 1812. Among the eminent composers who have been connected with this theatre must, in the first place, be mentioned Dr. Arne, who from the year 1738, when he wrote the music to Milton's 'Comus,' until shortly before his death in 1778, produced a large number of operas and operettas. In 1806 one of Sir Henry Bishop's first works, a pantomime-ballet called 'Caractacus,' was brought out at Drury Lane. But Bishop, after the burning of the theatre in 1809, accepted an engagement at Covent Garden, where most of his operas and musical dramas were performed. Meanwhile foreign operas as arranged or disarranged for the English stage by Rophino Lacy, Tom Cooke and others, were from time to time performed at Drury Lane; and in 1833, under the direction of Alfred Bunn, some English versions of Italian operas were produced with the world-renowned prima donna Marietta MALIBRAN (*q.v.*) in the principal parts. Drury Lane was the last theatre at which she sang. A few years later Bunn made a praiseworthy but not permanently successful attempt to establish English opera at this theatre. During this period Balfe's 'Bohemian Girl,' 'Daughter of St. Mark,' 'Enchantress,' 'Bondman,' etc.; Wallace's 'Maritana' and 'Matilda of Hungary,' Benedict's 'Crusaders' and 'Brides of Venice,' were brought out at Drury Lane, for which theatre they had all been specially written. When Her Majesty's Theatre was burnt down (Dec. 6, 1867), Mapleson took Drury Lane for a series of summer seasons. In 1870 the performances took place under the management of George Wood (of the firm of Cramer, Wood & Co.), who among other new works produced Wagner's 'Flying Dutchman'—the first of Wagner's operas performed in England. Until 1877 'Her Majesty's Opera,' as the establishment transferred from Her Majesty's Theatre was called, remained at Drury Lane. In 1877, however, Mapleson returned to the Haymarket; and Drury Lane was not used for serious operas until the German season of 1882 under Richter, when 'Tristan und Isolde' and 'Die Meistersinger' were given for the first time in London. In the spring of 1883 Carl Rosa took Drury Lane and brought out Thomas's 'Esmeralda' and Mackenzie's 'Colomba.' Stanford's 'Canterbury Pilgrims' was given in 1884, and Thomas's 'Nadeshda' in 1885. The successful career of Sir Augustus Harris as an operatic manager began at Drury Lane, when in 1887 he introduced the brothers de Reszke and other notable singers to London audiences. After that single season he made Covent Garden the centre of his operations; but in 1892–93 Drury Lane was used for extra performances of German opera. A regular German season was given at the same theatre in 1895, when the Ducal Company of Saxe-Coburg and Gotha gave a very interesting series of performances of comic operas of a more or less high class. Smetana's 'Verkaufte Braut' was the most important of the operas new to London. In the spring of 1896 a series of performances of stock operas in English was given at Drury Lane before the beginning of the regular season at Covent Garden. In 1904 the Moody-Manners Company gave a series of operas in English at Drury Lane. Most important were the two seasons (1913, 1914) in which Sir Joseph Beecham introduced the Russian opera with Chaliapin at its head, giving at Drury Lane the first performance of 'Boris Godounov' and other works.

H. S. E., with addns.

DRYSDALE, F. LEARMONT (*b.* Edinburgh, 1866; *d.* there, June 18, 1909), entered R.A.M. and won the Lucas prize for composition in 1890.

An orchestral ballad, 'The Spirit of the Glen' (1889), and an orchestral prelude, 'Thomas the Rhymer' (1890), were written during his student days. His overture 'Tam o' Shanter' obtained a prize offered by the Glasgow Society of Musicians, and was performed at the Crystal Palace, Oct. 24, 1891. On Apr. 24, 1894, his overture 'Herondean' was produced by the Stock Exchange Orchestral Society; and a cantata, 'The Kelpie,' was given on Dec. 17 of the same year in Edinburgh. A musical play, 'The Plague,' was produced at the Lyceum Theatre, Edinburgh, Oct. 1896 (*Brit. Mus. Biog.*). His opera 'Red Spider' was performed at Her Majesty's in Dundee, Nov. 1898. For a full list of compositions see *B. M. S. Ann.*, 1920.

DUBLIN possesses two Church of Ireland cathedrals, one Roman Catholic pro-cathedral, two large theatres capable of seating over 2000 each, four smaller theatres, two large Round Rooms (in the Rotunda and the Mansion House), innumerable picture-houses of varying sizes, but no concert hall suitable for the performance of choral and orchestral works. So long ago as Apr. 1742, at the first performance of Handel's 'Messiah' for the benefit of Mercer's Hospital, the ladies were 'requested not to wear their hoops, so that there might be more accommodation,' and, even with this concession, the theatre in Fishamble Street (now occupied by Kennan's iron works) only accommodated 700.

The concert hall in Earlsfort Terrace, built in connexion with the Exhibition of 1865, is now incorporated with the buildings of the National

[1] This opening, for which the address was written by Byron, gave occasion to the *Rejected Addresses* of James and Horace Smith.

University, and is no longer available; the Antient Concert Rooms, built by the Society of that name (see below), now form a picture theatre; the Examination Hall in Trinity College, where the University of Dublin Choral Society gives its concerts, is not a public hall; the Metropolitan Hall, in the occupation of the Y.M.C.A., is only available to a limited extent for public concerts, while the Lecture Theatre of the Royal Dublin Society, where the annual series of Chamber Music Recitals have been given, has since 1922 been taken over as the Parliament House of the Irish Free State. The present state of affairs (1925) is that any concert on a large scale must be given in the Theatre Royal *in the afternoon*, but the FEIS CEOIL (*q.v.*) is making a spirited attempt to obtain funds for a Citizens' Hall.

Music in Dublin during the 19th century owed much to Joseph ROBINSON (*q.v.*). He founded and conducted the ANTIENT CONCERTS SOCIETY (which built the Antient Concert Rooms in Great Brunswick Street) in 1834. Mendelssohn's 'Elijah' was performed in Dec. 1847. The Society came to an end in 1863, and in 1876 Joseph Robinson (who had in the meantime conducted the Irish Academy of Music Choral Society) founded the DUBLIN MUSICAL SOCIETY. Its concerts were given in the Large Hall in Earlsfort Terrace, the current choral and orchestral repertory being performed by a choir and orchestra of about 350, with the leading soloists of the day. Robinson was succeeded by the late Dr. Joseph Smith, who acted as conductor till the Society ceased to exist in the 'nineties.

The DUBLIN ORCHESTRAL SOCIETY, founded in 1899 by public subscription, was an attempt to provide a permanent orchestra for the city. Under Esposito, its conductor and moving spirit, it continued with a band of about 70 to give performances of all the orchestral masterpieces until the war put an end to its activities. The concerts were given in the Earlsfort Terrace Hall and the Gaiety and Royal Theatres. An outcome of this society was the annual series of Sunday orchestral concerts given for several years by Esposito in the Antient Concert Rooms with a band of about 30 and an extensive repertory of symphonic music.

The DUBLIN ORATORIO SOCIETY under the conductorship of Vincent O'Brien from 1906–1914 performed many choral and orchestral works, including 'The Dream of Gerontius' in 1909. The want of a suitable hall (its performances were given in the Theatre Royal) has suspended its activities.

The ORPHEUS CHORAL SOCIETY, founded in 1899 by Dr. James Culwick (organist of the Chapel Royal) for the performance of madrigals and partsongs, carried on its activities with much artistic success until the conductor's death in 1906. His daughter, Florence Culwick, started in 1910 a Ladies' Choir to compete at the Feis Ceoil; this led to the formation of a mixed choir in 1913, which gives an annual series of concerts, and in 1924, in conjunction with Turner Huggard's PEMBROKE CHORAL SOCIETY, gave three performances of Granville Bantock's choral symphony 'The Vanity of Vanities.' The Orpheus, Miss Culwick's Choral Society, and the Pembroke Choral Society, are the permanent outcome of effort temporarily made in connexion with the Feis Ceoil Choral Competitions.

The UNIVERSITY OF DUBLIN CHORAL SOCIETY, familiarly known as 'the College Choral,' was founded in Nov. 1837, and was the outcome of informal meetings of students at the rooms of Hercules H. G. MacDonnell for the practice of choral singing. The first conductor of the Society was Joseph Robinson, who was succeeded in 1847 by Sir Robert (then Dr.) Stewart, Dr. Charles G. Marchant, and Dr. George H. P. Hewson.

In 1837 the amount of printed music available for choral use was small. The Society, therefore, for some time confined its studies to some of Handel's best-known works, Haydn's 'Creation,' etc. In 1845, however, an important advance was made by the performance, on May 23, of Mendelssohn's music to 'Antigone,' which had been produced at Covent Garden Theatre in the preceding January, and from that time forward the Society has performed every work of merit within its powers.

For many years the old-fashioned regulations compelled the Society to employ only the choristers of the cathedrals for the treble parts in the chorus, and on occasions when boys' voices were inadequate, to give its concerts outside the college walls, but in 1870 permission was granted to admit ladies as associates, and since that time they have taken part in the concerts of the Society. In 1903 an amateur orchestra was formed in connexion with the Society by Dr. Marchant, the conductor.

The Society meets weekly for practice from November to June, and usually gives three concerts during the season in the Examination Hall of the college, which contains a full-length portrait of Queen Elizabeth and the chandelier of oak, carved and gilt, which formerly hung in the House of Commons in College Green.

A MUSICAL FESTIVAL was held in Dublin, Aug. 30 to Sept. 3, 1831, for the benefit of the Mendicity Association and the Sick and Indigent Room-keeper's Society. Conductors, Sir George Smart and Ferdinand Ries. Three evening concerts and three morning oratorio performances in the Theatre Royal were given, as well as three grand balls in the Rotunda. Paganini seems to have been the great attraction at the concerts, and indeed to

have prevented the festival being a financial fiasco.

The Philharmonic Society, founded in 1826, lasted for 40 years. In 1856 Beethoven's Choral Symphony was performed. Henry Bussell conducted, and the soloists were Miss Ellen Williams, Mrs. Cantwell, Gustavus Geary and Joseph Robinson. In June 1847 Joseph Joachim, and in May 1858 Anton Rubinstein, made their first appearances in Dublin at these concerts.

The Strollers, an amateur society, founded in 1865 for the study of unaccompanied male voice choruses, still keeps to its tradition. The members dine together once a month during the winter, when the performing members, known as 'The Band,' provide a programme of choruses and partsongs. A large number of these—German partsongs to which English words were written by members of the Strollers—are published by Augener.

The Hibernian Catch Club, founded in 1679–80 by the vicars-choral of St. Patrick's and Christ Church Cathedrals, claims to be the oldest existing musical society in Europe. Monthly dinners are held from December till May, to which members may invite guests, and at which the vicars-choral or their substitutes provide the music. The existing records of the club date from 1740. Sir John Stevenson (who wrote the Charter Glee which is sung at each meeting), was knighted on the occasion of Lord Hardwicke's visit to the club in May 1803. The late Duke of Cambridge was elected an honorary member in 1847, and H.R.H. the Duke of Connaught in 1877.

The Royal Dublin Society have given an annual series of chamber music recitals for many years. The music was at first provided be a local string quartet, with Esposito as pianist. Of late years the Brodsky, Wessely and Catterall Quartets, among others, have made yearly appearances. These concerts were first given in the small lecture theatre attached to Leinster House. The present theatre was built in 1898, when a fine four-manual organ by Willis was installed. Since 1923, when the theatre was occupied by the Dail, the concerts have been given in the Abbey Theatre and in the Theatre Royal.

The choir of the Pro-Cathedral, Marlborough Street, formed in 1902, consisting of at least eight men and twenty boys, owes its existence to the munificence of the late Edward Martyn of Inlyra Castle, Co. Galway, a well-known patron of ecclesiastical fine art, with the approval and support of the late Most Rev. Archbishop Walsh, himself a noted authority on church music. The choir is maintained by the income from £10,000 given by the founder, to which is added an annual sum of £300 from the resources of the cathedral. The deed of gift states, 'The music to be sung shall be Gregorian and that of Palestrina or in the Palestrina style.' No music composed later than the end of the 17th century may be sung unless it has been sanctioned by the Supreme Liturgical Authority of the Roman Catholic Church.

To secure the proper rendering of the Gregorian chant the Archbishop secured the services of the Very Rev. Dom Gatard, O.S.B., sub-prior of the Solesmes Benedictine community, who gave a course of instruction in the chant to the newly-formed choir. The choir entered on the discharge of its duties Jan. 1, 1903, and has since then faithfully carried out the purpose for which it was founded, under the capable direction of the choirmaster, Vincent O'Brien, the organist being Brendan Rogers.

St. Patrick's Cathedral and Christ Church Cathedral for many years shared the services of one organist. The morning service at Christ Church and the afternoon service at St. Patrick's were elaborate cathedral services, at which the organist and principal members of each choir assisted. The afternoon service at Christ Church and the morning service at St. Patrick's were simpler, and the assistant organist and a small choir took part. This custom continued until the death of Sir Robert Stewart, who also held the post of organist at Trinity College Chapel. The list of organists kindly supplied by the Very Rev. H. Jackson Lawlor, Dean of St. Patrick's, is:

St. Patrick's Cathedral—

William Herbit, 1509; William Browne, 1555; Anthony Willis or Wilkes, 1606; Thomas Godfrey, 1686; Thomas Finell, 1689; Daniel Roseingrave, 1698; Ralph Roseingrave, 1719; Richard Broadway, 1747; George Walsh, 1760; Henry Walsh, 1765; Michael Sandys, jun., 1769; Samuel Murphy, 1770; Philip Cogan, 1780; John Matthews, 1810; William Warren, 1827; Francis Robinson, 1828; John Robinson, 1830; Richard Cherry, 1844; William Henry White, 1845; Robert Prescott Stewart, 1852; William Murphy, 1865; Charles George Marchant, 1879; George H. P. Hewson, 1920.

Christ Church Cathedral—

Robert Hayward, 1546; Walter Kennedy, 1591; John Fermor or Farmer, 1596; Thomas Bateson, 1609; Randall Jewett, 1631; Richard Galvan, 1631; Benjamin Rogers, 1639; John Hawkshaw, 1645; Thomas Godfrey, 1689; Thomas Finell, 1689; Peter Isaac, 1692; Thomas Finell, 1694; David Roseingrave, 1698; Ralph Roseingrave, 1727; George Walsh, 1747; Richard Woodward, 1765; Samuel Murphy, 1777; Langrishe Doyle, 1780; William Warren, 1805; John Robinson, 1841; Robert Prescott Stewart, 1844; John Horan, 1894; James F. Fitzgerald, 1906; Charles H. Kitson, 1913; Thomas Henry Wearing, 1920.

Boy choristers were introduced by Archbishop Talbot in St. Patrick's Cathedral in 1432.

The organ at St. Patrick's was presented by the Earl of Iveagh in 1902. It is built by Willis, and contains some of the stops of the older organs. It occupies a chamber on the triforium level which was built specially for the purpose. Access is provided by a very beautiful spiral staircase of marble and stone

designed after a similar structure at Mayence. There is a fine peal of ten bells by Taylor of Loughborough, also the gift of the Earl of Iveagh in 1897.

The organ at Christ Church Cathedral occupies the upper part of the north transept. It is a four-manual instrument of various dates, and has recently been renovated by Telford & Telford of Dublin.

The Father Matthew Feis is held in connexion with the hall in Church Street, which is owned by the Franciscan Capuchin friars. Founded in 1907, it has been uniformly successful. Competitions are held in vocal and instrumental music in addition to dancing, recitation in Irish, and dramatic sketches. Competitors in 1924 numbered over 1600. C. W. W.

The Royal Irish Academy of Music, founded in 1848, was reorganised in 1856, the necessary funds being obtained by private subscription, and by the proceeds of operatic performances given by amateur musicians resident in the country. It was not until 1870 that the English Government, of which Gladstone was then head, voted it an annual grant of £150, subsequently increased to £300, on condition that £100 should be contributed annually by private subscribers. This grant has been continued by the Irish Free State Government. The title 'Royal' was granted in 1872.

Various capital sums have been acquired by the Academy at different times, chiefly through the agency of Sir Francis Brady, Bart., whose efforts on behalf of the Academy cannot be forgotten. These are: The Beagley Fund, £125, the Albert Fund, £940, the Vandeleur Bequest, £4000, in addition to a Stradivarius violin which was sold for £500, and the Coulson Bequest, £13,000. The last-named was left by Elizabeth Coulson in 1883, to found a school in which 'the children of respectable Irish parents' could be taught instrumental music. The money was handed over to the Academy for administration in 1887 by the Commissioners of Charitable Donations and Bequests, the Academy having been first reconstituted and incorporated under the Educational Endowments (Ireland) Act of 1885.

The Government of the Academy consists at present of: a Patron, His Majesty the King; a Vice-Patron, H.R.H. the Duke of Connaught; a President, the Lord Lieutenant of Ireland; nine Vice-Presidents; a Board of twenty-four Governors, of whom twelve are nominated by subscribers, eight by the Municipal Corporation, three by the Coulson Endowment trustees, and one by the Board of Studies, which consists of the professors. There is no director, orders being carried out by a secretary under direction of the Board of Governors.

After 1856 the premises of the Academy were the upper portion of a house No. 18 St. Stephen's Green, the classes having previously been held in the rooms of the Antient Concerts Society. In 1871 the Council purchased the present building, No. 36 Westland Row, which was the town residence of Sir FitzGerald Aylmer, a fine old house, and later purchased the adjoining house, No. 37.

C. W. W., including material from the 2nd edition.

(See also Collections of Musical Instruments; Degrees; Libraries and Professors.)

DUBOIS, François Clément Théodore (*b.* Rosnay, Marne, Aug. 24, 1837; *d.* Paris, June 11, 1924), composer, came to Paris at an early age, and entered upon a brilliant course of study at the Conservatoire, where he gained successively first prizes for harmony, fugue and organ, and finally, in 1861, under Ambroise Thomas, the Prix de Rome. On his return from Italy in 1866 he devoted himself to teaching, and was appointed maître de chapelle of Ste. Clotilde, where, on Good Friday, 1867, he produced an important and carefully written work, 'Les Sept Paroles du Christ,' afterwards performed at the Concerts Populaires in 1870. Being unable to force an entrance into the great musical theatres, he contented himself with producing, at the Athénée, a pleasing little work, 'La Guzla de l'Émir' (Apr. 30, 1873). In 1878 he carried off, together with B. Godard, the prize at the Concours Musical instituted by the city of Paris, and his 'Paradis perdu' was performed, first at the public expense (Nov. 27, 1878), and again on the two following Sundays at the Concerts du Châtelet. His other dramatic works for the stage are 'Le Pain bis' (Opéra-Comique, Feb. 26, 1879); 'La Farandole,' ballet (Opéra, Dec. 14, 1883); 'Aben-Hamet,' a grand opera (Théâtre Italien de la place du Châtelet, Dec. 16, 1884); and 'Xavière,' dramatic idyl in three acts (Opéra-Comique, Nov. 26, 1895). Among Dubois's many concert works are 'Divertissement' and 'Pièces d'orchestre' (Concert National, Apr. 6 and Dec. 14, 1873), a 'Suite d'orchestre' (do. Feb. 8, 1874), 'Scènes symphoniques' (Concerts du Châtelet, Nov. 25, 1877), and his overture 'Fritiof' (do. Feb. 13, 1881). A symphonic poem, 'Notre Dame de la Mer' was produced in 1897, and Dubois also set to music a Latin ode on the baptism of Clovis, for tenor and baritone solo, choir and orchestra, performed at Rheims in 1899. His church music, 'Messe de Requiem,' 'Messe de la Délivrance,' motets 'O quam suavis' and 'Puer natus est nobis,' has been very popular with choirmasters and organists. For some time he was maître de chapelle at the Madeleine, and succeeded Saint-Saëns as organist there in 1877. He succeeded Elwart as professor of harmony at the Conservatoire in 1871, and in 1883 was decorated with the Legion of Honour. In 1894 he was elected to the

Institut in place of Gounod, and became the head of the Conservatoire (1896–1905). His treatise on fugue, his *Notes et études d'harmonie* and his *Leçons de solfège* are well known to students. A. J.; addns. M. L. P.

Bibl.—H. Imbert, *Nouveaux profils de musiciens.*

DUBOURG, (1) Matthew (*b.* London, 1703; *d.* there, July 3, 1767), an eminent English violinist, pupil of Geminiani, was, according to Burney, a natural son of Isaacs, the dancing master.

It is reported that he first appeared as a boy at one of the concerts of Britton, the small-coal man, when he performed a solo of Corelli with great success, standing on a high stool. On May 27, 1714, he had a benefit concert at Hickford's Room. He visited Dublin in 1724, and on June 17, 1727, married Frances Gates at Stanmore (Middlesex). In 1728 he was appointed to succeed Cousser as conductor of the Viceroy's band at Dublin, in which capacity he set many odes for the celebration of royal birthdays. During his residence there he led the band at the performances given by Handel during his visit to Ireland in 1742, and also had the distinction of assisting at the first performance of the 'Messiah.' Later he returned to London, and in 1752 succeeded Festing as leader of the King's band though still retaining the Dublin appointment. In 1761 he was appointed Master of Her Majesty's Band of Musick at £200 a year. Geminiani was his guest in Dublin in 1761–62 and on many other occasions. Dubourg composed the Birthday Odes for Dublin Castle from 1728–64; he finally left Ireland in 1765. He was buried in Paddington churchyard. Dubourg appears to have been a brilliant performer and fond of showing off his skill. Burney relates that on one occasion he introduced a cadenza of extraordinary length into the ritornello of an air. When at last he finished, Handel, who was conducting, exclaimed, 'Welcome home, Mr. Dubourg.' A portrait of Dubourg, by Philip Hussey, was in the possession of Joseph Cooper Walker of Dublin. His published compositions are few, and scattered through minor collections. Several are in John Simpson's 'Delightful Pocket Companion for the German Flute,' *c.* 1746–47, and to Walsh's 'Musica Bellicosa, or Warlike Musick' (about the same period), he contributed some 'Serenading Trumpet Tunes.'

P. D.; addns. W. H. G. F. and F. K.

(2) George (*b.* 1799; *d.* Maidenhead, Apr. 17, 1882), a grandson of Matthew, was author of a history of the violin and the most celebrated performers on it, which was originally published in 1836, and in 1878 reached a fifth edition.

W. H. H.

DUC, Philippe de (often, but erroneously, 'le Duc') (2nd half of 16th cent.), a Netherlander living in Padua, according to the dedication of his madrigals *a* 5 and 6 v., 1586. *Q.-L.* mentions 2 other books of madrigals of 1570 and 1574; also some motets. E. v. d. S.

DUCASSE, Jean-Jules-Amable, Roger-(Roger-Ducasse) (*b.* Bordeaux, Apr. 18, 1875), composer, studied composition in the class of Gabriel Fauré at the Paris Conservatoire, obtaining the second Grand Prix de Rome in 1902, with the cantata 'Alcyone.' Since 1909 he has been inspector of singing-teaching in the City of Paris schools.

His first compositions date from 1895. A 'Petite Suite' for piano (4 hands), 1897, orchestrated afterwards, was played at the Société Nationale, Mar. 5, 1898. Two quartets, one for piano and strings in G minor (1899–1912), the other for strings only in D minor (1900–09) —the latter dedicated to G. Fauré—show what might be expected from him in the domain of chamber-music. He did not, however, follow them up but turned in another direction with the two following works: 'Au Jardin de Marguerite,' a symphonic poem for mixed and double chorus and orchestra (1901–05) (Durand, 1912), performed at the Société Nationale, Apr. 18, 1913; 'Orphée,' a mimodrama (Durand, 1913), first performed in its concert form at the Siloti Concerts in St. Petersburg (Jan. 31, 1914; Paris Opéra, June 11, 1926). This last is an ingenious combination of pantomime, choreography and music. The libretti of both works are by the composer. 'Orphée' remains his outstanding contribution to stage music. Subsequently he has composed for orchestra alone, 'Suite française' (Durand, 1909), 'Prélude d'un ballet' (Durand, 1910), 'Nocturne de printemps' (Durand, 1919), 'Épithalame,' a symphonic poem (1923), and 'Poème symphonique sur le nom de Fauré' (1923), has combined the voices with the orchestra in 'Sarabande,' a symphonic poem (Durand, 1911), and used the harp as an obbligato instrument in 'Variations plaisantes sur un thème grave' for orchestra, performed at the Concerts-Lamoureux, Jan. 24, 1909.

His vocal music includes 3 motets; choruses: 'Aux premières clartés de l'aube,' 'Le joli jeu du furet' (English translations), 'Sur quelques vers de Virgile,' 'Madrigal sur des vers de Molière' (1925); and a few songs. He has also written pieces for pianoforte and violin, pianoforte and violoncello; 'Pastorale' for organ (1909), etc.; also didactic works such as *École de la dictée, Piano exercices* (2 books).

A diligent student of J. S. Bach, his tendency towards polyphonic writing and contrapuntal combinations, interwoven with massive harmonic effects, finds free vent in his piano compositions, which are of considerable difficulty. He composed 6 Preludes in 1907, and since 1914 his contribution to pianoforte literature has been greatly increased: 'Variations sur un choral,' 6 Études, 'Esquisses,' 'Rythmes,' 'Sonorités,' 2 Arabesques, 3 Barcarolles, etc.

His style, founded on the tradition of G. Fauré, has gradually evolved to a more elaborate manner, in which his innate sensibility and elegance are nevertheless always manifest. His work is that of a sincere musician, careful of form, whose free imagination neither rejects systematically the classic discipline nor loses sight of the natural inclination, common to his contemporaries, towards harmonic innovations.

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DUCIS (Hertoghs),[1] Benedictus (*b. circa* 1480),[2] a Flemish musician in the early part of the 16th century, organist of the Lady Chapel in the cathedral at Antwerp, and 'Prince de la Gilde' in the brotherhood of St. Luke in that city. He left Antwerp for England in 1515 (*Biogr. belge*), but as his name does not appear in the lists of court musicians at that time, and no manuscript compositions of his have been found in this country, it appears that his residence here must have been very short, if not altogether mythical. His elegy on the death of Josquin (1531), and another on the death of Erasmus (1536) fix two more dates in his life. After that no more is known of him. Some German historians have claimed him as a countryman on the strength of the publication and dedication of a setting of the Odes of Horace (published at Ulm in 1539, and dedicated to the youths of that city), maintaining that this proves his residence in that city, but the dedication was more probably the work of the publisher than of the composer, and the existence of the book is itself very doubtful. (See *Q.-L.*) His connexion with Antwerp, mentioned above, was discovered by M. Léon de Burbure, and certainly outweighs anything said in favour of his being a German; while the internal evidence of his compositions, which bear the decided Flemish character, and very closely approach the style of Josquin, sets the matter entirely at rest.

We have the following compositions of his: (1) A 4-part 'monody' on the death of Josquin, in the seventh set of French chansons in 5 and 6 parts printed by Tylman Susato in 1545. A copy of the book is in the British Museum. The composition itself is printed in Burney's *History* (ii. 513), with critical remarks. This with 14 other compositions by Ducis is in a MS. at Cambrai, dated 1542. There are also songs by Ducis to the number of 80 in the old collections between 1532 and 1570. (2) Another elegy in 5 parts, 'Plangite Pierides,' on the death of Erasmus, and an 8-part Agnus Dei, both from the 'Selectissimae necnon familiarissimae cantiones ultra centum' (Augsburg, 1540). (3) Songs in the collection of German songs made by Förster and printed by Petreius (Nuremberg, 1539–40). (4) A motet, 'Peccantem me quotidie,' from the 'Cantiones octo . . . vocum' printed by Uhlard (Augsburg, 1545). 'No wonder,' says Ambros, speaking of this motet, 'that historians have striven to prove such a composer their countryman.' (5) A motet, 'Dum fabricator mundi supplicium,' from Rhau's 'Selectae harmoniae . . . de Passione Domini' (Wittenberg, 1538). (6) Two 5-part motets, 'Benedic Domine,' and 'Corde et animo,' from Kriesstein's 'Cantiones sex et quinque vocum, etc.' (Augsburg, 1545.) J. R. S. B.

[1] Benedictus Ducis, who is often called by his first name alone, must not be confounded with Benedictus Appenzelders, a Swiss musician who lived in Belgium, but of later date and less genius.
[2] *Fétis.*

DÜBEN, a remarkable family of musicians: (1) Andreas (*b.* Lützen, 1558; *d.* Apr. 19, 1625), organist at St. Thomas's, Leipzig. (2) Andreas, son of the former (*b. circa* 1590; *d.* Stockholm, 1662), pupil of Sweelinck at Amsterdam, 1614–20, went to Stockholm in 1621, became organist of the German church there in 1625, and court Kapellmeister in 1640. Twenty dances for viols in a codex in the Upsala library are by him. His son, (3) Gustaf (*b.* Stockholm, 1624; *d.* there, Dec. 19, 1690), was a member of the court chapel, 1647; organist of the German church and court Kapellmeister, 1663. The most important composer of the family, he composed church music, concerti grossi and symphonies for viols; also for violins, etc. The great collection of sacred and secular 17th-century compositions in the Upsala library was made by Gustaf, as also a MS. collection of 220 dances for 4-6 viols, including some of his own. An appreciation of his work appeared in vol. ii. of *Sammelb. Int. Mus. Ges.* His son, (4) Gustaf (*b.* Stockholm, Aug. 6, 1659; *d.* there, Dec. 5, 1726), succeeded his father as court Kapellmeister in 1690; was raised to the rank of the nobility in 1698; and became successively a court-intendant, court-marshal (1712) and a baron (1718). Of his compositions only an aria with instruments is known. His brother, (5) Andreas (*b.* Stockholm, 1673; *d.* there, Aug. 23, 1738), became court Kapellmeister in 1696. He also received the title of baron and died as a court-marshal. A ballet, arias, songs, minuets, etc., in the Upsala library are attributed to him. A son of Andreas (2), (6) Karl Gustaf (*d.* 1758), was also court Kapellmeister. He resigned in 1724. (*Riemann*; *Q.-L.*)

DUET (Fr. *duo*; Ger. *Duett*; Ital. *duetto*), a composition for two performers, singers or players, with or without accompaniment, in which the interest of the writing is divided as equally as possible. Some writers have used the term 'Duet' for vocal, and 'Duo' for instrumental compositions. Beethoven wrote 3 duos for clarinet and bassoon, published without opus number. Spohr's Duos for 2 violins or violin and viola retain this title, but gener-

ally, except in the case of the piano, instrumental duets are called sonatas, sonatas for violin and piano, violoncello and piano, etc. As an example of accompanied duet, Bach's sonata in C for two violins may be mentioned. Reger has written duets for two violins. A modern duet sonata of unusual combination is that of Ravel, for violin and violoncello. (See SONATA.)

In pianoforte music the term is used in two ways: first, for music *à quatre mains* (*i.e.* for two performers on one piano); and, second, for when two pianos are used with one player at each.

The earliest printed works for the piano *à quatre mains* of which we have any knowledge are Burney's four 'Sonatas or Duetts' published in 1777 and those published in Dessau about 1782, under the title 'Drey Sonaten fürs Clavier als Doppelstücke für zwey Personen mit vier Händen von C. H. Müller'; before this, however, E. W. Wolf, musical director at Weimar in 1761, had written one or more sonatas for two performers, which were published after his death. The short compass of the harpsichord keyboard, which rarely exceeded five octaves, was ill adapted to the association of two performers on the same instrument, hence doubtless the small amount of music of the kind in that period.

According to Fétis, Haydn wrote a divertissement, *à quatre mains*, which was never published, the two sonatas, opp. 81 and 86, published under his name, being spurious. Mozart wrote 9 duets, two of which were originally written for a mechanical organ or musical clock in a Vienna exhibition, afterwards arranged for piano by an unknown hand. Schubert's 'Grand Duo,' op. 140, and the 'Divertissement à la Hongroise,' op. 54, should be mentioned, as also Brahms's op. 23, the variations on a theme of Schumann. There is also a sonata in G minor of Hermann Goetz.

The first composition for two keyboard instruments with one performer at each is probably Giles Farnaby's little duet in the 'Fitzwilliam Virginal Book,' vol. i. p. 202. The ninth of Couperin's 'Ordres' begins with an 'Allemande à deux Clavecins.' J. S. Bach used harpsichords together, but generally in the concerto-form. There are, however, two fugues in the *Kunst der Fuge* for two harpsichords alone. The sonata in F, published as his in B.-G. xliii., was proved to be by Wilhelm Friedmann Bach. Mozart wrote a sonata in D, and a fugue in C minor for two pianofortes; and Clementi's two sonatas, both in B flat, are worth mentioning. Schumann's variations in B flat, op. 46, originally written for two pianos, two violoncellos and horn, and Chopin's rondo in C should be mentioned, and Parry's 'Characterisches Duo' in E minor; and there is a set of variations by Sinding. A large quantity of orchestral and other music has been arranged for both forms of piano duet; the comparative facility in performance, making such works more readily accessible to the amateur. For two pianos there are in particular some examples of such arrangement calling for mention, such as Brahms's own version of his quintet in F minor and his variations on a theme of Haydn. This combination is particularly successful in representing works for piano and orchestra; all the best-known concertos are arranged for two pianos, and in the case of Chopin the arrangement is at least as effective as the original.

Organ music *à quatre mains* is very rare. There are three duets by Samuel Wesley and other pieces by Hesse, Höpner and Julius André.

The vocal duet differs from a two-part song in that the interest is more evenly divided. It is generally accompanied. Morley's 'First Book of Canzonets to two voices' was published in 1595 (see CANZONET). The 'chamber duet' (*duetto da camera*) became a work of some importance in the 18th century. See especially duets of Handel and of Steffani. These duets were often in several movements linked by recitatives, and almost invariably in the polyphonic style. The duet, of course, takes a prominent place in opera, nowadays with a very free design in which the *ensemble* may take a comparatively small share.

F. T. and N. C. G.

DUETTINO (Ital. dimin.), a duet of short extent and concise form.

DUFAY, GUILLERMUS (Guilielmus, Guglielmus, or Wilhelmus Dufay, Dufais or Duffai) (*b.* probably Hainault, before 1400; *d.* Cambrai, Nov. 27, 1474), was, with BINCHOIS (*q.v.*), leader of the first Netherland School of polyphonic composition. He is specially famous for his 'chansons' (3 v.). Baini's statement that Dufay sang in the Pontifical Choir from 1380–1432 has misled various later writers, some of whom were driven to the conclusion that there were two musicians of the same name.

The biographical facts which seem to be now established are as follows: He was a chorister in the cathedral of Cambrai; wrote a song celebrating the marriage of Charles Malatesti and Vittoria di Lorenzo Colonna, which took place in 1416; was transferred to the Papal Choir in Rome in Dec. 1428, remaining there (apparently with short intervals) until 1437; was appointed to a canonry at Cambrai, Nov. 1436, and to one at Mons soon afterwards; held both appointments at the time of his death; probably lived in Savoy for some time before 1446, after which he was constantly at Cambrai.[1]

Houdoy's researches at Cambrai prove, beyond all doubt, that he took his degree of Magister in artibus, and Baccalareus in decretis,

1 Stainer's *Dufay and his Contemporaries*.

in Paris, at the Sorbonne, before 1442; and that he entered the service of Philippe le Bon, Duke of Burgundy, as music-tutor to his son Charles, Comte de Charolais.

In his will, which is still in existence at Cambrai, Dufay bequeaths to one of his friends six books which had been given to him by the Comte de Charolais; to another, a portrait of Louis XI., who, when Dauphin, spent some time at the court of Burgundy; to a third, a portrait of René of Anjou, who was Philippe's prisoner for a long time; and to a certain Pierre de Wez thirty livres. He also desires that, when he has received the last sacraments, and is *in articulo mortis*, eight choristers of the Cathedral shall sing, very softly, by his bedside, the hymn 'Magno salutis gaudio'; after which, the altar-boys, with their master, and two choristers, shall sing his motet, 'Ave Regina coelorum.' This pious duty was, however, performed, not at his bedside, but in the chapel, after his death, *corpore praesente*.

The will is printed entire by Haberl, who also gives a woodcut of the tombstone in the chapel of St. Etienne, with the following epitaph,

'Hic inferius jacet venerabilis vir magr. guillermus dufay music. baccalareus in decretis olim hu' ecclesie chorialis deinde canonic' et sce. waldetrudis montem. qui obiit anno dni. millesimo quadrin . . . II° die XXVII^a mensis novembris,'

and a representation in bold relief of the master, kneeling, with folded hands, in the dexter corner, in front of S. Waltrudis and her two daughters, the remainder of the stone being occupied with a representation of the resurrection of our Lord, while the four corners are ornamented with a medallion, or rebus, in which the name, Dufay, is encircled by a Gothic ⓕ. The stone was in the collection formed by M. Victor de Lattre of Cambrai, but was sold after his death in 1889.

The archives of the Cathedral of Cambrai contain a record of 60 scuta, given to Dufay as a 'gratification,' in 1451. And the text of a letter, written to Guil. Dufay by Antonio Squarcialupi, the Florentine organist, and dated 1 Maggio, 1467, is given by Otto Kade.[1]

Guil. Dufay is mentioned in an obscure passage quoted from Adam de Fulda in Gerbert's *Scriptores*, as having made certain innovations which seem to have reference mainly to matters of musical notation.[2] So highly was his learning esteemed by his contemporaries, that, when on a visit to Besançon, in 1458, he was asked to decide a controversy concerning the mode of the Antiphon 'O quanta exultatio angelicis turmis,' his decision that it was not, as commonly supposed, in mode IV., but in mode II., and that the mistake had arisen through a clerical error in the transcription of the final, was accepted by the assembled *savants* as an authoritative settlement of the question.

Besides the collection of Dufay's MS. compositions among the Archives of the Sistine chapel, and the Vatican Library, Haberl has identified 62 in the Library of the Liceo Filarmonico, at Bologna; 25 in the University of the same city; and more than 30 in other collections. (See *Q.-L.* for list.[3]) The Ave Regina Coelorum is given, by Haberl, in the original notation of the old partbooks, and also in the form of a modernised score; together with a score of a 'Pange Lingua, *a* 3'; and some important examples are given among the posthumous Noten-Beilagen at the end of Ambros's *Geschichte der Musik*. The most valuable English study of Dufay is Stainer's *Dufay and his Contemporaries* (see Bibliography), containing a summary of the events of Dufay's life, with 19 compositions from a MS. in the Bodleian Library. The reprint of the Trent Codices will be found in *D.T.Ö.* vols. vii., xi. (i.), xix. (i.), xxvii. (i.), containing works by Dufay. (See also FAUXBOURDON.)

W. S. R.; with addns. M. L. P., etc.

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DUFRESNE, CHARLES, see CANGE, Sieur du.

DUGAZON, (1) LOUISE ROSALIE LEFÈVRE (*b.* Berlin, June 18, 1755; *d.* Paris, Sept. 22, 1821), was daughter of a French ballet-master named Lefèvre, at the court of Prussia. She and one of her sisters began their career as ballet-dancers at the Comédie Italienne (1767), and Rosalie made her first appearance as a singer at the same theatre on June 19, 1774. Grétry had the greatest admiration for her dramatic talent: 'To try to praise Mme. Dugazon,' he says, 'is to attempt to explain nature' (*Mémoirs ou essais sur la musique*). She married the actor, Dugazon, of the Comédie-Française, in 1776. One of her most remarkable creations was the part of Nina in Dalayrac's 'Nina ou la folle par amour' (Comédie Italienne, May 15, 1786). After an absence of three years during the Revolution, she reappeared in 1795, and played with unvarying success till 1804, when she retired. The classes of parts in which she excelled were long known as 'jeunes Dugazon' and 'mères Dugazon.'

1 *Monatschefte* for 1885, No. 2.
2 See Stainer's *Dufay and his Contemporaries*, p. 6.
3 To the sources mentioned in *Q.-L.* must be added 4 MSS. at Florence, 2 Escurial ii., iii. 24 and iv. *a* 24, 1 Rome Urb. Lat. 1411, Paris Bibl. Nat. Nouv. acq. f 4379, and Bibl. James de Rothschild, No. 2973. M. L. P.

Her son (2) GUSTAVE (Paris, 1782–1826), a pianist and pupil of Berton, obtained the second Prix de Rome at the Conservatoire in 1806. His operas and ballets, with the exception of 'Aline' (1823), did not succeed.

G. C. and M. L. P.

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DUIFFOPRUGCAR, GASPARD (*b. circà* 1514; *d. circa* 1570), musical instrument-maker. A native of Bavaria, he is said to have attracted the notice of François I. and to have been persuaded by him to settle in Paris. He seems, however, to have worked continuously at Lyons. His viols were remarkable for their elaborate inlaid work. A notable example of his work is a bass-viol, now belonging to the Brussels Conservatoire, on the back of which is a plan of the city of Paris made of different coloured inlaid woods. This instrument belonged early in the 19th century to J. B. VUILLAUME (*q.v.*) of Paris, who ornamented some of his violins and violoncellos with inlaid work after the manner of Duiffoprugcar's viols. It is sometimes stated that Gaspard Duiffoprugcar made violins, but this is an error. After his death the business was carried on for some years by his son John and other members of the family. A portrait of Gaspard was engraved at Lyons by Pierre Woeiriot and published in 1562. E. H. F.

DUKAS, PAUL (*b.* Paris, Oct. 1, 1865), one of the most distinguished of the present generation of French composers.

He entered the Conservatoire in 1882, and was a pupil of Mathias, Th. Dubois and Ernest Guiraud. He gained a second Grand Prix de Rome, for his cantata 'Velléda.' At that time he had already composed two overtures, 'King Lear' and 'Götz von Berlichingen,' which remained unpublished. These were followed, after a period of fruitful study, by other works, melodies, choruses, symphonic and dramatic sketches, all unpublished.

In 1892 an overture to 'Polyeucte' was performed at one of the Lamoureux concerts. This work interpreted in a remarkable way the poetic substance of Corneille's tragedy. The influence of Wagner, so understandable at that period, could not obscure Dukas's striking qualities of delicacy. These qualities had already attracted the attention of the discriminating, and led them to consider Dukas as one of the young French musicians for whom a great future was in store.

There followed in 1896 the symphony in C major, conducted at the concerts of the Opéra in Paris by Paul Vidal, to whom it was dedicated. It is distinguished by a youthful ardour, which does not exclude a style of lofty feeling and a strong structure, in which some prolixity of development may be criticised. Without detracting from the charm of the other movements, the andante surpasses them by the quality of its emotion and the finished purity of its style.

'L'Apprenti sorcier,' the most renowned of Dukas's works, which he conducted in the following year (1897) at the Société Nationale de Musique, was very soon accepted in the concert repertories of all countries. In England, it was played for the first time in May 1899 at the London Musical Festival. It is a symphonic poem in the form of a scherzo, or it may be taken as a comment at will on the mordant Ballad of Goethe; but nevertheless it is a work logically built up, carrying its sense within itself, well worthy, with its ironic rhythm, its furious animation, and its brilliant instrumental writing, to remain as one of the models of a difficult style. In 1901 and 1903 there appeared two works which occupy an important place amongst modern compositions for the piano: the imposing sonata in E flat minor, which carries a hint of Beethoven, and the 'Variations, Interlude and Final' on a theme of Rameau, which has an altogether tender character, enticing, touching, nimble, showing a mastery of traditional forms united with brilliance of writing and depth of personal feeling. The same delicacy of language, the same fullness of poetic sentiment is found again in the shorter pieces composed for special occasions: 'Villanelle' (horn and piano, 1906), for a conference at the Conservatoire; Vocalise (1909), in the second volume of the 'Vocalises-Études,' collected by Hettich in the Leduc edition; 'Prélude élégiaque' (piano, 1909), on the occasion of Haydn's Centenary; 'La Plainte au loin du faune' (piano, 1921), a striking homage to the memory of his friend, Claude Debussy; 'Sonnet de Ronsard' (voice and piano, 1924), written for the fourth centenary of the poet, full of subtle and flavoured archaism.

But it is, without question, in the sphere of dramatic music that Dukas has given so far the most complete expression to his art. After having undertaken the poem and the score of a Hindu drama, 'L'arbre de science,' he put it aside to devote himself altogether to a piece which Maurice Maeterlinck had conceived with him in view, 'Ariane et Barbe-Bleue.' This is a lyrical story in three acts (Paris, Opéra-Comique, 1907), which gained a considerable artistic success. Since then, the work has been performed at Milan, New York, Vienna, Madrid, Nice, Frankfort, Turin, Bologna, Trieste, Buenos-Aires, Zürich and Bâle. An English translation of the score has been published (Durand). The character of Ariane symbolises the liberating pity which struggles against the enslavement and feebleness of humanity, and which endeavours to educate towards a higher consciousness those souls which are not yet sufficiently developed to understand its signifi-

cance. Through the touching humanity of the principal figure, the variety of the successive scenes, the nature of the dialogue, the poem (although lacking the violent *coups de théâtre* dear to Italian realists) gives a great opportunity to the music. And indeed the music becomes the inspiration of the drama, the soul and being of the work. This music has a clarity and a rare depth, inspired by an emotion which is well balanced throughout. One may call to mind here in the first act the first chorus; the brilliant variations accompanying the rustle of precious stones which fall from the doors opened by Ariane; the striking colour of the underground song, sung by Bluebeard's wives; the sudden apparition of Bluebeard himself: and in the second act, the poignant scene between Ariane and the imprisoned women; their deliverance: their ecstasy before the sudden glow of the daylight; before the beauty of the country and of the sea. Above all, in the third act, after the tragic return of the tyrant, the indescribable eloquence of Ariane's departure, where she sings with such dignity and serenity, with solemn and trembling feeling; whilst the wives, who dare not follow their liberator, choose rather to take up again the daily slavery of their existence. This is a profoundly moving scene, where the loftiness of the thought attains that equilibrium in which an art completely realises its goal of human expression. One recognises something of the spirit of 'Parsifal' recreated by a later technique, by an altogether individual temperament, strengthened by a profound knowledge of classical tradition, and of the most modern musical language, not forgetting that of 'Pelléas et Mélisande,' of which from the first moment Dukas was a convinced admirer.

The 'Poème dansé' of the 'Péri,' represented in Paris (1912), with the Russian dancer, Mlle. Trouhanova, then at the Opéra, has been played often at concerts. It represents under a new aspect a conception of the relationship between music and dancing which approximates to that in the second version of the Venusberg in 'Tannhäuser.' Inspired by a poetic, oriental legend, preceded by a striking fanfare of horns, the music of the Péri unites once again the deep feeling and ardour of perception with the originality of a form which is always plastic and symphonic, the result of intense poetic feeling. The instrumentation of these works reveals the hand of a master; by turns light, subtle, lustrous, sumptuous, always solid and firmly built up. Thus the virtues of Dukas's spirit and art are maintained at an equal level, and adapt themselves to different subjects.

Dukas helped C. Saint-Saëns to finish 'Frédégonde,' the uncompleted opera of his master, Guiraud (Paris, 1895), of which he orchestrated the three first acts. He contributed to the modern edition of the works of Rameau (Durand), in re-editing: 'Les Indes galantes,' 'La Princesse de Navarre,' 'Les Fêtes de Ramire,' 'Nélie et Myrthis,' 'Zéphyre.' He revised 'Les Goûts réunis' (Couperin), the 'Essercizi per gravicembalo' (D. Scarlatti), the sonatas for piano, piano and violin, the variations for piano, the concerto for violin, the trios of Beethoven (Durand). He made an arrangement of 'Samson and Delilah' (4 hands), and of the 'Venusberg' music (2 pianos, 4 hands). He is a musical critic of manifest authority, a notable writer; he has contributed to *La Revue hebdomadaire* (1892–1902), *Chronique des Arts* (1894–1903); *Gazette des Beaux-Arts* (1894–1903); and now to the *Quotidien*. He has also written numerous articles for the *Courrier musical* and the *Revue musicale*, proving the uncommon acuteness of his mind and the independence and liberality of his views. He is a member of the Conseil Supérieur of the Conservatoire; inspector of the Beaux-Arts (musical department), and an officer of the Légion d'honneur. He was professor of the orchestral class at the Conservatoire (1910–12). Dukas counts among those musicians of whom to-day France has the greatest reason to be proud.

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G. S.

DUKE, Richard (fl. *circa* 1750–80), has been considered one of the best of the Stainer and Amati copyists at this period, and his high reputation amongst English violin makers is amply justified by the genuine examples of his work, but unfortunately it became the fashion to affix his name to a large number of spurious instruments of very poor quality. He worked, as his labels state, 'near opposite Great Turn-Stile, Holbourn, London.' E. H. F.

DUKELSKY, Vladimir (*b.* Parifianova, near Polotzk, N. Russia, Sept. 27, 1903), composer, belongs to a family settled at Kieff. One of his grandparents is directly descended from the kings of Georgia, and another is Spanish. At six years of age he attempted to write a ballet. He studied composition at Moscow and Kieff under Glière and Yavorsky. He left Russia in 1920 and spent two years in Constantinople, after which he migrated to America, where he became acquainted with George Gershwin, the composer of the 'Rhapsody in Blue' and innumerable ragtime pieces. His overture 'Gondla' was produced at Carnegie Hall. In May 1924 he returned to Europe with a piano concerto, dedicated to Arthur Rubinstein, which he played to Diaghilev, with the result that he was at once commissioned to write the ballet 'Zephyr and Flora.' This was composed in June at Choisel (Seine-et-Oise) and

completed the following November at Monte Carlo, where it was produced Apr. 28, 1925. His present style is contrapuntal and almost classical in construction, despite the freedom of the part-writing.

WORKS

Overture to 'Gondla,' drama by N. Gumileff. 1922.
'Triolets for the North,' Song-cycle (5 triolets by Fedor Sologoub), voice and PF. 1922.
Three Songs, voice and PF. 1920–23.
Concerto in C maj., PF. and orch. 1923.
'Zephyr and Flora,' Ballet. 1924.

E. E.

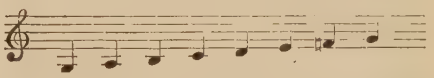
DUKE OR DEVIL, farcical opera in one act, text by Ivor Gatty, music by Nicholas Gatty. Produced (Moody-Manners Co.) Gaiety Theatre, Manchester, Dec. 16, 1909.

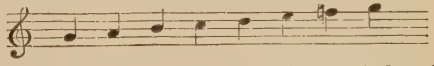
DULCIANA, virtually an open diapason organ stop of small scale and pleasing tone.

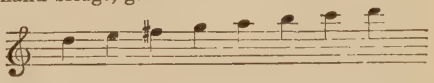
DULCIMER (Fr. *tympanon*; Ger. *Hackbrett*; Ital. *cembalo, timpanon, salterio tedesco*), the prototype of the pianoforte, as the psaltery was of the harpsichord. These instruments were so nearly alike (see PSALTERY) that one description might serve for both, were it not for the different manner of playing them, the strings of the dulcimer being set in vibration by small hammers held in the hands, while in the psaltery the sounds were produced by plectra of ivory, metal or quill, or even the fingers of the performer. It is also no less desirable to separate in description instruments so nearly resembling each other on account of their ultimate development into the harpsichord and pianoforte by the addition of keys. (See HARPSICHORD, and PIANOFORTE.)

Dr. Rimbault (*Pianoforte*, p. 23) derives dulcimer from 'dulce melos.' Perhaps the 'dulce,' —also used in the old English 'dulsate' and 'dulsacordis,' unknown instruments unless dulcimers—arose from the ability the player had to produce sweet sounds with the softer covered ends of the hammers, just as 'piano' in pianoforte suggests a similar attribute. The Italian 'salterio tedesco' implies a German derivation for this hammer-psaltery. (See CEMBALO.) The roughness of description used by mediæval Italians in naming one form of psaltery 'strumento di porco,' pig's head, was adopted by the Germans in their faithful translation 'Schweinskopf,' and in naming a dulcimer 'Hackbrett'—a butcher's board for chopping sausage-meat.

The dulcimer is a trapeze-shaped instrument of not more than three feet in greatest width, composed of a wooden framing enclosing a wrest-plank for the tuning-pins, round which the strings are wound at one end; a soundboard ornamented with two or more sound-holes and carrying two bridges between which are the lengths of wire intended to vibrate; and a hitch-pin block for the attachment of the other ends of the strings. Two, three, four and sometimes five strings of fine brass or iron wire are grouped for each note. The dulcimer, laid upon a table or frame, is struck with hammers, the heads of which are clothed on either side with hard or soft leather to produce the forte and piano effects (see *PLATE I.*).

The tone, harsh in the loud playing, is always confused, as there is no damping contrivance to stop the continuance of the sounds when not required. This effect is well imitated in various places in Schubert's 'Divertissement à la Hongroise.' The compass of two or three octaves, from *c* or *d* in the bass clef has always been diatonic in England, but became chromatic in Germany before the end of the 18th century. English dulcimers have ten long notes of brass wire in unison strings, four or five in number, and ten shorter notes of the same. The first series, struck with hammers to the left of the right-hand bridge, is tuned

the F being natural. The second series, struck to the right of the left-hand bridge, is



the F being again natural. The remainder of the latter series, struck to the left of the left-hand bridge, gives

This tuning has prevailed in other countries, and is old. Chromatic tunings are modern and apparently arbitrary. As in most mediæval musical instruments ornamentation was freely used on the sound-board, and on the outer case when one existed. The dulcimer and psaltery appear to have come to us from the East, it may be through the Crusades, for the dulcimer has been known for ages in Persia and Arabia, and also in the Caucasus, under the name of 'santir.' Its European use is now limited to the semi-oriental gipsy bands in Hungary and Transylvania. The Magyar name is 'cimbalom.' Compare also the Celtic 'timpan.' Carl Engel (*Descriptive Catalogue*, 1874) points out the remarkable resemblance between an Italian dulcimer in South Kensington Museum of the 17th century and a modern Georgian santir; and refers to the use by the translators of the English Bible of the word 'dulcimer' as well as of the names of other instruments common in the Elizabethan epoch, to represent Hebrew musical instruments about which we have no sure knowledge. For a description of Pantaleon Hebenstreit's development of the instrument see PANTALEON. (See also SCHROETER.) A. J. H.

DULCITONE (Fr. *typophone*), a keyboard instrument somewhat similar in effect to the CELESTA (*q.v.*), in which graduated steel tuning-forks are struck by hammers. The compass is usually five octaves from bass A. The same

principle was employed in the 18th century by Charles Clagget in his Aiuton or Ever-tuned organ. (See CLAGGET.)

DULCKEN, MADAME LOUISE (*b.* Hamburg, Mar. 20, 1811; *d.* London, Apr. 12, 1850), a pianist, younger sister of Ferdinand David.

She was the pupil of Willy Grund, and made her appearance in public at Hamburg as early as her tenth year. In 1823 she played at Berlin, and in 1825 with her brother at Leipzig, always with the greatest success. In 1828 she married, and left Germany for London, where she resided for the rest of her life. Her first public appearance here was at one of Ella's soirées in 1829. At the Philharmonic she played a concerto of Herz's on Mar. 1, 1830, and thenceforward was one of the most prominent features in the music of London. She was an executive pianist of the first order. G.

DULICHIUS, PHILIP (*b.* Chemnitz, 1562; *d.* Stettin, Mar. 25, 1631), was teacher of music in the Pädagogium at Stettin from 1587, and held the degree Ph.D. of Chemnitz. His compositions seem to have been highly thought of by his contemporaries.

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2. Philomusicis omnibus et singulis dominis et amicis suis colendis, hasce quatuor octovarum vocum cantiones sacras consecrat. Stettini. Kellner 1590. Obl. 4to. Eight partbooks in Rostock Universitätsbibl.
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Quatuor Cantionum. P.D. Chem. Four motets for 8 v. (1) Exaltabo te. (2) Exaltate justi. (3) Confitemini Domino. (4) Deus misereatur. Eight partbooks, obl. 4to, in the Zwickau Bibl.
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8. Hymenaeus VII vocum solemnibus nuptiarum . . . Guilhelmi Simonis . . . virginem Elisabetham . . . Friderici . . . filiam. Dicatus a P.D. illus. Pedag. Stet. Musico. Stetini. Nov. 18, 1605. Text: Ego flos campi & lilium. Six partbooks in one vol. 4to in the Zwickau Bibl.
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10. The same: Seconda pars. Stetini. Myliandrinis. 1608.
11. The same: Tertia pars. Stetini. Myliandrinis. 1610.
12. The same: Quarta pars. Stetini. Kelnerianis. 1612. A complete set in eight partbooks of the four volumes is in the Berlin Königl. Bibl. Other editions were published in Leipzig and Danzig in (?) 1608, 1610, 1619.
13. Dictum Psalmi: 30. Stettini. 1611. 4to. Eight partbooks in the Archiv der Marienkirche Elbing.
14. Primus tomus Centuriae senarum vocum harmonias sacras laudibus sanctissime Triados consecratas continentis. Stettini. Georg. Gretzschii, 1630. 4to. Six partbooks in the Archiv der Marienkirche, Elbing.

Vollhardt (p. 18) mentions the following MS. motets as being in the Zwickau Library :

1. Deus parentum meorum (*a* 8). 2. Quam magnificata sunt (*a* 8). 3. Lobet den Herrn (*a* 8). 4. Siehe wie fein u. lieblich (*a* 8). 5. Deus in adjutorium meum (*a* 8). 6. Ehre sei Gott dem Vater (*a* 7). 7. Zion spricht: der Herr hat mich verlassen (*a* 8).

There are two copies of 'Quaerite primum regnum' (*a* 7) in the Breslau Stadtbibl. MS. 30 (Bohn). Dulichius's motet 'Exultate justi in Domino' (*a* 8) was included in the Bodenschatz collection 'Florilegium selectis. cantionum,' Lipsiae, 1603; and again in the 1618 edition. C. S.

DUMANOIR, (1) GUILLEAUME (*b.* Paris, Jan. 16, 1615; *d.* there, end of 17th cent.), son of a violinist, succeeded L. Constantin as 'roi des ménétriers,' Nov. 20, 1657. The degrading intrigues, connected with the revenues of the Confréries de St. Julien (see ROI DES VIOLONS), of which he was the head, attempting to compel dancing masters to pay a tribute to the guild, which they resisted, caused him to write the coarsely-worded pamphlet, 'Le Mariage de la musique avec la danse' (1664; republ. 1870). His dance music, which Louis XIV. greatly appreciated, procured for him the appointment of ballet-master of the pages. The suites of the Cassels MS. signed 'G. D.' which Écorcheville published as those of Dumanoir, are probably by G. Diesener; but some of Dumanoir's compositions are in the Upsala library. He was succeeded as 'roi des ménétriers,' in 1668, by his son, (2) GUILLEAUME (*d.* 1697), who presided at the Confrérie de St. Julien until 1693. He engaged in a long quarrel with Lully on account of a privilege accorded to the latter to train orchestral musicians, which was decided by law in 1673 in Lully's favour. Dumanoir's subsequent renewed quarrels with the dancing masters in which he was equally unsuccessful, led to his resignation in 1685. Of a number of dances which have been preserved, it is impossible to ascertain the authorship except in the case of a suite of 3 five-part airs, entitled, 'Charivaris,' which is dated 1648, and therefore attributable to Dumanoir (1). E. v. d. S.

DUMERY, (1) JORIS (GEORGE) (*b.* Hooff, 1699; *d.* 1784), one of the greatest founders of bells.

In 1736 he was registered as a burgess of Antwerp. In 1743 he was invited by the Bruges authorities to reside there. They held him in such esteem that they provided him with a house to live in, and also with a site on which to set up his bell foundry. The reason of this was the necessity of recasting their carillon which had been destroyed by fire.

Dumery accepted the terms, and used the old bell metal from the conflagration to cast the new carillon. These bells were unsatisfactory, and were eventually sold in Amsterdam. The fault was undoubtedly due to the impurity of the old metal, into which no doubt many foreign substances had become incorporated. With all new metal his second attempt produced the present fine carillon of Bruges, which

is second to none in the Netherlands. It has been made famous by the verse of Longfellow, and it is worthy of its reputation. It will ever remain the masterpiece of Dumery.

Joris left his son (2) WILLIAM (*d.* 1795) to continue his work. William left two sons, (3) WILLIAM and (4) JAMES (*d.* 1836).

James continued the business till his death, when his widow carried on the foundry with indifferent success and died at Bruges in 1855.

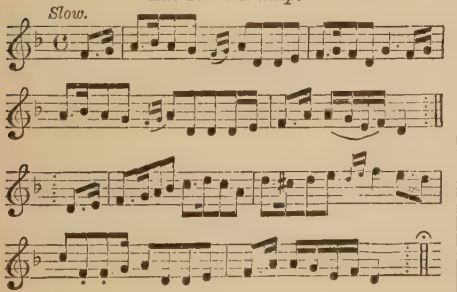
W. W. S.

DUMKA (pl. Dumky, 'lament'), a term introduced into the terminology of cosmopolitan music by Dvořák, in whose chamber music it is of frequent occurrence as the name of a movement of melancholy character in more or less slow tempo. His op. 90, a trio for piano and strings, is called 'Dumky,' and consists of a series of short movements linked together by a common bond of poignant expression. In a footnote the term is explained as a Little Russian word, occurring frequently in popular literature, and generally indicating a passionately emotional character. M.

DUMONT, HENRY (*b.* Villers l'Evèque, near Liège, *c.* 1610; *d.* Paris, May 8, 1684), was a choir-boy at Maestricht, but returned to Liège, where he entered the priesthood. From 1639–1684 he was organist at St. Paul's, Paris, and in 1665 director of the court chapel, Paris, and canon of Maestricht Cathedral. He composed 5 'Messes royales en plain chant,' 5 books of 2-4-part motets with instruments (1652–86), 2-part motets edited by Philidor l'aisné (1690); cantica sacra 2, 3, 4 v.; Airs *a* 4 parts, etc.; 3 books of meslanges (chansons, motets, Magnificats, preludes for organ and for viols, and serenades). (For titles of biographies, see *Riemann* and *Q.-L.*) E. v. d. S.

DUMP, a piece of music of a melancholy cast, probably synonymous with LAMENT (*q.v.*). In 17th- and 18th-century books of instrumental music the name is occasionally met with as a title to a piece; for example, 'The Irishe Dumpe' in the 'Fitzwilliam Virginal Book.' The following is a late instance from S. Holden's

An Irish Dump.



Collection of Old Established Irish Slow and Quick Tunes, vol. i. It is named 'An Irish Dump.' An arrangement of this tune to words by Joanna Baillie was made by Beethoven.

F. K.

DUN, FINLAY (*b.* Aberdeen, Feb. 24, 1795; *d.* Edinburgh, Nov. 28, 1853), viola-player, teacher of singing, musical editor and composer, in Edinburgh. He studied abroad under Baillot, Crescentini and others, and played first viola in the orchestra of the San Carlo theatre, Naples.

Besides two symphonies (not published), solfeggi, and scale exercises for the voice (1829), he edited, with Professor John Thomson, 'Paterson's Collection of Scottish Songs,' and took part also with G. F. Graham and others in writing the pianoforte accompaniments and symphonies for Wood's 'Songs of Scotland'; he was editor also of other Scotch and Gaelic collections. W. H[E].

DUNCAN, WILLIAM EDMONSTOUNE (*b.* Sale, Cheshire, 1866; *d.* there, June 26, 1920), composer, became an associate of the R.C.O. at the age of 16, and obtained an open scholarship at the R.C.M. on the foundation of that institution in 1883. There he studied under Parry and Stanford, and after leaving the college studied with Macfarren for some little time.

He spent ten years in London, acting as musical critic, etc., and was for some time professor at the Oldham College of Music. The most remarkable of his early compositions was an overture performed at Hampstead in June 1888, op. 4. An ode for chorus and orchestra, 'Ye Mariners of England,' made a great success when given by the Glasgow Choral Union in 1890; a Mass in F minor was composed in 1892; and in the same year an opera, 'Perseus,' was written. Swinburne's 'Ode to Music' was set in 1893; and Milton's sonnet 'To a Nightingale,' for soprano solo and orchestra, in 1895. In that year a trio in E minor was given at Oldham, and various other works show untiring ambition and much musical skill. (*Brit. Mus. Biog.*) Among his literary works on music of a useful, popular kind are *The Story of Minstrelsy* (1907) and *The Story of the Carol* (1911).

DUNHILL, THOMAS FREDERICK (*b.* Hampstead, Feb. 1, 1877), composer, teacher and lecturer. He received his musical education at the R.C.M., which he entered in 1893, studying the piano with Franklin Taylor, and composition with Stanford.

In 1897 he was awarded a scholarship for composition, and several early works of his were performed at the College concerts. From 1899 1908 he was assistant music-master to Dr. C. H. Lloyd at Eton College, at the same time holding other posts as teacher and examiner, notably of harmony and counterpoint at the R.C.M. In 1907 he instituted a series of concerts, of which the special function

was to revive works by young British composers, which had already been played for the first time and then laid aside. His chamber concerts were continued in London through several years, and at them many of his own works were heard together with those of his contemporaries.

Dunhill first made his name as a composer of well-written concerted chamber music. Three quintets—one in E flat for piano, violin, violoncello, clarinet and horn, one in F minor for strings and horn, and one in C minor for piano and strings—are the work of a serious mind devoted to classical principles of structure. A quartet, piano and strings, in B minor, two phantasy trios (piano and strings), a sonata in D minor for violin and piano, variations for violoncello and piano, alike show his knowledge of what is suitable for expression in various forms of chamber music, knowledge which took literary form in his important book, *Chamber Music* (1913). From time to time he has written some charming songs, amongst which 'The Cloths of Heaven' and 'The Fiddler of Dooney' are most widely known, and also children's cantatas, operettas and other educational pieces (see list *B. M. S. Ann.*, 1920). Later he turned his attention more to the orchestra, and two works deserve particular mention—a set of elegiac variations on an original theme, written in memory of Sir Hubert Parry and produced at the Gloucester Festival, 1922, and a symphony in A minor (four movements) produced at Belgrade by the composer during a continental concert tour, and in England at the Bournemouth Festival, Apr. 1923. A one-act opera, 'The Enchanted Garden,' was awarded publication by the Carnegie Trust in 1925, and was given in more or less amateur conditions at Liverpool in the following year. G. S. K.-B.; addns. C.

DUNI, Egidio Romoaldo (*b.* Matera, near Naples, Feb. 9, 1709; *d.* Paris, June 11, 1775), composer of Italian and French operas. The son of a maestro di cappella he studied at several of the Naples Conservatoires and then went to Rome where his first opera, 'Nerone,' was so successful that it triumphed over a much better work, Pergolesi's 'Olympiade,' which came out about the same time. Shortly afterwards he visited Vienna, but returning to Italy he was made maestro di cappella at S. Nicolò di Bari, in Naples. He then visited Venice, Paris, London (1744), and Genoa, composing industriously wherever he went, but finally became tutor at the court of Parma. In 1755, being encouraged by the Duke, he composed a French opera, 'Ninette à la cour,' which was so successful that he settled in Paris two years later. His music was light and graceful in style, and the 20 operas he wrote at Paris, usually to a comic libretto, from 1757 until his death, were so successful that he may be regarded as one of the founders of French light opera and opéra-bouffe. (See *Q.-L.*) J. M^K.

DUNSTABLE (Dunstaple), John (*d.* Dec. 24, 1453), musician, mathematician and astrologer, has generally been said to be a native of Dunstable, in Bedfordshire. For this there is no authority, and the evidence of his bearing the same name as that of the town is of no weight so late as the 15th century. On Mar. 16, 1449, the manor of Broadfield, Herts, was conveyed to a John Dunstable, Margaret his wife, and others,[1] and it is not impossible that this was the musician. The owner of Broadfield might well have been acquainted with the Abbot of St. Albans, in the same county, and that John Whethamstede (Abbot from 1420–40 and again from 1451–65) personally knew Dunstable the musician may be gathered from the epitaph printed below. Another John Dunstable, a goldsmith and citizen of London, mentioned in the Patent Rolls (1 Edw. IV. *Calendar*, p. 6), was living in 1461, and therefore cannot have been the musician. Of Dunstable's life absolutely nothing is known, but he has long enjoyed a shadowy celebrity as a musician, mainly owing to a passage in the Prohemium to the *Proportionale* of Johannes Tinctoris (1445–1511). The author, after mentioning how the institution of royal choirs or chapels encouraged the study of music, proceeds:

'Quo fit ut hac tempestate, facultas nostrae musices tam mirabile susceperit incrementum quod ars nova esse videatur, cujus, ut ita dicam, novae artis fons et origo, apud Anglicos quorum caput Dunstaple exstitit, fuisse perhibetur, et huic contemporanei fuerunt in Gallia Dufay et Binchois quibus immediate successerunt moderni Okeghem, Busnois, Regis et Caron, omnium quos audiverim in compositione praestantissimi. Haec eis Anglici nunc (licet vulgariter jubilare, Gallici vero cantare dicuntur) veniunt conferendi. Illi etenim in dies novos cantus novissime inveniunt, ac isti (quod miserrimi signum est ingenii) una semper et eadem compositione utuntur.'[2]

Ambros[3] has shown conclusively how this passage has been gradually misconstrued by subsequent writers, beginning with Sebald Heyden in his *De arte canendi* (1540), until it was boldly affirmed that Dunstable was the inventor of counterpoint! Ambros also traces a still more absurd mistake, by which Dunstable was changed into S. Dunstan; this was the invention of Franz Lustig, who was followed by Printz, Marpurg and other writers.

It might have been considered that the claim of any individual to be the 'inventor' of counterpoint would need no refutation. Counterpoint, like most other branches of musical science, can have been the invention of no single man, but the gradual result of the experiments of many. Tinctoris himself does not claim for Dunstable the position which later writers wrongly gave him. It will be

1 Chauncey, *Antiquities of Hertfordshire*, 1700, p. 72.
2 Coussemaker, *Scriptores*, iv. 154.
3 *Geschichte der Musik*, ii. 470-1.

noticed that the 'fons et origo' of the art is said to have been in England, where Dunstable was the chief musician; and though Tinctoris is speaking merely from hearsay, yet there is nothing in his statement so incredible as some foreign writers thought. So long as the evidence of the Rota 'SUMER IS ICUMEN IN' is unimpeached, it must be acknowledged that there was in England, in the early 13th century, a school of musicians which was in advance of anything possessed by the Netherlands at the same period. (See MOTET and POLYPHONY.) An important light was thrown upon the relation of Dunstable to the Netherlandish musicians, Dufay and Binchois, by the discovery [1] that Dufay died in 1474, and not, as had been hitherto supposed, some twenty years before Dunstable. Binchois did not die until 1460, so it is clear that, though the three musicians were for a time contemporaries, yet Tinctoris was right in classing the Englishman as the head of a school which actually preceded the Netherlanders and Burgundians.

Dunstable's fame was certainly great, though short-lived. He is mentioned as early as 1437, in *Le Champion des Dames* of Martin Le Franc, and in two other treatises of Tinctoris, the *De arte contrapuncti*, and the *Complexus viginti effectuum nobilis artis musices*; in a MS. preserved in the Escurial (c. iii. 23), written at Seville in 1480,[2] the *Dialogus in arte contrapuncti* of John Hothby [3] in the *Déploration de Guillaume Crétin sur le trépas de Jean Okeghem* [4] and by Franchinus Gaforius, who in his *Practica musicae* [5] (Milan, 1496) gives the tenor of a setting of 'Veni Sancte Spiritus' by the English composer.[6] Yet he was—in his own country at least—so soon forgotten, that his name does not occur in Bale's *Scriptores Britanniae* (1550), and Morley [7] quotes a passage from his motet 'Nesciens virgo mater virum' (no longer in existence), in which he has divided the middle of the word 'Angelorum' by a pause two Long rests in length, as an example of

> 'One of the greatest absurdities which I have seene committed in the dittying of musick.'

The passage is doubtless absurd to modern ideas: but Dunstable's fault was not considered such at the time he wrote. Similar passages occur as late as Josquin's days.

The main difficulty of determining what ground there was for Dunstable's fame lay in the fact that up to the end of the 19th century very little of his work had been discovered or made accessible. Gaforius evidently was acquainted with a treatise by him, and the same work is quoted by Ravenscroft, from a marginal note in whose *Briefe Discourse* (1614) we learn that Dunstable's treatise was on 'Mensurabilis Musica.' Until comparatively recent days it was thought that the fragments printed by Gaforius and Morley were all that remained of his works. But more than this has been preserved. A three-part song, 'O Rosa bella,' was discovered in a MS. at the Vatican by MM. Danjou and Morelot [8] and another copy was subsequently found in a MS. collection of motets, etc., at Dijon. This composition has been scored by Morelot, and printed in his monograph *De la musique au XV^e siècle.*[9] Its effect in performance, considering the period when it was written, is really extraordinary, and quite equal to anything of Dufay's. Besides these compositions the British Museum possesses three specimens of Dunstable's work. The first is apparently an enigma which has not yet been deciphered. It occurs in a MS. collection of Treatises on Music [10] transcribed by John Tuck at the beginning of the 16th century. Owing to its being written at the end of fol. 18, and signed 'Qd. Dunstable,' an idea has arisen that it forms part of the preceding treatise, which has therefore been sometimes alleged to be the lost treatise; but this is not the case, for the treatise, as Coussemaker has shown, is that which is nearly always ascribed to John de Muris, and Dunstable's enigma is evidently written in to fill up the page. In a similar and almost identical MS. at Lambeth, transcribed by William Chelle of Hereford, the treatise of de Muris and enigma of Dunstable occur in the same juxtaposition. The second composition of Dunstable in the British Museum is to be found in a magnificent volume which formerly belonged to Henry VIII.[11] It is a three-part composition of some length, without words: the tenor consists of a short phrase which is repeated in accordance with the Latin couplet written over the part. It has been scored by J. F. R. Stainer, and is printed in the *Sammelbände* of the Int. Mus. Ges.[12] The third composition is a Kyrie [13] different from the one catalogued in the article just mentioned.

But by far the most valuable collections of Dunstable's works are to be found in six volumes of manuscript music discovered at Trent by Haberl, and now belonging to the Ministry for Religion and Education at Vienna; in a volume in the Estensian Library at Modena (Cod. vi. H. 15); and a MS. (Cod. 37) in the Liceo Musicale of Bologna. The Trent MSS. have been edited and published by the Gesellschaft zur Herausgabe der Tonkunst in Österreich (see DENKMÄLER). The Modena MS. contains thirty-one motets by Dunstable; copies of these (made by the writer of this

1 *M. f. M.*, 1884, p. 26.
2 J. F. Riaño, *Notes on Early Spanish Music*, p. 65.
3 Coussemaker, *Scriptores*, iii. 31.
4 Thoinan's ed., Paris, 1864, p. 33.
5 Book II. cap. 7.
6 See also Book III. cap. 4 of the same work.
7 *Plaine and Easie Introduction*, 1597, p. 178.
8 *Revue de la Musique religieuse*, 1847, p. 244.
9 Also printed in Ambros's *Geschichte*, App. to vol. ii.
10 Add. MSS. 10,336.
11 Add. MSS. 31,922.
12 Vol. ii. pp. 14 and 15.
13 Lansdowne MS. 462, fol. 152.

article in 1892), together with collations and copies from the Trent and Bologna MSS., are now in the British Museum.[1] The motets at Bologna were issued in facsimile in the volume of *Early English Harmony* by the Plain-song and Mediæval Music Society in 1897. In the MS. at Old Hall (Roman Catholic College of St. Edmund's), near Ware, No. 63 is a four-part setting of 'Veni Sancte Spiritus,' by Dunstable.[2] In addition to these may be mentioned a MS. collection of 15th-century Astronomical Treatises in the Bodleian at Oxford, which contains at p. 74:

'Longitudo et latitudo locorum praecipue in Anglia, secundum aliam antiquam scripturam de manu Dustapli.'

At the bottom of the margin of the page the date occurs: 'Anno Gratiæ 1438 die mensis Aprilis.' A valuable contribution to our knowledge of Dunstable is the article *Dunstable and the various settings of O Rosa bella* in the *Sammelbände* of the Int. Mus. Ges. vol. ii. p. 1. This article contains the most complete catalogue yet made (thematic) of the works of Dunstable now known to exist.[3] (See also *Proc. of Mus. Assn.* vol. xcvii. p. 79.)

Dunstable died on Dec. 24, 1453 (according to one version of the epitaph printed below), and was buried in St. Stephen's, Walbrook, where, according to Stow,[4] the following epitaph was inscribed on 'two faire plated stones in the Chancell, each by other.' It runs as follows:

'Clauditur hoc tumulo, qui cœlum pectore clausit
Dunstaple I. juris Astrorum conscius illo
Judice novit Hiramis abscondita pandere cœli.
Hic vir erat tua laus, tua lux, tibi musica princeps,
Quique tuas dulces per mundum sperserat onus,[5]
Anno Mil. Equater,[6] semel L. trias jungito Christi.
Pridie natale sidus[7] transmigrat ad astra,
Suscipiant proprium civem cœli sibi cives.'[8]

Another epitaph is preserved in Weever's *Funeral Monuments* (1631), where it is quoted from a MS. in the Cottonian Library, containing a number of poetical epitaphs written by John of Whethamstede, Abbot of St. Albans:

'Upon John Dunstable, an astrologian, a mathematician, a musitian, and what not.

Musicus hic Michalus alter, novus et Ptholomeus,
Junior ac Athlas supportans robore celos,
Pausat sub cinere; melior vir de muliere
Nunquam natus erat; vicii quia labe carebat,
Et virtutis opes possedit unicus omnes.
Cur exoptetur, sic optandoque precetur
Perpetuis annis celebretur fama Johannis
Dunstapil; in pace requiescat et hic sine fine.'

Appended is an example of Dunstable's work.

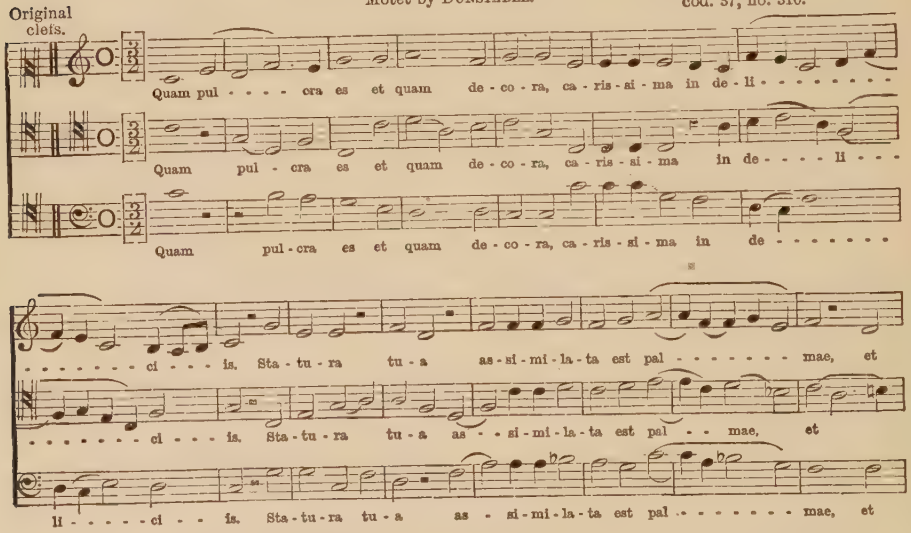
W. B. S.

QUAM PULCRA ES.

Motet by DUNSTABLE.

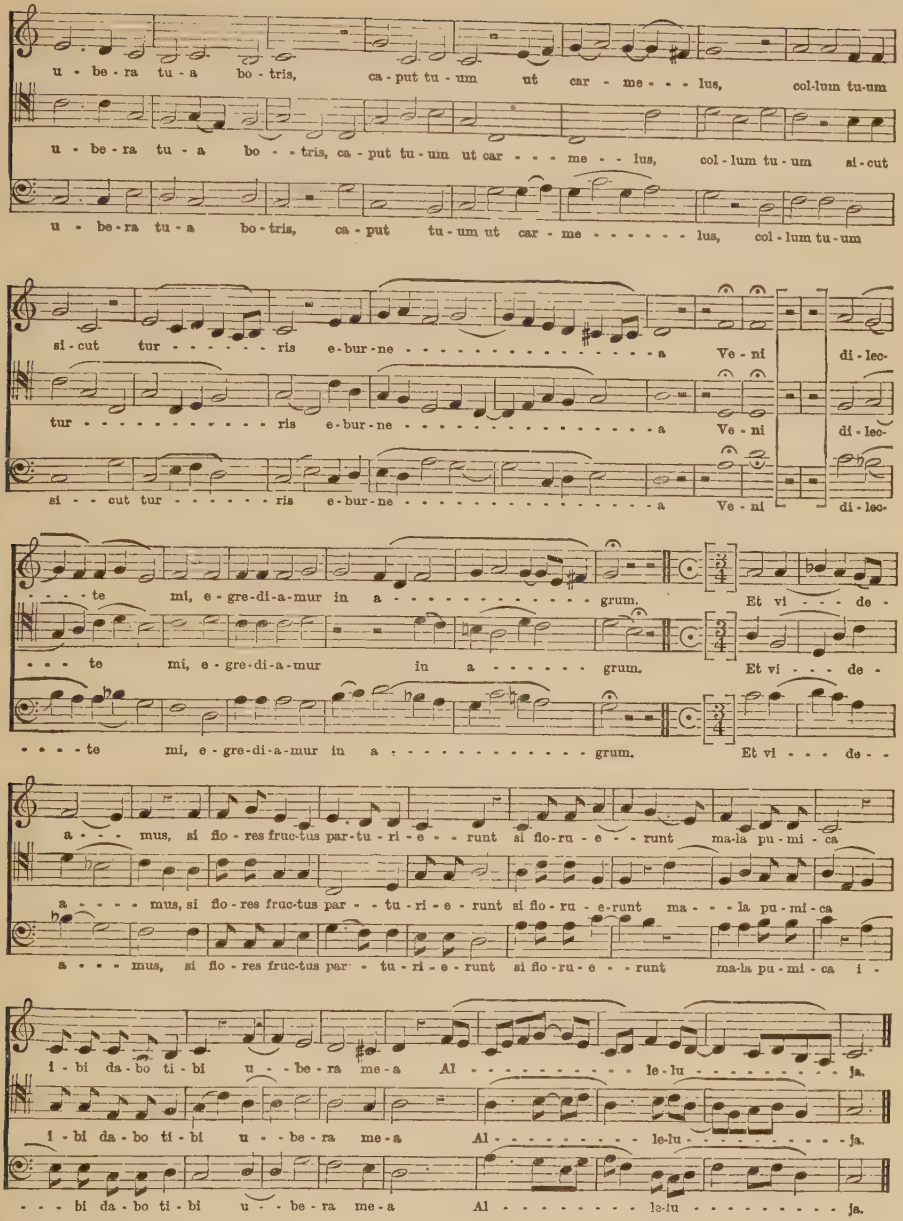
Scored by J. A. Fuller Maitland from the copy in the Liceo Musicale, Bologna, cod. 37, no. 310.

Original clefs.


Quam pul - - - - cra es et quam de - co - ra, ca - ris - si - ma in de - li - - - - - - - -
Quam pul - cra es et quam de - co - ra, ca - ris - si - ma in de - - - - li - - -
Quam pul-cra es et quam de - co - ra, ca - ris - si - ma in de - - - - - - - -
- - - - - - - - ci - - - is. Sta - tu - ra tu - a as - si - mi - la - ta est pal - - - - - - - - mae, et
- - - - - - - - ci - - - is. Sta - tu - ra tu - a as - - - si - mi - la - ta est pal - - mae, et
li - - - - - ci - - is. Sta - tu - ra tu - a as - si - mi - la - ta est pal - - - - - - - - mae, et

1 Add. MSS. 36,490.
2 See *Sammelbände* of Int. Mus. Ges. ii. 342.
3 In the Introduction to *English Carols of the Fifteenth Century* (1891) the editor remarked on the similarity of certain turns of phrase in the carols to the known works of Dunstable. Henry Davey, in his *History of English Music* (1895), improves this into the statement that 'both words and music of the carols are probably by Dunstable or Power.' This in turn is copied by Eitner, who includes these thirteen carols among the list of Dunstable's works in *Q.-L.*
4 Stow's *Survey*, 1618, p. 425.
5 'Sparserat artes' (Fuller).
6 *I.e.* 'C. quater.'
7 *Qu.* 'natales idus.'
8 The Incorporated Society of Musicians has re-erected a monument to Dunstable in St. Stephen's, Walbrook, Oct. 8, 1904, and restored thereon the inscription from the version given by Stow. The text is evidently corrupt, and the following is the text of the restored epitaph:

Clauditur hoc tumulo qui cœlum pectore clausit
Dunstaple Joannes. Astrorum conscius ille
Judice novit Urania abscondita pandere cœli.


u - be-ra tu-a bo-tris, ca-put tu-um ut car - me - - - lus, col-lum tu-um
u - be-ra tu-a bo - - tris, ca - put tu-um ut car - - - me - - lus, col - lum tu-um si-cut
u - be-ra tu-a bo-tris, ca - put tu-um ut car - me - - - - - - lus, col - lum tu-um
si - cut tur - - - - - - ris e-bur-ne - - - - - - - - - - - - - - - - a Ve - ni di - lec-
tur - - - - - - - - - - - - ris e-bur-ne - - - - - - - - - - - - - - - - a Ve - ni di - lec-
si - - cut tur - - - - - - ris e-bur-ne - - - - - - - - - - - - - - - - a Ve - ni di - lec-
- - - - te mi, e - gre-di-a-mur in a - - - - - - - - - - - - - - grum. Et vi - - - de -
- - - te mi, e - gre-di-a-mur in a - - - - - - - grum. Et vi - - - de -
- - - - te mi, e - gre-di-a-mur in a - - - - - - - - - - - - - - grum. Et vi - - - de - -
a - - - mus, si flo - res fruc-tus par-tu - ri - e - - runt si flo-ru - e - - runt ma-la pu-mi - ca
a - - - - mus, si flo - res fruc-tus par - - tu-ri - e - runt si flo - ru - e-runt ma - - - la pu - mi - ca
a - - - mus, si flo - res fruc-tus par - tu-ri - e - runt si flo-ru - e - - runt ma-la pu - mi - ca i -
i - bi da - bo ti - bi u - - be - ra me - a Al - - - - - - - - - - le - lu - - - - - - - - - - ja.
i - bi da - bo ti - bi u - - be - ra me - a Al - - - - - - - - - le - lu - - - - - - - - - - - - ja.
- - - bi da - bo ti - bi u - - be - ra me - a Al - - - - - - - - - le - lu - - - - - - - - - - ja.

DUNSTAN, Ralph, Mus.D. (*b.* Truro, Nov. 17, 1857), has published many educational works, notably in connexion with the teaching of sight-singing in which he has been active. A more distinctive achievement, however, is his composition of a series of liturgical masses in modal counterpoint on the plain-song of the Vatican and the Solesmes Graduals. Ten of these together with a 'Missa pro Defunctis' have been published (Curwen), and a copy was graciously accepted by the Pope. Dr. Dunstan is not a member of the Roman Communion;

Hic vir erat tua laus, tua lux, tibi musica princeps,
Quinque tuas dulces per mundum sparserat artes.
Anno Mil C. quater semel L. tria jungito Christi
Pridie natalem, sidus transmigrat ad astra.
Suscipiant proprium civem cœli sibi cives.

A pamphlet on *The Dunstable Epitaph*, à propos of this restoration, was written by Dr. C. Maclean and published by Chadfield of Derby in 1904.

his interest in liturgical music was aroused by Terry's exposition of it at Westminster Cathedral, from which he set himself assiduously to study the style of the old polyphony based on a plain-song foundation. C.

DUO, see DUET.

DUODRAMA, a kind of melodrama, of which Mozart speaks with enthusiasm and at some length in letters to his father from Mannheim and Kaisersheim in the end of 1778. The name would indicate a piece for two performers; and those which he heard—Benda's 'Medea' and 'Ariadne auf Naxos'—and that which he contemplated writing himself—'Semiramis'—appear to have been pieces in which spoken dialogue was accompanied by the orchestra. 'Not a note is sung,' says he, 'only spoken; in fact it is a recitative with instruments, only the actor speaks instead of singing' (Letter 120). There is no trace of 'Semiramis' having been composed, but Mozart acted on the idea in 'Zaïde' (1780), which contains two long monologues treated *en mélodrame*. G.

DUPARC, ELISABETH, see FRANCESINA, LA.

DUPARC, MARIE EUGÈNE HENRI FOUQUES (*b.* Paris, Jan. 21, 1848), French composer, showed no particular disposition for music in his childhood. Whilst being educated at the Jesuit College of Vaugirard (Paris), he had César Franck as piano teacher, who gradually developed his musical taste. When studying for his legal examination, he only then began to devote himself to serious harmony studies, and afterwards to composition under Franck; together with Arthur Coquard and Albert Cahen, he was one of the earliest pupils of César Franck before the Franco-German war (1870–1871). His first published works were pianoforte pieces, 'Feuilles volantes' (1869). Possessing a rare power of self-criticism, he destroyed many compositions of value, including a sonata for pianoforte and violoncello (1867), 'Poème nocturne' (1873), 'Laendler' (performed at the Société Nationale, June 24, 1874). Among those which remain, a symphonic poem, 'Lénore' (1875), one of the best models of its kind, was performed at one of Pasdeloup's Concerts Populaires, Oct. 28, 1877. It was arranged for two pianos and for four hands on one piano by Saint-Saëns and Franck respectively. A 'nocturne' for orchestra, 'Aux étoiles,' was issued in 1910, and of late, a motet, 'Benedicat vobis Dominus,' 3 voices, has appeared. Duparc took an active part in the contemporary musical movement till 1885, in which year he was compelled by severe illness to give up all compositions and leave Paris. His actual abode is Switzerland. His 15 songs, which represent the best of himself, were all composed before 1885, but published long after. The first ones (1868) date from a time when his knowledge of harmony was immature. Following the tendencies of his friend A. de Castillon in the lyrical style, Duparc created a few master-works that can be compared to those of Schubert and Schumann. As J. Tiersot justly wrote (*Un demi-siècle de musique française*, 1918), he has given French melody an impulse, an amplitude, a power, not surpassed since. To this can be added the expression of his innate dramatic sentiment which gives striking expression to his songs.

BIBL.—OCTAVE SÉRÉ, *Musiciens français d'aujourd'hui* (1921); ANDRÉ COEUROY, *La Musique française*, 1st and 2nd ed., 1922–1924. M. L. P.

DUPONCHEL, FRÈRE JACQUES (*b.* Douai, 17th cent.), a Franciscan monk; maestro di cappella at the Basilica of the Twelve Apostles, Rome, 1665; organist to Cardinal Bicchi at Osimo and at the cathedral there, 1665. He composed masses, psalms and sacred songs *a* 3, 4 and 5 v., which were greatly praised by Caifaleri (*Q.-L.*).

DUPONT, (1) AUGUSTE (*b.* Ensival, near Liège, Feb. 9, 1827; *d.* Brussels, Dec. 17, 1890), was educated at the Liège Conservatoire, and after several years spent in successful travel as a pianist was appointed in 1850 a professor of the Brussels Conservatoire.

His works for the pianoforte were numerous. A 'Concertstück' (op. 42) and a concerto in F minor (op. 49), both with orchestral accompaniment, are his most ambitious works. Among his solo pieces the best are 'Roman en dix pages' (op. 48), a set of short pieces showing the influence of Schumann in their structure, and 'Contes du foyer' (op. 12). His younger brother,

(2) JOSEPH (*b.* Ensival, Jan. 3, 1838; *d.* Brussels, Dec. 22, 1899), educated at Liège and Brussels, attained great distinction as an operatic conductor. He held posts of this kind successively at Warsaw (from 1867), Moscow (from 1871), and Brussels. At the last-named he was professor of harmony in the Conservatoire, and conductor to the Théâtre de la Monnaie, and the Association des Artistes Musiciens from 1872. In the following year he succeeded Vieuxtemps as director of the Concerts Populaires. During the final seasons of Gye's management of Italian Opera, Dupont conducted many of the most important performances given at Covent Garden. M.

DUPONT, GABRIEL (*b.* Caen, Mar. 1, 1878; *d.* Vésinet, Aug. 3, 1914), was the son of Achille Dupont, organist of St. Pierre, Caen.

He was a pupil of Ch. M. Widor, won the 2nd Prix de Rome, 1901; and gained his first success with the opera 'La Cabrera' (in 2 acts), which took, in 1904, the Szonzogno prize founded by the Milanese publisher.

Endowed with a fine dramatic temperament, Dupont also composed 'La Glu' (Cannes, 1910); 'La Farce du cuvier' (Brussels, 1912); and 'Antar,' a romantic story by Chekri-Ganem, which was being rehearsed at the opera when he died, and which was only to receive its first

performance, Mar. 14, 1921, under Chevillard. The scores of Dupont are full of life, movement and ardour, and keep a high musical level. The first act of 'Antar' is especially remarkable and representative of his noble and powerful art.

Dupont wrote also a string quartet, songs, 'Poème d'automne'; symphonic poems: 'Hymne à Aphrodite' and the 'Chant de la destinée,' the subject of which is indicated by a single verse by Laforgue, 'Berce-moi, roule-moi, vaste fatalité . . .'

'Les heures dolentes' (14 pieces for piano, of which several are orchestrated) are, as it were, his last legacy to posterity. In this music he sought both a means of expressing his emotions and something which might distract him from them. And it is this which makes them a collection of poignant confidences. F. R[L].

DUPORT, two eminent violoncellists, brothers, the sons of a dancing-master and first dancer at the Opéra.

(1) Jean Pierre—'Duport l'aîné'—(*b.* Paris, Nov. 27, 1741; *d.* Berlin, Dec. 31, 1818), violoncellist, was considered the best pupil of Berthaut.

He played with success at the Concert Spirituel in 1761, and was attached to the Prince de Conti's band until 1769, when he travelled to England, and in 1771 to Spain, and finally in 1773, on the invitation of Frederick the Great, settled at Berlin as first violoncello in the king's band, and after Frederick's death director of court concerts. After the battle of Jena, his post was abolished, but he continued to live at Berlin till his death. His pupil was the future king, Friedrich Wilhelm II. His compositions, which were not numerous, consist of music for his instrument. His tone on the violoncello was beautiful: he played the most difficult passages with ease; but he had not in his playing the large and expressive style which was so remarkable in his brother's playing.

He was eclipsed by his brother and pupil, (2) Jean Louis (*b.* Paris, Oct. 4, 1749; *d.* there, Sept. 7, 1819), who made his début at the Concert Spirituel in 1768. The arrival of Viotti in Paris in 1782 inspired the latter to imitate the breadth and brilliancy of style of that great violinist, and thus to become the extraordinary player he was. About this time he made the acquaintance of Crosdill, and at his invitation visited London for six months. On the breaking out of the Revolution he joined his brother in Berlin, and entered the king's band. It was either with him or his brother—probably with him—that Beethoven played his two sonatas for piano and violoncello (op. 5) at the Prussian court in 1796. The younger Duport returned to Paris in 1806 ruined by the war. He gave a concert in 1807 with Mlle. Colbran (the future Mme. Rossini) which created great enthusiasm. He entered the service of the ex-King of Spain at Marseilles, but returned to Paris in 1812. At length fortune smiled on him; he appeared three times at the Odéon concerts during the winter of 1812–13; he was admitted into the private band of Marie Louise, then into that of the Emperor, and at length as professor into the Conservatoire, until its suppression in 1815. He remained afterwards a member of Louis XVIII.'s band. In the evening of his life he composed a great deal, but the work by which he will survive is his *Essai sur le doigter du violoncelle et la conduite de l'archet, avec une suite d'exercices* (English and German translation). A sentence from this work exhibits the modesty of a great artist.

'Tout le monde connoît le coup d'archet martelé ou staccato; c'est une affaire de tacte et d'adresse. Il y a des personnes qui le saisissent tout de suite, d'autres ne parviennent jamais à le faire parfaitement. *Je suis du nombre*' (p. 171).

He is considered as the originator of the modern technique of his instrument (see Violoncello - playing). His violoncello, a Stradivari, became the property of Franchomme, who purchased it from his son for the enormous sum of 25,000 francs (£1000). (See Van der Straeten's *History of the Violoncello.*)

G.; addns. M. L. P.

DUPRÉ, Marcel (*b.* Rouen, May 3, 1886), organist. His family has been devoted to music for more than a century. His paternal grandfather, Aimable Dupré, was organist of Saint-Maclou, Rouen, from 1848 to 1885; his maternal grandfather, Étienne Chauvière, was maître de chapelle at the Church of Saint Patrice, Rouen, for 30 years; his father, Albert Dupré, a pupil of Guilmant, is founder and conductor of the choral society of Rouen, 'L'Accord parfait,' and has held with distinction since 1911 the post of organist of the great church of St. Ouen, Rouen (the church which inspired the 'Gothic Symphony' of Widor). Finally, his mother, Alice Dupré, is a remarkable pianist and violoncellist.

When Marcel Dupré was 10 years old (at the festival of the exhibition of 1896 at Rouen), he played from memory preludes and fugues of J. S. Bach; at 12 years old he was appointed titular organist of Saint-Vivien, Rouen; in 1901 the first of his important compositions was performed, a biblical oratorio 'Le Songe de Jacob,' upon a poem by his uncle, Henri Dupré. He became the most brilliant pupil of his time at the Conservatoire, Paris, and gained one after another the most coveted prizes. He won the first prize for piano-playing in Diémer's class (1905); the first prize for organ-playing in Guilmant's class (1907); the first prize for fugue in Widor's class (1909); the Grand Prix de Rome, July 4, 1914. In 1906 Dupré was chosen by his master, Widor, to act as his assistant organist at Saint-Sulpice. From 1916 until 1922 he held with distinction the organist-

ship of Notre-Dame, during the enforced absence, owing to ill-health, of Louis Vierne.

In 1920 Marcel Dupré set the seal upon his reputation by playing from memory at the Paris Conservatoire, in ten concerts, the complete organ works of J. S. Bach. A distinguished public came to these concerts, which achieved a triumph. After the last recital, Widor did not hesitate to felicitate him publicly, saying :

'Combien cordialement nous vous remercions! Un regret toutefois, celui de ne pas voir ici celui de vos auditeurs qui eut été le plus intéressé en la question, le grand Jean-Sébastien lui-même. Ce fût à lui de vous remercier en vous serrant dans ses bras.'

As an improviser, those who have constantly heard him at Saint-Sulpice and at Notre-Dame admire his facility in playing in all contrapuntal forms ; the inexhaustible fantasy with which he knows how to develop a theme, and the mastery with which he carries out a fugue. Of the perfect science of the great masters, Louis Vierne has written : 'Dupré knows how to unite the brilliance of imagination and harmonic richness with an entirely modern sensibility.'

His successes as a recitalist in England and America, 1920–25, must also be recalled.

As composer, Marcel Dupré has already published (Leduc) for the piano :

Six Preludes (op. 12).
Four Pieces (op. 19).
A Fantasy in 3 movements with Orchestra.

Other compositions include :

Motets (op. 9).
De Profundis (op. 18), for solo, choir, organ and orchestra.
Several Collections of 'Melodies' with piano or orchestral accompaniments.
A Sonata (op. 5), for violin and piano.
Pieces for violoncello and piano.

His work for the organ must be considered separately as that of a master profoundly imbued with classical culture, but who understands at the same time how to use with complete mastery all the most modern technical resources :

Three Preludes and Fugues (op. 7).
Fifteen 'Versets pour les Vêpres du Commun des Fêtes de la B.V.M.
'Cortège et litanie,' for organ and orchestra, the Scherzo (op. 17), and 'Variations sur un Noël (op. 20).
'Symphonie-Passion,' for the organ (1924).

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F. RL.

DUPREZ, GILBERT (*b.* Dec. 6, 1806 ; *d.* Passy, Sept. 23, 1896), tenor singer, was the 13th of the 22 children of a Paris perfumer. His first appearance was in 1820 as a boy treble in the incidental music to *Athalie*, composed by Fétis, and produced at the Comédie-Française.

Having completed his studies under Choron at the Conservatoire, he made his début (Dec. 1825) as tenor at the Odéon, where Castil-Blaze was producing his translations of the favourite operas of Rossini and Weber. His success was not great, and when the theatre closed in 1828 he went to Italy. At first he attracted little attention ; but having altered his style and adopted the 'voix sombrée' he became speedily popular, and by his creation of the part of Edgardo in 'Lucia di Lammermoor' (Naples, 1835) placed himself at the head of the French dramatic singers of his time. He was engaged for the Opéra in Paris, and made his first appearance (Apr. 17, 1837) in 'Guillaume Tell.' During the eight years he remained at this theatre he created the principal tenor parts in 'Guido et Ginevra,' 'Benvenuto Cellini,' 'Le Lac des fées,' 'Les Martyrs,' 'La Favorite,' 'La Reine de Chypre,' 'Charles VII,' 'Dom Sébastien,' 'Otello,' 'Lucie' and 'Jérusalem' (a translation of 'I Lombardi'), as well as playing the parts created by Nourrit in 'La Muette,' 'Robert,' 'La Juive,' 'Les Huguenots' and 'Stradella.' His physical appearance was against him, and he had a propensity to over-gesticulation ; but in spite of these defects he made his way as a tragedian, and was frantically applauded for his excellent declamation and the smoothness of his 'canto spianato.' His two most serious faults were said to be the abuse of the notes 'sombrées,' so prematurely wearing to the voice, and a habit of dragging the time. Duprez was professor of singing at the Conservatoire from 1842–50, and in 1853 founded an École spéciale de chant, which still exists, and has turned out many dramatic singers. He composed an oratorio, 'The Last Judgment,' a Requiem, and other sacred works, romances, chamber music, two masses, and eight operas, of which the best are 'Joanita' (1848), 'La Lettre au bon Dieu' (1851) and 'Jeanne d'Arc' (1857), though none of the eight have any originality. He also published *L'Art du chant* (1845) and *La Mélodie* (1873), two Methods which deserve to be better known. His *Souvenirs d'un chanteur* (1888) and *Récréations de mon grand âge* are very interesting. G. C.

DUPUIS, THOMAS SANDERS, Mus.D. (*b.* London, Nov. 5, 1733 ; *d.* there, July 17, 1796), received his early musical education as a chorister of the Chapel Royal under Bernard Gates, and subsequently became a pupil of John Travers, then one of the organists of the Chapel Royal.

He was elected a member of the Royal Society of Musicians on Dec. 3, 1758. He married, July 16, 1705, at St. George's, Hanover Square, Martha Skelton of Fulham. Many of his name occur in St. George's register. In 1773 or earlier he was organist of the Charlotte Street Chapel, near Buckingham Palace. On the death of Dr. Boyce, in 1779, Dupuis was appointed his successor as organist of the Chapel Royal. On June 26, 1790, he accumulated the degrees of Bachelor and Doctor of Music at Oxford. He died from

an overdose of opium at his house in King's Row, Park Lane (West's *Cathedral Organists*). He was buried on July 24, 1796, in the west cloister of Westminster Abbey. (*D.N.B.*) He published during his lifetime several sonatas and concertos for the pianoforte, some organ pieces, chants, anthems and glees. In the year after his death a selection from his cathedral music was published under the editorship of John Spencer, one of his pupils, to which his portrait is prefixed. W. H. H.

DUR, German for 'major' in reference to keys; the equivalent of 'minor' is 'moll.' For the use of the Latin term *durum* and *molle*, from which these are derived, see HEXACHORD.

DURÁN, José (18th cent.), a Catalan composer, conductor of the opera at Barcelona, and of the private band of the Marqués de los Vélez. His 'Antigono' was given in 1760. 'Temistocles' (1762), an arrangement in Spanish of Metastasio's play, was written in less than a month 'owing to the non-appearance of what was expected from Italy.' Durán presumably studied at Naples, since he is described in the libretto as 'catalán, maestro de capilla napolitano' (v. Cotarelo y Mori, *Orígines y establecimiento de la ópera en España*, Madrid, 1917). J. B. T.

DURAND (DURANOWSKY), AUGUSTE FRÉDÉRIC (*b.* Warsaw, *c.* 1770), violin-player.

After having received his first instruction on the violin from his father, a musician at the court of the king of Poland, he was sent in 1787 to Paris by a nobleman. Here he studied under Viotti, but appears not so much to have adopted the style of his master, as to have followed the bent of his own talent for the execution of technical *tours de force*. In 1790 he was first violin at the Brussels opera. In 1794 and 1795 he travelled in Germany and Italy, meeting everywhere with great success. Suddenly, however, discarding the violin, he entered the French army, and became adjutant to one of the generals. Owing to some misconduct he was imprisoned at Milan and had to quit the service. He then returned to the violin, and till 1814 led an unsettled life in Germany, continually changing his abode. He finally settled at Strassburg as leader of the band, and was living there in 1834.

According to Fétis, Paganini confessed that his peculiar style and many of his most brilliant and popular effects were to a considerable degree derived from Durand, whom he had heard when young. There can be no doubt that Durand's technical skill was extraordinary and his treatment of the violin full of originality. The full development of his talent appears however to have been impeded by his irregular habits of life. It is amongst other things related that he often had no violin of his own, and would play in public on any instrument he could get hold of, however bad. His compositions—concertos, airs variés and a number of smaller pieces for the violin—show him to have been but an indifferent musician. P. D.

DURAND ET FILS, A., French music publishers, are the present representatives of the firm of Flaxland, founded in 1847, and continued from 1870–91 as Durand et Schoenewerk.

(1) MARIE AUGUSTE (*b.* Paris, July 18, 1830; *d.* there, May 31, 1909), composer and organist in various Paris churches, was a fellow-student of Saint-Saëns and Franck at the Paris Conservatoire.

His son (2) JACQUES (*b.* Paris, Feb. 22, 1865), replacing Schoenewerk from 1891, is, together with RENÉ DOMMANGE, the present (1926) manager of the firm.

MM. A. Durand are the publishers of nearly all the works of Saint-Saëns, and of many of Lalo, Massenet, Widor, Fauré, Franck, Bizet, Castillon, and more recently of Vincent d'Indy, Chausson, Dukas, Debussy, Ropartz, Ravel, etc. They have also published French editions of 'Lohengrin,' 'Tannhäuser' and the 'Flying Dutchman' of Wagner; and have undertaken a complete critical edition of Rameau, under the direction of Saint-Saëns, provided with bibliographical information by Ch. Malherbe. L. Diémer's series of *Clavecinistes français*; Th. de Lajarte's *Airs à danser* (from French operas of the 17th and 18th centuries); an album of *Chansons populaires du Vivarais* noted by Vincent d'Indy; the well-known *Échos du temps passé* (ed. by Weckerlin); collections of airs of different countries; the valuable collection of motets, etc., published under the title *Échos du monde religieux* have also been issued by this firm, as well as numerous methods and treatises in every branch of musical knowledge. The 2nd volume of *Quelques souvenirs d'un éditeur de musique* (2 vols.) was published in 1925.

G. F.; addns. M. L. P.

DURANTE, FRANCESCO (*b.* Frattamaggiore, near Naples, Mar. 15, 1684; *d.* Naples, Aug. 13, 1755), was a pupil of the Conservatorio dei Poveri di Gesù Cristo under Gaetano Greco, and subsequently of the Conservatorio di San Onofrio under Alessandro Scarlatti.

He is generally supposed to have gone to Rome, and studied there under Pitoni and Pasquini; but documentary evidence for this statement is not forthcoming. He is said to have succeeded Scarlatti as head of the Conservatorio San Onofrio and to have exchanged this post for that of head of the Conservatorio di Santa Maria di Loreto, in 1742. Considering the high esteem in which he was held by his contemporaries, and the fact that his pupils included many of the most distinguished of the Italian composers, such as Traetta, Vinci, Jommelli, Piccinni, Sacchini, Pergolesi and Paisiello, it seems strange that none of his music should

have been printed in his lifetime, except six harpsichord sonatas. A copy is in the British Museum, and the sonatas are reprinted in Farrenc's *Trésor des pianistes*, livr. 1. The State Library at Berlin, the Paris Conservatoire, the Liceo Musicale of Bologna, the State Library at Dresden, the British Museum, the R.C.M., the Real Collegio di Musica at Naples and the State Library at Vienna, are the richest in collections of Durante's MSS. The assumption that he held the post of maestro di musica at the court of Naples, during the last ten years of his life, appears to rest on the title of a five-part offertorium, 'Protexisti me, Deus,' which in several copies is headed 'Concorso fatto per la real capella di Napoli, a 21 April 1745.' In the libraries already mentioned, and elsewhere, there are a great number of masses, motets, psalms and other church compositions (see *Q.-L.*); among modern publications of his works specimens are to be found in Commer's *Musica sacra*, Rochlitz's *Sammlung*, Novello's *Fitzwilliam Music*, etc. The libretti of two oratorios, 'Abigaile' (1740) and 'S. Antonio di Padova' (1755), are in the Liceo Musicale of Bologna, but the music is not known to exist; nor is the source of the song, 'Danza fanciulla,' by which Durante's name is best known to modern musicians, given in any edition of it. He seems to have combined the severe style of the Roman school with the melodic instinct of the Neapolitans, and it is interesting to see in many of his works the first traces of a practice which in the hands of his successors became a mere mannerism; the practice, namely, of treating two soprano parts with interwoven figures and ornamentation above the groundwork of the other parts. (See the writer's *Age of Bach and Handel* (*Oxf. Hist. Mus.* pp. 61-64, etc.).) M.

DURANTE, Silvestro, maestro di cappella at San Maria Trastevere, Rome, 1652; maestro di cappella 'nella Consolazione,' 1664; again at San Maria Trastevere, 1668–72. (For list of masses, motets and other church music, see *Q.-L.*) E. v. d. S.

DURASTANTI, Margherita (*b. circa* 1695), was a prima donna at the King's Theatre in the Haymarket, during Handel's management. She, like Senesino, was engaged from the Dresden Theatre.

She was a married woman when she came to England, and the following quotation from the *Evening Post* of Mar. 7, 1721, shows that she soon acquired favour at court:

> 'Last Thursday, his Majesty was pleased to stand godfather, and the Princess and Lady Bruce godmothers to a daughter of Mrs. Durastanti, chief singer in the Opera-house. The Marquis Visconti for the King, and the Lady Litchfield for the Princess.'

This was so unusual a favour, that it seems likely that either she or her husband was of a noble family. She had already appeared in 1720 in company with Senesino. In 1721 she played the principal female parts in 'Muzio Scevola'; in 'Arsace'; and in 'Odio e l'amore,' probably a pasticcio. On Jan. 12, 1723, the 'Otho,' or 'Ottone,' of Handel was produced, and Durastanti played Gismonda, but a formidable rival had appeared in Cuzzoni, who sang the principal part of Theophane. Durastanti, however, continued to sing through this and the next season, in spite of Cuzzoni, and performed in 'Flavio,' 'Coriolano,' 'Erminia' and 'Farnace.' In 1724 she played Sesto in 'Giulio Cesare,' and appeared also in 'Calfurnia' and 'Vespasiano.' She took her leave of the public at her farewell performance in 'Calfurnia,' in a song written by Pope for her—some say at the desire of her patron the Earl of Peterborough—which ended with this couplet,

> 'But let old charmers yield to new;
> Happy soil, adieu, adieu!'

If she understood the meaning of the words, her modesty was astonishing, and sets a brilliant example to all singers. Durastanti returned to London in 1733, in company with Carestini, Scalzi, and the two sisters Negri, to help Handel to withstand the opposition of Cuzzoni and Farinelli at the other house. On Jan. 26. 1734, Handel produced his 'Ariadne,' on Mar. 11 'Parnasso in Festa,' and subsequently a revival of 'Ottone,' in all which Durastanti took her part. She never appeared again in England, nor is she mentioned as having appeared subsequently on any other stage. J. M.

DUREY, Louis (*b.* Paris, May 27, 1888), composer, did not begin his musical studies until 1910, when he took private lessons in harmony, counterpoint and fugue from Léon Saint-Requier, one of the professors of the Schola Cantorum in Paris. Durey, although never entering any musical institution, studied seriously until 1914, when, on the outbreak of the European War, he enlisted in the French army. By that time he had already written some immature but promising works, including two unaccompanied choruses, sets of songs on poems by Paul Verlaine and Francis Jammes, and an 'Offrande lyrique' to words by Tagore.

It was not until 1916, when on leave, that Louis Durey found another opportunity for composition. The setting of three poems from the *Voyage d'Urien* by André Gide, written at that time, marked a distinct advance in style and individuality. To this succeeded a pianoforte trio and two pieces for four hands, 'Carillon' and 'Neige.' At this point the influence of Erik Satie and Stravinsky began to make itself felt in the music of Durey, who by this time had joined the group of young composers known as 'Les Six.' Their tendencies, directed against romanticism and impressionism in music, found expression in Durey's 'Scènes de cirque.' Before long, however, he found it incompatible with artistic honesty to remain subjected to the arbitrary views of the association. From that moment

he ignored the doctrines laid down by the group as resolutely as they themselves defied academic principles, and he found that his style had become clarified by this temporary aberration and its attendant reaction. The immediate outcome of this phase was a string quartet, to which succeeded, in 1918, the 'Images à Crusoe,' a song-cycle with accompaniment for several instruments to poems by Saint-Léger Léger. Both works represent the composer's art at its best.

The 'Images à Crusoe' were succeeded by several sets of songs of an idyllic character, including the 'Épigrammes de Théocrite' and the 'Trois Poèmes de Pétrone,' and these were in their turn followed by a string trio. Another important work is 'Le Bestiaire,' where Durey has set a number of diminutive poems on animals by Guillaume Apollinaire with a mixture of irony and poignancy which fits them perfectly.

In 1921 Durey seceded formally from the group of 'Les Six.' He lives (1923) in comparative seclusion in the south of France, where he continues to write with great deliberation and unconcerned with considerations of success. In 1922 a second string quartet was finished, and in 1923 a sonatina for flute and piano. Among Durey's unpublished works are an opera in one act, based on Mérimée's *L'Occasion*, incidental music for Hebbel's *Judith*, 'Eloges' for solo voices, chorus and orchestra, a 'Pastorale' for orchestra, a quartet for wind instruments, and several sets of songs and piano pieces.

The art of Durey is modern, not from any aggressive repudiation of established rules, but from a natural taste and a feeling for form which enable him to dispense with them. Although he does not shrink from harmonic harshness and rhythmic complexities when he requires them, his music is often almost classical in its simplicity and balance. Where he is at his best, his sensitive restraint is engaging and even touching, but it is sometimes carried to such lengths as to produce a feeling of emotional aridity. The undoubted poetry of his work is often ultra-refined and precious, and cannot appeal to humanity at large, but Durey's limitations are at any rate those of a distinctive personality. E. B.

D'URFEY, Thos., see Urfey, D'.

DURÓN, Sebastián (*b.* Brihuega, New Castille, mid. 17th cent.; *d.* ? Cambó, Pyrenees, after Aug. 1716), one of the earliest Spanish composers of opera. (He is not to be confused with José Durán, a composer who was for some years a pupil of Durante at Naples and afterwards maestro de capilla at Barcelona cathedral, for which he composed numerous oratorios; nor yet with Juan Durán who was maestro de capilla at Santiago in 1525.)

Sebastián Durón received his first appointment at Las Palmas, Canary Islands, where a portrait of him is said to exist in the church of SS. Justo y Pastor. In 1691 he was summoned to be master of the Chapel Royal, Madrid, which office he held until the death of Charles II. of Spain in 1700. Durón supported the unsuccessful claimant, the Archduke Charles of Austria; and when the war of the Spanish Succession turned in favour of the Bourbons, he seems to have gone into exile. His will is dated Bayonne, 1715; and a codicil was added at Cambó in the August of the following year.

Durón has been accused by a Spanish moralist (Feijoo) of having introduced Italian music and violins into Spain. Neither of these statements is strictly true. Violins (though *violines* perhaps here means 'viols') had been in use in the Chapel Royal since 1633; and Durón's works for the stage seem rather more Spanish than Italian in character. Sometimes with spoken dialogue, sometimes apparently without it, they are primitive indeed when compared with those of his Italian contemporaries, especially Alessandro Scarlatti. The melodies seem much influenced by the rhythms of Spanish song; and Durón has a passion for odd turns of phrase and unexpected syncopation. Specimens of his work are printed by Pedrell (*Teatro lírico español*), and Mitjana (*Encl. de musique: Espagne*). Genuine Italian opera made its first appearance in Madrid in 1703, under the Bourbon Philip V.; the company was only saved from ruin by the personal interest of the king, while the public flocked to hear Spanish *zarzuelas* in the style of Durón, in which political allusions were easily detected between the lines of an apparently mythological story. At Barcelona, however, the Archduke Charles and his followers supported the Italian opera (see Astorga).

The National Library at Madrid contains the following works of Durón in MS.:

(M. 1365.) 'Muerte en amor es la ausencia. Comedia en 3 jornadas puesta en musica,' por M. Duron. (Text by Zamora; performed Nov. 17, 1697.)

(M. 2208.) 'Apolo y Dafne.' Zarzuela en 3 jornadas del Maestro Duron.

(M. 2211.) Zarzuela yntitulada 'Selva encantada de Amor,' compuesta por Dr. Sebastian Duron a los Años del Ex^{mo} S^{r} Conde de Oñate. (Text by Zamora. *d.* 1744.) Also two balleta.

(M. 2276.) Zarzuela armonica yntitulada 'Las nuebas armas de Amor.' M. Duron.

(M. 2277.) 'Loa con clar^{s} y violines de la comedia de Jupiter.' (Not signed, but in same hand and style as the preceding.)

(M. 2278.) 'Opera scenica deduzida de la Guerra de los Jigãtes' (= gigantes) a 4 con v^{s} y clar^{s} . . . M. Duron.

(M. 2283.) Fiesta que se hizo a sus Mag^{des} se intitula Salir el amor del mundo,' del Maestro Don Sebastian Duron.

The Chapel Royal, Madrid, possesses sacred music by Durón, including a Requiem (8v.) and a Litany (8v.). J. B. T.

DUŠEK (Duschek), (1) František Xaver (*b.* Chotěboř, Bohemia, Dec. 8, 1731[1]; *d.* Prague, Feb. 12, 1799), pianoforte teacher, performer and composer. Count Spork had him educated in the Jesuits' seminary at König-

[1] Hostinsky and Borecky both give 1731 as date of birth.

gratz, but after a fall which crippled him for life he gave up other studies and devoted himself to music. His patron sent him first to Prague and then to Vienna, where, under Wagenseil's instruction, he became an excellent pianist. On his return to Prague, he soon had numerous pupils, and exercised a powerful influence on the taste of his time. Reichardt, in his *Briefe* (i. 116), speaks of him as one of the best pianists of that time (1773), 'who, besides his excellent reading of Bach, possesses a peculiarly pleasing and brilliant style of his own.' Among his best pupils may be numbered L. Kozeluch, Mašek, Vitásek, Nostic, and his own wife Josepha. He was also esteemed as a composer of symphonies, quartets, trios, pianoforte concertos, sonatas, Lieder, etc., of which only a small part were published. In his compositions is reflected the gentleness of character which made him universally beloved. He was a kind-hearted man, and all artists, whether his own countrymen or foreigners, were sure of a kind reception at his house. His friendship with Mozart is well known, and it was in his villa and garden near Prague that the great composer put the finishing touches to the score of 'Don Giovanni.' In this very villa Bertramka at Košiře near Prague, a subsequent proprietor erected a bust of Mozart, which was solemnly unveiled on June 3, 1876. For further particulars of both husband and wife see Jahn's *Mozart; Jahrbuch der Tonkunst von Wien und Prag*, 1796; Cramer's *Magazin für Musik*: and Mozart's *Letters*, edited by Nohl.

His wife (2) Josepha (*née* Hambacher) (*b.* Prague, 1756) was a celebrated singer. Her husband taught her music, and she became a good pianist and composer, but above all a fine singer. Mozart, from his first acquaintance with her in Salzburg in 1777, looked upon her as a true and sympathising friend, and wrote for her (Nov. 3, 1787) at Prague the concert aria 'Bella mia fiamma' (Köchel, No. 528). She sang at Vienna, Berlin, Weimar, Leipzig and Dresden, where the Elector had her portrait painted life-size (1787). On her first visit with her husband to Vienna (Mar. and Apr., 1786), they gave no public performance, but were often invited to the houses of the aristocracy, especially to Prince Paar's, where Josepha sang with great success. They witnessed the downfall of the intrigues against the first representation of Mozart's 'Figaro' in Vienna, and it was their partisanship and enthusiastic admiration of the work which prepared the way for its brilliant reception in Prague on Oct. 14, and that of 'Don Giovanni' on Oct. 29, 1787. Beethoven was at Prague early in 1796, and wrote his 'Ah perfido!' there; and as it was first sung by Madame Dušek on Nov. 21 of that year, we may infer that he composed it for her. She died at Prague at an advanced age. Fétis's statement that she came to London in 1800 and died there, arises from a confusion with the wife of Dussek the pianist. C. F. P.

DUSSEK, Jan Ladislav (*b.* Časlav, Bohemia, Feb. 9, 1761; *d.* Saint Germain-en-Laye, Mar. 12, 1812), one of the most renowned pianists and composers for the pianoforte of the latter part of the 18th and beginning of the 19th centuries. His father, Johann Joseph Dussek (*b. circa* 1739), a musician of considerable repute in his day, was organist and leading professor in that town, where he married the daughter of Judge Stebeta, by whom he had three children, the eldest being Jan Ladislav. Although the brother, Františ ek Benedikt (*b.* 1766), and the sister, Veronika Rosalia, were more or less distinguished, the subject of this memoir is the only one of the three whose memory and works have come down to us. According to Dlabač, there were various modes of spelling our composer's patronymic: Dussik, Duschek, Dussek, the last of which has long been recognised, and is unlikely henceforth to be disturbed in its prerogative, notwithstanding that the father of our English Dussek signed 'Jan Josef Dussik.' When the son established himself in London, he altered the penultimate letter from *i* to *e*, and pronounced his name 'Duschek,' for which we have the authority of Pio Cianchettini, whose father married Veronika Rosalia, already mentioned. Modern Czech authorities write the name Dusík.

Jan Ladislav Dussek began to study the pianoforte in his fifth year, and the organ in his ninth, and in the capacity of organist soon gave valuable assistance to his father. From Časlav he went to Jihlav (Iglau), where he was engaged as treble singer in the Minorite church, pursuing his musical studies with Father Ladislav Spinar, and familiarising himself with the 'humanities' at the College of Jesuits, subsequently for two years continuing the same course of instruction at Kutna Hora, where he was appointed organist of the Jesuit church. Thence he removed to Prague, where he studied theology and took his bachelor's degree. A patron—Count Männer, an artillery officer in the Austrian service, took him to Mechlin (Malines) where he gave a concert, Dec. 16, 1779. Tired of Mechlin, he left for Berg-op-Zoom, again accepting the post of organist at one of the principal churches. He went to Amsterdam about 1782, where he may be said to have laid the foundation of his brilliant reputation as pianist and composer. It is worth remark that Dussek's last engagement as church organist was at Berg-op-Zoom; and at the same time—which more than one German critic (Professor Marx among others) has observed—that this early acquaintance with the organ had much to do with the peculiar style of not a few of the slow movements to be met with in his finest sonatas—among which may especially be cited the adagio of the 'Invocation' (op. 77), his last great composition

for the pianoforte. Dussek's brilliant success at Amsterdam soon obtained for him an invitation to the Hague, where he passed nearly a twelvemonth, giving lessons on the pianoforte to the children of the Stadtholder. Here he also devoted much time to composition, producing 3 concertos and 12 sonatas for pianoforte, with accompaniments of stringed instruments. From the Hague, Dussek, now 22 years of age proceeded to Hamburg, obtaining further instruction from Emanuel Bach, second son of the immortal John Sebastian. The advice and encouragement of this eminent master exercised a salutary influence on the young musician. A year later, nevertheless, we find him at Berlin, astonishing the *dilettanti* of the Prussian capital with his pianoforte-playing, and also with his performances on the instrument called the 'Harmonica,' the qualities of which, in agreement with one Hessel, the *soi-disant* inventor, he travelled through various parts of Germany to exhibit, exciting the admiration of Gerber (at Hesse-Cassel, 1785) both for the instrument and the performer. From Berlin Dussek went to St. Petersburg, where he accepted the invitation of Prince Radziwill, at whose estate in Lithuania he remained more than a year. We next meet with him at Paris (towards the end of 1786) enchanting Marie Antoinette with his playing; her seductive offers, however, could not dissuade Dussek from carrying out a long-considered project of visiting his brother, František Benedikt, in Italy. At Milan he earned new laurels as a performer, both on the pianoforte and harmonica. Returning to Paris in 1788, the threatening circumstances of the time caused him to quit the French capital after two years. His next residence was London, where he made his first appearance at a concert of Salomon, Mar. 2, 1790, remaining there for nearly twelve years. In London his genius was rapidly appreciated; he became a fashionable teacher and the centre of a circle of eminent musicians. One of the greatest compliments ever paid to Dussek, who could boast of many, was contained in a letter addressed from London to the elder Dussek (Dussik) at Časlav, by Joseph Haydn, then composing his imperishable symphonies for Salomon.

'MOST WORTHY FRIEND—I thank you from my heart that, in your last letter to your dear son, you have also remembered me. I therefore double my compliments in return, and consider myself fortunate in being able to assure you, that you have one of the most upright, moral, and, in music, most eminent of men, for a son. I love him just as you do, for he fully deserves it. Give him, then, daily, a father's blessing, and thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents. I am, with all respect, your most sincere friend, JOSEPH HAYDN.
'London, *Feb.* 26, 1792.'

In 1792 Dussek married the daughter of Domenico Corri. 'This lady,' says Gerber, 'was principal singer at the London professional concerts, he (Dussek) being concerto player to the same, and playing in a style of incredible perfection.' (See DUSSEK, SOPHIA.) The marriage brought about a joint speculation between Dussek and Corri, and the establishment of a music shop, which ended in failure, so that, in 1800, in order to elude his uncompromising creditors, he was obliged to leave the country surreptitiously, and once more seek shelter in his favourite Hamburg (see CORRI & Co.). The story of the Northern Princess who, at this juncture, became enamoured of our pianist, carrying him off to a retreat near the Denmark frontier, where they lived together in seclusion for nearly two years, may be discarded as a myth. At all events we find in a correspondence to the *Leipziger Musik-Zeitung*, accounts of various concerts given by Dussek at Hamburg, in 1800 and 1801, with references to Steibelt, Himmel, Woelfl, and our own great singer, John Braham, who, with Madame Storace, sang at Ottensen, on the Elbe, in a concert at which Giarnowichi was violinist, and Dussek pianist. In 1802, after appearing at the Concert Hall in Prague, where he played his concerto in G minor, Dussek, accompanied by his sister, Madame Cianchettini, visited Časlav to see his father, whom he had not met for more than a quarter of a century, and, after passing some months at home resumed his professional wanderings. In 1803, at Magdeburg, he became acquainted with Prince Louis Ferdinand of Prussia, with whom he lived for three years on terms of affectionate intimacy, to whom he gave advice both in pianoforte playing and composition, and whose premature death, on the field of Saalfeld, was the origin of the 'Élégie harmonique' (op. 61). This was another turning-point in the somewhat tortuous life of our composer, and, for better or for worse, materially influenced his character. Much that is interesting with regard to the intercourse between Dussek and the Prince may be read in the *Leipziger Musik-Zeitung* (1807); in Ludwig Rellstab's *Reminiscences of Berlin Music* in the *Berlin Musik-Zeitung* (1850); and, most characteristic of all, in Spohr's *Selbstbiographie*.

The death of Prince Louis Ferdinand threw Dussek once more upon his own unaided resources. It says no little for him that before thinking about future prospects he should have devoted time to composing the 'Harmonic Elegy' already mentioned, a fitting tribute to the memory of that royal friend whose close relations with him fully justified his giving expression to sentiments of deepest regret through the medium of the art they both so dearly loved. Nor could anything be more touching and appropriate than the few words which Dussek inscribed on the title-page of his sonata:

'L'auteur, qui a eu le bonheur de jouir du commerce très intime de S.A.R., ne l'a quitté qu'au moment où il a versé son precieux sang pour sa patrie.'

About the Prince von Ysenburg (or Isenburg), into whose service, after the death of his

illustrious patron, Dussek entered, as court and chamber musician, little is on record. In 1807, having resigned his situation with the Prince von Isenburg, he entered the service of the Prince of Benevento (Talleyrand). Here his leisure was entirely at his own disposal. He would vouchsafe occasional instructions to favoured amateurs, such as Mlle. Charlotte (Talleyrand's adopted daughter), the Duchesse de Courland, Mlle. Betsy Ouvrard (to whom the grand sonata called 'L'Invocation' is dedicated), etc.; he would also now and then give a concert, at which he produced his latest works, the rest of his time being exclusively devoted to composition.

With the Prince of Benevento, his latest patron, Dussek continued to reside until his last illness compelled him to seek another retreat, at St. Germain-en-Laye, where he died.

With regard to Dussek's style of playing, about which we of course can only gather a notion from the works he has left, many contemporaneous opinions could be cited, but perhaps not one more suggestive than that which J. W. Tomaschek, himself a pianist and composer of eminence, gives in his *Autobiography and Reminiscences*:

'In the year 1804, my countryman, Dussek, came to Prague, and I very soon became acquainted with him. He gave a concert to a very large audience, at which he introduced his own Military Concerto. After the few opening bars of his first solo, the public uttered one general Ah! There was, in fact, something magical about the way in which Dussek with all his charming grace of manner, through his wonderful touch, extorted from the instrument delicious and at the same time emphatic tones. His fingers were like a company of ten singers, endowed with equal executive powers, and able to produce with the utmost perfection whatever their director could require. I never saw the Prague public so enchanted as they were on this occasion by Dussek's splendid playing. His fine declamatory style, especially in *cantabile* phrases, stands as the ideal for every artistic performance—something which no other pianist since has reached. . . . Dussek was the first who placed his instrument sideways upon the platform, in which our pianoforte heroes now all follow him, though they may have no very interesting profile to exhibit.'

There is much confusion in the opus numbers of Dussek's works, owing to the different systems adopted by French, English, and German publishers. The following is an imperfect attempt at a complete list:

Op. 1. 3 Concertos for PF. and Orchestra.
2. 3 Trios, PF. and Strings. C, B♭, E min.
3. Concerto, No. 1, PF. and Orch. E♭.
4. 3 Sonatas, PF. and Violin. F, E♭, F min.
4. 3 Do. PF. and Violin or Flute. G, D, C.
5. 3 Do. PF. and Violin. G, B♭, A♭ (1 PF. solo).
6. 6 Airs Variés, PF. E, F, A, D min., G min., G min.
7. 3 Sonatas, PF. and Flute. C, G, E♭.
8. 3 Do. PF. and Violin. C, F, A (la Chasse).
9. 3 Do. PF. B♭, C, D.
10. 3 Do. PF. A, C min., E.
11.
12. 3 Sonatas, PF. and Violin. F, B♭, C.
13. 3 Do. PF. and Violin. B♭, D, G min.
Op. 13. Rondo militaire, PF.
14. 3 Sonatas, PF. and Violin. C, G, F.
14. Concerto No. 2, PF. and Orch. F.
15. Do. No. 3, E♭.
16. 12 Leçons progressives, PF. 2 Bks.
16. 3 Sonatas, PF. and Violin. C, F, G.
17. 3 Do. do. C, F, G.
17. Concerto No. 2, PF. and Orchestra. F.
18. 3 Sonatas, PF. and Violin. B♭, A min. (solo), E♭.
19. 6 Do. PF. and Flute. D, C, F, A, C, E♭.
20. 6 Sonatinas, PF. and Flute or Violin. G, C, F (solo), A, E, E♭ (solo).
20. Concerto in MS. in the Brussels Conservatoire.
21. Trio, PF., Flute and Vcello, C,
Op. 21. 3 Trios, PF. and Strings. C, A, F.
22. Concerto No. 5, PF. and Orch. B♭.
23. The sufferings of the Queen of France, PF. C.
23. Sonata, PF. B♭ (ded. to Mrs. Chinnery); and 3 airs variés, G, A, A.
24 Same Sonata in the English ed.
24. 3 Trios, PF. and Strings. F, B♭, D.
25. 3 Sonatas, PF. and Violin or Flute. F, D (PF. solo), G.
26. Concerto No. 6, PF. and Orch. E♭.
27. Concerto No. 2, PF. and Orch. F. (See op. 14.)
28. 6 Easy Sonatas. PF. and Violin. C, F, B♭, D, G min., E♭.
29 or 30. Concerto, No. 7, PF. (or Harp) and Orch. C.
29. 3 Sonatas, Flute or V. and Vcello. F, B♭, D.
30. 4 Sonatas, PF. and V. ad lib. C, F, B♭, G.
31. 3 Trios, PF. and Strings. B♭, D, C; and 3 Preludes, PF.
32. Grand Sonata, PF., 4 hands. C.
33. 'Il rivocato.'
34. 2 Trios, PF. and Strings. E♭, B♭.
34. 2 Sonatas for Harp, V., and Vcello.
34. Serenade, Orch. in 9 pts. E♭.
35. 3 Sonatas, PF. B♭, G, C min.
36. Grand Sonata, PF. and Violin. C.
37. Trio (Son. favorite), PF. and Strings. E♭.
38. Sonatas, 2 Pianos. E♭.
39. 3 Sonatas, PF. G, C, B♭.
40. Concerto, No. 8 (militaire), PF. and Orch. B♭.
41. Quintet, PF. and Strings. F min.
42.
43. Sonata, PF. A.
44. Do. E♭ (The Farewell, dedicated to Clementi).
45. 3 Do. B♭, G, D.
46. 6 Easy Do., PF. and Violin. C, F, B♭, C, D, G.
47. 2 Do. PF. D, G.
48. Grand Sonata, PF., 4 hands. C.
49 or 50. Concerto, No. 9, PF. and Orch. G min.
51. 3 Sonatas, PF. and Violin or Flute. G, D, E (?C).
52. 6 Canzones to Italian and English words.
53. Grand Quartet, PF. and Strings. E♭.
54.
55 or 50. Fantasia and Fugue, PF. F min. (dedicated to J. B. Cramer).
56. Quartet, PF. and Strings E♭.
57.
58.
59.
60. 3 String Quartets. G, B♭, E♭.
61. Élégie harmonique sur la mort du P. L. F. de Prusse. F♯ min.
62. La Consolation, PF. B♭.
63. Concerto, No. 10, 2 PF.'s and Orch. B♭.
64. Fugues à la Camera, PF., 4 hands. D, G min., F.
65. Trio, PF., Flute, and Vcello. F.
66. Concerto, No. 11, PF. and Orch. F.
67. 3 Sonates progressives, PF., 4 hands. C, F, B♭.
68. Notturno, PF., Violin and Horn, E♭.
69. 3 Sonatas, PF. and Violin. B♭, G, D (solo).
Op. 70. Concerto, No. 12, PF. and Orch. E♭.
70. Sonata, PF. A♭. (Le Retour à Paris.)
71. Plus Ultra, Sonata, PF. A♭ (dedicated to Non plus ultra).
71. Airs connus Variés, PF. B♭, F, C, G, C, B♭. 2 Bks.
72. Grand Sonata, PF., 4 hands. E♭,
73. Sonata, PF., 4 hands. F.
74. Do., do., do. B♭.
75. Do., do. E♭.
76. Fantaisie, PF. F.
77. Sonata, PF. (No. 31). F min. (L'invocation.)
Works without Opus number. [Various Concertos (one at least for two Pianos) are in MS.]
Feudal times, favourite Overture.
Overture to 'Pizarro.'
Grand Overture, PF., 4 hands.
Instructions on the Art of playing the PF.
2 Trios, PF. and Strings. E♭, B♭.
'Le Combat naval.' Sonata for PF., V., and Vcello, with Gr. Tambour ad lib. D.
2 Duos faciles, 2 Pianos. C, F.
Sonata facile, PF., 4 hands. C.
3 Grand Sonatas, PF., 4 hands.
3 Fugues and Sonata, PF., 4 hands.
8 Rondos.
Sonata, PF. F. (La Chasse.)
6 Sonatines for Harp.
Rondo on 'L'Adieu,' PF. B♭.
Do., Air Russe. C.
Do., A la Tedesca. B♭.
Do., L'Amusoire. F.
Rondo on Countess of Sutherland's Reel. F.
Do., Militaire. B♭.
Do., Mignon. C.
Do. on the favourite Hornpipe.
Do. on Lord Howe's Hornpipe.
Do. on 'My lodging is on.'
Do. on 'The Ploughboy.'
Do. on the Royal Quickstep.
Do. on 'To to Carabo.'
Do. on Viotti's Polacca.
Do., L'Élégante.
Do., La Matinée.
Variations on 'Anna,' do. C.
Do. on 'Il Pastore Alpigiano,' do. C.
Do. on 'Partant pour la Syrie.' do. E♭.
Do. on 3 Scotch airs.
Do. on 'Hope told a flattering tale.'
Do. on a favourite German air.
Do. on Blaise et Babet.
Do on Fah lal la.
Do. on God save the King.
Do. Petits airs connus 'Œuvre VI.'
Do. Three Parisian airs.
6 New Waltzes for PF. and Violin or Flute.
2 English airs and 2 Waltzes.
3 Preludes, Bk. 1, PF.
6 Canons, for 3 and 4 voices.
Song on 3 notes (B♭, C, D) for Voice and PF.
6 Songs for Voice and PF.
'The Captive of Spilburg,' a musical drama, written in collaboration with Michael Kelly, produced at Drury Lane, Nov. 1798.
The naval battle and total defeat of the Dutch Fleet by Admiral Duncan, Oct. 11, 1797. PF. solo.
A complete . . . delineation of the ceremony from St. James's to St. Paul's . . . Dec. 19, 1797. PF. D.
The Paris correspondent of the *A.M.Z.* (1811, Nov. 6) mentions a Grand Mass sent to Prince Esterhazy.

J. W. D., with corrections.

DUSSEK, (1) SOPHIA (*b.* Edinburgh, 1775; *d.* 1847), daughter of Domenico Corri. Instructed by her father, at a very early age she performed in public on the pianoforte.

In 1788 the family removed to London, when Miss Corri appeared with great success as a singer. In 1792 she married J. L. Dussek, under whose instruction she became as able a pianist and harpist as she was a singer. She continued to sing in public, at her husband's concerts and elsewhere. After his death, in 1812, she contracted a second marriage with John Alvis Moralt. She composed and published many pieces for the pianoforte and harp. Her daughter (2) Olivia (*b.* London, 1797), became, under the instruction of her mother, an excellent performer on the pianoforte and harp. She composed some songs and several pieces for both instruments. She married a man named Buckley, and was organist of Kensington Parish Church from 1840. W. H. H.

DUVAL (Du Val), François (*b. circa* 1673; *d.* Versailles, Jan. 27, 1728 [1]), musician to the Duke of Orleans, belonged to the Royal Chapel. His name figures at the court of Louis XIV., amongst the *Dessus de violon*, of those 'fameux joueurs d'instruments,' the historic '24 violons.' To him is accorded the honour of being the first Frenchman to have dared to compose in the Italian style (Daquin, *Lettres sur les hommes célèbres dans les sciences, la littérature et les beaux-arts . . .* 1752), that is, to introduce sonatas for violin written with a basso continuo. Though J. Ferry Rebel, his contemporary and comrade, had written works o this description in 1695, these were not published until 1705, whereas Duval's 'Premier livre de sonates et autres pièces pour le violon seul et la basse' appeared in 1704. His name therefore holds a place of some importance in the history of violin music in France. His first book of sonatas was published in Paris by Roussel in 1704; similar books came out in 1707, 1708 and 1715. Two books of 'Sonates à trois' were published in Paris in 1706 and a sixth book of sonatas for 'violon et basse' appeared in Paris in 1718. All the above are in the Bibliothèque Nationale in Paris.

Duval composed 5 other books of sonatas (1707, 1708, 1715, 1718) and 1 book for 2 violins and a bass (1706). He had the reputation of being a good player of Corelli's sonatas, which were beginning to be greatly appreciated in Paris. His music shows marked French characteristics in the variety and suppleness of rhythm, and in the tendency to musical description. His violin technique is far more advanced than what is described in the methods of Dupont and Montéclair; his bowing is carefully indicated. In fact, it may be said of him that he occupies a distinguished rank among the earlier composers of sonatas in France.

Bibl.— Lionel de La Laurencie, *Un Primitif du violon, François Du Val*; *Le Mercure musical*, June 1, 1905; *L'École française de violon de Lully à Viotti*, vol. i. (1922), pp. 102-20; *Fortnightly Review*, No. 2, 1904. Castil-Blaze, *Chapelle Musique des Rois de France*. *Fétis*; *Q.-L.*

E. H.-A.; M. L. P.

[1] From death certificate.

DUVERNAY, Yolande Marie Louise (Pauline Duvernay) (*b.* near Paris, 1813; *d.* Lynford Hall, Norfolk, Sept. 2, 1894), was a favourite ballet dancer. She was taught dancing at the training school of the Opéra by Barrez, Vestris and Filippo Taglioni (*De Boigne*) and made her début there about 1830. On June 20, 1832, she played the part of Miranda in a new five-act ballet-opera, music by Halévy and Casimir Gide, 'La Tentation.' In this work her success was immediate both on account of her beauty and her skill as a dancer and pantomimist. She was none the less popular in society for being possessed of not a little wit and humour. Later she danced with great success in 'La Révolte au sérail' (Labarre) and in various new operas, and remained at the Opéra until 1836 (De Boigne). On leave of absence, she made her début in England, Feb. 13, 1833, at Drury Lane Theatre, as the Princess Iseult, in Hérold's ballet, 'The Sleeping Beauty, adapted from Perrault's fairy tale, and on Mar. 16 as Zelica in 'The Maid of Cashmere,' on the production in English of Auber's 'Dieu et la Bayadère,' wherein she made a great success. Thackeray recalled her triumph therein in the *Roundabout Papers*, No. 8, 'De Juventute.' In 1834 she danced at the King's Theatre and in 1836 again at Drury Lane, where on Dec. 1 she danced as Florinda in the first performance of the ballet 'The Devil on Two Sticks' music by Gide, adapted from 'Le Diable boiteux' of Le Sage. This ballet was a great success, and Mlle. Duvernay increased her fame by her dancing of the Cachucha (*q.v.*), 'one of the most graceful exhibitions of which the art is capable' (*Athenæum*, Dec. 3). In 1837 she danced at the Opera House and soon after retired. On Oct. 14, 1845, she married Stephens Lyne Stephens of Roehampton Grove and Lynford Hall, Norfolk, sometime M.P. for Barnstaple, and High Sheriff for the County of Norfolk. He died in 1860, leaving her the mistress of an enormous fortune, which for many years 'she devoted . . . to works of practical philanthrophy' (*Annual Register*). The Roman Catholic church at Cambridge was built and endowed with money given by her for the purpose. A. C.

DUVERNOY, Frédéric (*b.* Paris, Oct. 16, 1765; *d.* there, July 19, 1838), a famous horn-player, who made his début at the Concert Spirituel, Aug. 6, 1788. He joined the Opéra orchestra, 1797, was solo horn in 1801, and was pensioned in 1816. He was a member of Napoleon's private band, and professor at the Conservatoire until its suspension in 1815. He had a peculiar method (see *Fétis*) for which he wrote a Tutor. He also composed horn-concertos, studies, sonatas and chamber music for horn and strings. E. v. d. S.

DUVERNOY, Victor Alphonse (*b.* Paris, Aug. 31, 1842; *d.* Mar. 6, 1907), an eminent French pianist and composer.

He was a pupil of the Conservatoire under Marmontel, Bazin, and lastly, Barbereau, and at first intended to adopt the career of a virtuoso, but afterwards devoted himself to composition, and became master of a pianoforte class at the Conservatoire. Among his works may be mentioned, 'La Tempête,' for soli, chorus, and orchestra, which obtained the prize of the City of Paris in 1880; two operas 'Sardanapale' (given at the Lamoureux Concerts in 1882, and in 1892, at the Théâtre Royal of Liège; and 'Hellé,' given at the Paris Opéra in 1896; a lyric scene, 'Cléopâtre,' a two-act ballet, 'Bacchus,' Paris Opéra, Nov. 26, 1902); symphonic pieces, an overture, 'Hernani,' some chamber music, which gained the Prix Chartier, and many works for piano, alone or with orchestra. G. F.

DUX (leader), an early term for the first subject in a fugue—that which leads; the answer being the *comes* or companion.

DUX, Claire, soprano, made her reputation in Germany and became known to London audiences when, in his spring season at Covent Garden in 1913, Beecham gave the first performance in England of 'Der Rosenkavalier.' She was the Sophie in a brilliant cast which included Eva von der Osten and Paul Knüpfer. Her success was emphatic, her voice—a lyric soprano of charming quality—being heard to the utmost advantage in the trio. During the same season she sang, with equal success, as Eva in 'Die Meistersinger' to the Sachs of Weil and the Walter of Walter Kirchhof. As Pamina in the 'Magic Flute,' at Drury Lane in 1914, she revealed herself as one of the best Mozart singers of this generation. Since the war she has sung mainly in America. She is as much at home in the concert room as on the stage. S. H. P.

DVOŘÁK, Antonín (*b.* Nelahozeves on Vltava, near Prague, Sept. 8, 1841; *d.* Prague, May 1, 1904), was a distinguished Czech composer, conductor and teacher of composition.

Dvořák came of a simple stock of Czech tradesmen; he was the eldest of the eight children of František Dvořák, who kept an inn and a butcher's shop in Nelahozeves. His musical gifts were evident from his earliest years. As a schoolboy of eight he played on the pilgrimages; at various festivals, in his father's band; and took part in the choir of the parish church at Nelahozeves. When in his twelfth year he was sent to the neighbouring town of Zlonice, near Slaný, in order to learn German, he began to receive instruction in the rudiments of music from the local schoolmaster, organist and leader of his own private band, Antonín Liehmann. From this time forward, music was for Dvořák his own special element. Liehmann, who belonged to the famous type of Czech schoolmaster-musicians, was above all an enthusiast, devoted to the diffusion of the art, who not only aided Dvořák's rare musical talent by giving him a sound foundation in that branch of his education, but also rescued this gift in time for its further development, when, on account of the impoverished conditions of life at home, Dvořák was threatened with the prospect of becoming assistant and successor to his father. Dvořák actually worked for a time in the butcher's business, but by 1857 he was able to get to Prague, there to continue his musical education at the Organ School, under the direction first of Karl F. Pitsch, and then of Josef Krejčí. His masters were František Blažek (theory), Josef Foerster, senior (organ), and Josef Leop. Blažek (singing). At the Organ School, founded in 1830 by the Association for the Improvement of Church Music in Bohemia, Dvořák acquired not only a thorough training, mainly in the theory of music, but also a profound knowledge of the works of the old classical masters. At the same time he became acquainted with the later German romantic composers, especially Schumann and Wagner, through the orchestra of the Society of St. Cecilia, in which he acted voluntarily as a violinist, the conductor being that enthusiastic amateur and ardent admirer of the romantic school, Antonín Apt. On leaving the Organ School in 1859, Dvořák, having no other means of subsistence, entered a Prague concert-band, directed by Komzák, as viola player, from which he was transferred to the orchestra of the Czech National Theatre (Prague), where he was engaged until 1873, first under the conductorship of J. N. Maýr, and later under the composer and creator of the Czech national school of music, Bedřich Smetana. The remuneration of this work was not very considerable and he was obliged to supplement it by giving private lessons.

Dvořák began to occupy himself with composition immediately after leaving the Organ School. From the first, assiduous industry, great modesty and love of art upheld him in his work. For more than ten years only a few of his most intimate friends knew anything about his compositions; and yet already there were among these works some notable examples of chamber and symphonic music, masses, song-cycles, and even two operas, 'Alfred' and 'King and Collier' (*Král a uhlíř*). It is true that Dvořák's rich and robust musical nature has permeated these works with a joyous energy; but they still lack individuality, and are influenced by the classics, Mozart and Beethoven; in some instances, too, they are reminiscent of Wagner and Liszt, and yet withal they bear witness to a strong creative impulse. Not until the last two years of his engagement in the orchestra of the National Theatre were a few of Dvořák's smaller works heard in the concert

halls of Prague, and he won his first great success in 1873, with his 'Hymnus,' from Vít. Hálek's poem, 'The Heirs of the White Mountain.' In this work (published by Novello in London in 1885), which is a hymn to the suffering mother-country, lit up by the halo of martyrdom, Dvořák, in grave, joyous and lofty accents, first gave some clear indication of his patriotic sentiments. The success of this work induced him to resign from the orchestra of the National Theatre in 1873 in order to devote himself to composition and teaching. At this time he married Anna Čermákova, the daughter of a Prague citizen, a good contralto singer, member of the chorus of the National Opera, with whom he lived happily until his death. Six children were born of the marriage.

Bohemia was becoming conscious of Smetana, in whose works the Czech movement towards self-determination proclaimed itself eloquently. Dvořák, recognising the originality and national feeling of Smetana's music, resolved to follow the same path in his own compositions. He began to turn to account his Czech nationality in his own works, as well as the clear-cut and characteristic stamp of his personality. Where formerly his artistic speech, under the influence of Wagner and Liszt, expressed a tempestuous ebullience, and was unequal and unnatural in construction, it was now clarified and simplified, returning again as regards form to classical models, while at the same time, like Smetana, he refreshed his musical thoughts at the rich sources of Czech national music. Henceforward, Dvořák's works began to show the qualities which became typical of all his subsequent musical compositions: symmetry and elegance of form, beauty, nobility and raciness of musical content. Among the works of this period the most striking are certain examples of chamber music, the quintet for strings and double bass, in G major, op. 77; the pianoforte trio in B, op. 21; the pianoforte quartet in D major, op. 23; the Serenade for strings, op. 22—all belonging to the year 1875, and the symphony in D minor, op. 18; then the operas 'King and Collier,' now entirely reset to music, and the delightfully gay 'Pig-headed Peasants' (*T'vrdé palice*), penetrated by the folk-spirit, which dates from 1874.

The effort to refresh the melodic zone by the transplantation of new ideas grown in the soil of Czech national art strengthened Dvořák's intimate ties with the folk-poetry. It was to folk-verse—to which he now remained faithful in almost all his works—that he wrote his first cycle of songs, and more especially the album of charming, fresh and original Moravian Duets (1876), the starting-point of his great success abroad. He essayed also to develop new characteristic national forms in other branches of music, especially in his chamber and orchestral works; whereby he emphasised not only his national origin, but also his relation to the great Slavonic race. From the string quartet in E major and the symphony in F (1875) onward, he began gradually to introduce into his movements the Little Russian form of the *Dumka*, and for the subject of his new opera, 'Vanda,' which was never performed on account of its poor libretto, he used a Polish legend. The most important works of this period were, however, his cantata, the Stabat Mater, for solo voices, chorus and orchestra, which Dvořák wrote under the influence of his grief at the loss of the first of his three children (1876); the comic opera 'The Cunning Peasant' (*Šelma sedlák*) (1877), in which he follows on the lines of Smetana's national operas; the Symphonic Variations, op. 78 (1877), and the pianoforte concerto in G minor, op. 33 (1876).

With the above works Dvořák at first only penetrated his own country, and even then they brought him but a poor return; nor was a publisher to be found. But in 1875 a few compositions, supplementing his petition for a State grant, which was assigned to him after public competition by the former Austrian Ministry of Culture, caught the attention of Johannes Brahms and the critic Edward Hanslick in Vienna. Brahms in particular took a lively interest in Dvořák, and in 1877 he wrote to his publisher Simrock, in Berlin, recommending him to publish the Moravian Duets.

'On the recent occasion of allotting a State grant, after several years, I took much pleasure in the works of Dvořák of Prague. I have recommended him to send you his Moravian Duets. If you play them through, you will enjoy them as much as I have done. . . . Dvořák has written in all possible styles: operas, symphonies, quartets, pianoforte pieces. Decidedly he is a very talented man. Besides, he is poor. Please take this into consideration.'

Simrock actually published the Moravian Duets, and with such success that not only this firm, but other German publishers invited Dvořák to send them new works. The bond of union between Dvořák and Brahms now developed into a warm personal friendship, only broken by the death of the latter. The artists had also much in common in their art and mutually influenced each other.

With the first success abroad there grew up in Dvořák the consciousness of a duty which he felt was owing to his country and to Czech art. In the works which immediately followed he adhered closely to the rich sources of Czech folk-music; not, perhaps, literally to the use of the folk-tunes, but to a reflection of them; just as Smetana wrote in their spirit, while artistically ennobling them. He took also great pains to show in his works all that is most remarkable and inherent in Czech folk-music. The Czech dances seemed to him the most characteristic of all. Therefore he wrote

his first series of eight Slavonic Dances, op. 46 (1878), in which in three-section lyrical form (Lied-form) he idealised the most characteristic of these dances. The Slavonic Dances appeared first in the form of pianoforte duets, which Dvořák afterwards scored for orchestra. He interpolated into other chamber and symphonic works some of the Czech dances and songs—chiefly the *furiant, polka, skočná* (reel) and *sousedská* (slow valse or styrienne): the string quartet in E flat, op. 51, with a dumka in the second movement; the string sextet in A major, op. 48, with the furiant in the scherzo; the Maličkosti (bagatelles) for harmonium, two violins, and violoncello, op. 47; the Czech Suite in D major, op. 39, consisting of prelude, polka, sousedská, romance and furiant; the symphony in D major, op. 60, with a furiant as scherzo, and other works (1878–80). Dvořák also turned repeatedly for inspiration to the Bohemian past, at this and at a later date; for example, in his Three Slavonic Rhapsodies for orchestra, op. 45; the Ten Legends, op. 59, for pianoforte (four hands); the epic opera 'Dimitrij' (1882), to a libretto taken from Russian history; the dramatic overture 'Husitská' (1883), which celebrates in a lofty style the victory of the great national ideal of religious freedom, for which Jan Hus stood forth as leader, and for which the strong Hussite movement blazed up early in the 15th century. Later on, Czech history formed the basis of the great national oratorio 'St. Ludmilla,' on the poem by Jaroslav Vrchlický (1886).

Of the above-mentioned works the Slavonic Dances met with the greatest success from the beginning. The words of enthusiastic welcome accorded to them by the German musical critic, Louis Ehlert, gave the first impetus to their popularity in Germany and England, and made way for the success of other works by Dvořák. Prominent German and English conductors and virtuosi, such as Hans Richter, Hans von Bülow, Joseph Barnby, August Manns, Joachim, Becker's Florentine Quartet and others, became Dvořák's friends, and shared in the performance and appreciation of his works. Those happy material conditions were now established which made it possible for Dvořák to devote himself to further creative work. His success in England was important and fruitful from an artistic point of view. It began at the end of the 'seventies of last century with the Slavonic Dances, which were soon followed by various chamber and orchestral works, and reached a climax with the first performance of the Stabat Mater, given Mar. 10, 1883, by the London Musical Society at St. James's Hall under Joseph Barnby. The success of this work was so far-reaching that the English desired to make Dvořák's personal acquaintance. Dvořák acceded to their wish, and in Mar. 1884 conducted his Stabat Mater at the Albert Hall; at the Philharmonic Society and the Crystal Palace he directed performances of his symphony in D major, the overture 'Husitská,' a Slavonic Rhapsody, the Scherzo Capriccioso, and other works, invariably meeting with enthusiastic ovations from the public and those who took part in the music. After this first great success Dvořák was invited by several other musical institutions to revisit England and compose important new works for them. In the autumn of 1884 he again conducted his Stabat Mater and the D major symphony, this time at the Worcester Festival on the occasion of the celebration of the eight-hundredth anniversary of the foundation of the Cathedral. In Apr. 1885 he directed the performance of his new symphony in D minor, op. 70, composed for the Philharmonic Society, and again in May his pianoforte concerto (Franz Rummel as soloist) and the 'Hymnus' (The Heirs of the White Mountain), which Novello had already published. In August of this year he took part in the Birmingham Musical Festival, for which, at the invitation of the committee, he composed a new cantata, 'The Spectre's Bride,' for solo voices, chorus, and orchestra (op. 69), to words by the Czech poet, K. J. Erben (also published by Novello). Sir Alexander Mackenzie introduced this work to London at one of Novello's Oratorio Concerts in St. James's Hall, Feb. 2, 1886. Dvořák visited England for the fifth time in the autumn of 1886, going first to the Leeds Festival, for which he wrote the oratorio already mentioned, 'St. Ludmilla' (Novello), and then to London, where this work was thrice repeated, with what success is best seen by a quotation from one of the composer's letters home:

> 'I am still in the greatest excitement, the result of the wonderful performance on the part of the orchestra, chorus and soloists of the first rank (Albani, Patty, Lloyd, Santley), and the splendid ovation on the part of the public. Was this truly English enthusiasm, the like of which I have not enjoyed for a long while? At the close of the work, after tempestuous applause and repeated recalls, I had to bow my thanks again and again. . . .'

After an interval of a few years Dvořák revisited England in 1890, when he conducted his new symphony in G, op. 88 (Novello), at a concert of the Philharmonic Society. He returned twice in 1891: first in order to receive in person the honorary degree of Doctor of Music, conferred upon him by the University of Cambridge (on which occasion he conducted on the preceding evening his G major symphony and Stabat Mater); and again later in the year when he directed, at the Birmingham Festival, the first performance of his most recent work, the Requiem, for solo voices, chorus and orchestra, op. 89 (Novello). Every time Dvořák visited England he met with the happiest ap-

preciation, which had great significance both for himself and for Czech music. He was recognised there as one of the greatest creative musicians of the day; and because he received encouragement to compose new works on a large scale, England certainly had a most favourable influence upon his technical development, while the opportunity of handling great choral and orchestral masses enriched his command of sonority. That portion of Dvořák's music which originated immediately before these successful visits to England includes several works which show features otherwise extremely rare in Dvořák, the singer of life's joys. Some of these works are frank revelations of his persistent inward conflicts at this time, permeated by indignation, defiance and passionate doubt; some are steeped in calm resignation; and again, others seem only the expression of an intrepid contest. These are the pianoforte trio in F minor, op. 65; the Scherzo Capriccioso, op. 66; the dramatic overture 'Husitská,' op. 67; and the symphony in D minor, op. 70, written for England (1883–85). They reflect that struggle of conscience which Dvořák experienced at the time when his German friends pressed him to make a compact with the Teutonic world of music, and would have rejoiced had he written an operatic work to a German text, which would have facilitated his success on the foreign stage; they are echoes of a time at which an effort was made to tempt or coerce him into settling in Vienna. To this pressure Dvořák did not succumb; but the traces of this inward discord are stamped upon the above-mentioned works, and also—even after his final victory—upon the closing movement of the symphony in D minor.

If just at this time Dvořák composed works of such great dimensions as regards both form and content, and of such frankly patriotic interest as 'St. Ludmilla' and the overture 'Husitská,' his subsequent creations manifest a welcome and vital breath of inward serenity and idyllic calm, as well as a more virile maturity. The compositions of this period speak to us again of a simple and sincere artist; quickly responsive to his emotional moods; with the soul of a child and the imagination of a poet; a distinctive artistic personality, who willingly celebrates in music life's joys and sorrows, and who is, above all, in close contact with Nature in his own land, especially in Southern Bohemia. Here he bought himself in 1884 a small homestead called 'Vysoká,' near the town of Příbram, where he lived and worked most happily when not in Prague. Among the works belonging to this period (after 1884) the following deserve mention: a number of songs in the Folk-style, op. 73; Four Songs, op. 82; Love Songs, op. 83; a new series of 8 Slavonic Dances, op. 72, first written for pianoforte (4-hands) and afterwards orchestrated, in which he idealises some typical dances of the various Slavonic nations—Slovaks, Jugo-Slavs, Malo-Russians, Poles, etc.; the little pictures called Pianoforte Duets, 'From the Bohemian Forest' (Ze Šumavy), op. 68, and the charming Poetic Moods, Op. 85 (13 pieces for piano, 2-hands); the Romantic Piece for violin and piano, op. 75, and the Terzetto for 2 violins and viola, op. 74. To this group belong also the string quartet in C major, op. 61; the pianoforte quintet in A major, op. 81; the pianoforte quartet in E flat, op. 87; the 'Dumky' trio, op. 90; the symphony in G major, op. 88; the three overtures—'Amid Nature,' op. 91; 'Carneval,' op. 92, and 'Othello,' op. 93; the joyous Te Deum, op. 103 (1881–92), the simple and intimate Mass in D major, op. 86, and the broadly planned and lofty Requiem, op. 89. His very successful comic opera, a remembrance of his own childhood, may be added here; 'Jakobin' like 'Dimitriji' was composed to a text written by Marie Červinková-Riegrova, the daughter of a prominent Czech politician, Dr. František Lad. Rieger.

In 1890 Dvořák added to his successes abroad a visit to Russia and a new concert tour in Germany and England. At this time he also received from the Czech University in Prague the honorary degree of Doctor of Philosophy, was elected a member of the Czech Academy of Art and Science, and received from the Austrian Government the order of the Iron Crown of the Third Class. Early in 1891 he accepted the position of professor of composition, instrumentation and musical form at the Prague Conservatoire, a step which proved to be highly beneficial to the future development of the modern school of Czech music.

Meanwhile the fame of Dvořák's name had reached overseas. A number of his more important works having found their way to various centres in America, American musical circles desired to follow the example of England and to make the personal acquaintance of the great Czech musician. At the invitation of Mrs. Thurber, the foundress of the National Conservatory of Music in New York, Dvořák, in 1892, accepted the directorship of this institution, and having obtained leave from the Prague Conservatoire, migrated to America, where he met with a splendid reception and remained for three years, being greatly appreciated there as a teacher, a conductor of his own works, and of course as a composer. His aim of developing a national school of composition among his American pupils met—as may be well understood—with no success. In America his works were again received with enthusiasm. The series of works which originated in America is highly characteristic of Dvořák's art as a whole. In them he expresses, in the first place, the impressions evoked by his

visits to various parts of America; the great bustling cities, the wide and silent prairies; the cultivated and strenuous social atmosphere of New York, and the life of the simple, intimate, and far-away Czech colony at Spillville in Iowa State, where he spent his summer vacations. In an effort to emphasise the novelty of these impressions, and in order to give distinctive and characteristic expression to them, he chose for some of his compositions which originated in America themes which are built on certain typical features of the folk-songs of the Indian and Negro races. Otherwise these works are pre-eminently manifestations of his own characteristic and exclusively national personality, and the assertion that Dvořák in making direct use of the folk-tunes of America was trying to create 'an American national music' are erroneous and without foundation. The first work which depicts the flood of his impressions in America is the symphony in E minor, op. 95, called 'From the New World,' not only the most successful of all Dvořák's symphonies, but also one of the most famous in the symphonic literature of the whole world. It was first performed under Anton Seidl, Dec. 16, 1893, at the Philharmonic Society of New York. The intimate impressions of his sojourns at Spillville are reflected in the string quartet in F major, op. 96, and the quintet in E flat, op. 97 (1893). The remainder of the works which Dvořák composed in America were primarily inspired by his great yearning for his native land, which is revealed in several of the works already mentioned and permeates deeply the whole cycle of Biblical Songs, op. 99, and the concerto for violoncello and orchestra, op. 104 (1895). His joy at the prospect of returning to Bohemia is expressed in the little 'Humoresques' for pianoforte (of which No. 7 has since been arranged for every possible instrumental combination, and has become one of the most popular compositions in the world), and particularly in the string quartets in A flat, op. 105, and G major, op. 106 (1895).

After his return home Dvořák again took up his post as professor of composition at the Prague Conservatoire. He was appointed director at the beginning of 1901, and held this position until his death. As regards his own music, he now devoted himself exclusively to symphonic poems and opera. The subject-matter for all these works he drew without exception from legendary sources; his tie with the people was very close, and he was the first who succeeded in satisfactorily developing the Czech musical legend. The series of symphonic poems for orchestra based on the ballads of Karl Jaromír Erben includes 'The Water-sprite' ('Vodník'), 'The Golden Spinning-Wheel' ('Zlatý kolovrat'), 'The Mid-day Witch' ('Polednice'), and 'The Little Dove' ('Holoubek') (1896), and these were succeeded by the 'Heroic Song,' which has no programmatic intention. In the sphere of legendary opera he wrote 'The Devil and Kate' ('Čert a Káča') (1898) and the remarkably poetic 'Rusalka' (1900), to a libretto by the dramatist, Jaroslav Kvapil, chief manager of the National Theatre in Prague. This work is now the favourite of all Dvořák's operas with the Czechoslovak public. Finally he composed the legendary-romantic 'Armida,' the libretto of which, based on Tasso's 'Jerusalem Delivered,' is by Jaroslav Vrchlický. Dvořák's artistic career was ended suddenly by his death on May 1, 1904. He was buried, as became one of the greatest sons of the Czech people, with every mark of respect on the part of the nation in the cemetery of the Vyšehrad at Prague. (For portrait see *PLATE XI.*)

Estimate of Dvořák's Art

Dvořák must be placed among the most richly gifted and versatile composers of the 19th century. Truly, like Haydn, Mozart and Schubert, he was of the race of those divinely blest and naïvely genial leaders whose thoughts and emotions manifest themselves spontaneously in musical forms, and whose musical imagination gives itself out in an inexhaustible wealth of pure, fresh and fascinating ideas, in melody, harmony and rhythm. He seemed to be a late offspring of the masters above mentioned, and his nature, fundamentally simple and unsophisticated, was nevertheless innately intelligent, perceptive and witty, robust and fresh, tenderly emotional and gifted. He had a wonderful love of Nature, a firm and simple faith in God, a joyous optimistic outlook on life. Such was his disposition, which during his whole life always preserved the typical features of the simple peasant origin that coloured his personality and his work. In his art intuition gets the better of intellect. Dvořák's extensive life-work is therefore unequal; there is in it much which lacks weight and significance as compared with the rest; we find weak places in which ideas appear hastily put together, and which contain melodically more chaff than wheat. On the other hand, Dvořák's creative output includes a series of great works which are the pure manifestations of a strong and noble art; which in content, workmanship and form bear witness to an inspired creative spirit, and to a great mastery of technique; qualities which, taken together, will insure him a prominent place in the musical history of the world.

Dvořák ranked the old classical masters as his chief models, although in youth he did not resist a passing admiration for the ideas disseminated by the neo-romantics, Wagner and Liszt. Nevertheless, the foundations of Dvořák's art were then already laid upon the

Beethoven tradition. Dvořák is indebted to Beethoven for the structural art of a work as a whole; for the detailed working of the motives which grow out of the more sustained, expressive themes; and for his wealth of shifting and ever-new resources, rhythmic and melodic. The influence of Brahms, however, played its part in the purity of form and attractive interest of Dvořák's later works. Brahms soon became Dvořák's staunch friend and appreciator, often acting as his adviser also, and it is partly owing to him that Dvořák was not only a gifted and spontaneous composer as regards melody and rhythm, but also an artist of refinement and culture, to whom fastidious purity of workmanship and definite design were of as much direct importance as the beauty and endurance of the musical content. Dvořák is also akin to Franz Schubert, in his natural gift of spontaneity, which permits him to evolve works on a great scale from flashes of passing fancy, apparently without much intellectual and creative effort.

It is also significant that as regards the ideas and content of his music, Dvořák's individuality remains absolutely itself, and bears the clear stamp of his nationality. The style of his melody and of certain works, which are frank confessions of his soul, show how the love of his land and people filled his whole vision. To this profound national consciousness Dvořák united a conscious *racial* attachment; he felt his equality and relationship with the great Slavonic family. In his work, which is first of all Czech — and often specifically Czech, even when the author shows himself distinctly 'Slavonic'—there are manifestations of racial elements and forces. His musical spirit, like that of Smetana, dwelt chiefly in the fields and country-side of Bohemia, enamoured of his folk, of their joys and sorrows, their songs and dances, echoing the glorious past and looking forward to a happier future. But 'his lyric music also voices the sad reverie of the distant steppe; his oratorios and cantatas are, as it were, inspired by the roar of great rivers and of ocean; his dance rhythms pulsate with the hot blood of a young, half-civilised, half-barbarous race' (F. V. Krejčí).

Dvořák was one of the greatest masters of instrumentation, whether we point to his smaller works of chamber music or to his orchestral compositions. With comparatively simple means he derived a magical colouring from his instrumental palette; and his orchestral combinations glow with inspiration and echo a simple and natural beauty.

He expresses himself most fully and symmetrically when the wealth of his musical inspiration is guided by his intimate feelings, unfettered by any programme or literary idea, in the kind of music now called 'absolute,' especially in chamber and symphonic music, and in his sacred works. In this sphere he has produced masterpieces which are pure and lofty in style, polished and compact in form; sincerely felt, of fresh and original content; works of nobler significance than any others in this branch of Czech music. He belongs to those who have shown that the classic cyclic sonata-form did not die out with Beethoven, but that it is of lasting value, thanks to the perfection of its formula, and that it may always continue to exist, renewed from time to time by fresh thoughts, musical and intellectual, without the help of a poetic or literary basis. Dvořák endows the individual movements of his cyclical works with a wealth of beautiful music, the sincere expression of his spiritual moods, as manifested to his clear judgment, both human and artistic. We may read in them his attitude to humanity, nature, God and country. Most eloquent of all are the slow movements. The scherzo movements are also highly characteristic, especially those in which he idealises certain typical Czech or Slavonic dances, which break away in a bubbling stream of rhythmic *verve*.

Coming to his orchestral music, the first place belongs of right to the symphonies (nine in all), which in themselves are admirably characteristic of Dvořák's musical development; if not as a whole, at least in some individual movement they bear witness to his remarkable grasp of symphonic form. The most important and successful of them is the last, 'From the New World.' The popularity of this work has eclipsed the world's interest in the rest of Dvořák's symphonies; unjustly, however, for several of them are by no means its inferior in musical value. How interesting in form, in its folk-spirit, and in the virile serenity it exhales, is the outline of the symphony in G, op. 88, with the wonderful variations in the finale. And, again, the passionately agitated symphony, op. 70, in D minor, with its Brahms-like austerity and strong inward utterance so characteristic of Dvořák. The joyous symphony in D, op. 60, full of the fragrance and melody of the Czech fields and forests, full of light and cheerful courage, with the furiant in the scherzo—a work of striking originality. With the symphonies may be honourably associated the concertos with orchestral accompaniment, of which the lyrical violin concerto, op. 53, and the romantic concerto for violoncello, op. 104, specially deserve to be reckoned among the most remarkable examples of the concerto form. Two attractive and popular works are the Serenades: the first for strings, op. 22, has an erotic and yearning character, the second is the humorous Serenade for wind instruments, op. 44.

In programme music of a symphonic kind, Dvořák is at his happiest when the music does

not strictly follow concrete descriptive lines, but approaches to some form, such as the sonata or overture. First among such works ranks the well-known cycle of three overtures: 'Amid Nature,' 'Carneval' and 'Othello,' the fundamental idea which connects them all being shown in the original title which they bore in common—'Nature, Life and Love.' The 'Carneval Overture,' thanks to its sparkling and spirited rhythmic flow, is one of the most frequently performed of Dvořák's compositions. A work of impetuous temperament and vigour is the overture 'Husitská,' which was a favourite with Bülow, just as Arthur Nikisch loved to conduct the Scherzo Capriccioso and Hans Richter the Slavonic Rhapsodies. Rare musical charm, especially as regards effective orchestration, is contained in the symphonic poems on legendary subjects, opp. 107-111, to which objection is made on account of their epic diffuseness and a superfluity of detail which arrests the progress of the tale; for pith and unity of form, 'Holoubek' ('The Little Dove') is far the best of them. The Slavonic Dances occupy a special place among Dvořák's orchestral works. Though originally written as pianoforte duets, they were first assessed at their true value in their well-known, highly-coloured and riotous orchestral version. With their luxuriant wealth of characteristic melody and fiery, pointed rhythms, Dvořák celebrates Czech dance-forms, frank Czech humour and folk merriment.

Much esteemed for its charm and purity of style is Dvořák's chamber music, rendered specially famous by the clear interpretations of the Bohemian (Czech) Quartet. In these works the various stages of his musical culture and the progress of his art as regards its structural side are most eloquently expressed. Among the works of the first order are the string quartet in D minor, op. 34 (with its very beautiful *Adagio*); the quartets in E flat major, op. 51; C major, op. 61; A flat major, op. 105; and G major, op. 106. Of works written for other instrumental combinations, now justly famous, we must select the spirited pianoforte quintet in A, op. 81, the string quintet in E flat, op. 97 (the 'American'); the two pianoforte quartets, the first in D major, op. 23, and more especially the one in E flat, op. 87, the sextet for Strings, op. 48, with its national colouring, and of the pianoforte trios, particularly that in F minor, op. 65, which in its impassioned subject-matter matches the symphony in D minor, op. 70. Works of peculiar charm and loveliness are the 'Dumky' trio for pianoforte and strings, op. 90, which unites in cyclic form a series of idealised dances under a general title; and the 'Maličkosti' (Bagatelles) for harmonium, two violins and violoncello, op. 47.

The vocal and orchestral works on a large scale breathe throughout a sincere faith in the supernatural direction of the world, of nature and life, which is one of the most expressive features of Dvořák's temperament. They also contain a wealth of lovely Schubert-like melody, a touch of colour characteristic of his own artistic individuality, and an affinity —especially in the choral numbers—with Handelian technical methods, although Dvořák contributes much that is new and entirely his own. In the Stabat Mater and the Requiem great tenderness and poetical expression, depth and nobility of thought and beauty of sonority are the most characteristic qualities. The Stabat Mater is the more serene and sustained, and laid out on a more unified plan; the Requiem, on the other hand, is more detailed in design, more romantic in its melodic material and modulations, more highly coloured and effective in its vocal and orchestral sonority. The great amplitude of conception of the oratorio 'St. Ludmilla' is perhaps the reason why the composer planned it in three parts. Its subject is the conversion of the Czech prince, Bořivoj, and his wife Ludmilla, at the time of the victory of the Christian faith over Czech heathendom, about A.D. 873. To the text—not altogether happy—of Jar. Vrchlický is woven music of considerable beauty, in which lyrical scenes of great tenderness alternate with stirring drama. In style and structure it bears the strongest resemblance to Handel of all Dvořák's works. In spite of some archaisms in utterance, this work is, however, purely Slavonic in feeling. Immeasurably more intimate and direct in its simplicity is the expression of Dvořák's religious sentiment in the little Mass in D, for mixed chorus and organ, an occasional composition. The same qualities characterise the 149th Psalm and the joyous, uplifting Te Deum, for solo voices, chorus, and orchestra, with its poetical duet for solo soprano and bass. Later on, the ten 'Biblical Songs,' op. 99, emanated also from this sense of sincere humility before the greatness and goodness of God. These deep and noble utterances are the culmination of Dvořák's art as a song writer. Two important works for voices and orchestra, to secular words, are the cantata, 'The Spectre's Bride' and 'Hymnus' ('Heirs of the White Mountain'). The former is a musical setting of a poem by K. J. Erben, which has something in common with Burger's 'Leonore,' but with a note of reconciliation at the end. The score shows many characteristic and original passages both melodic and structural, and has charm of feeling and tone-colour. Here and there, however, the considerable spinning-out of the music is at variance with the static structure of the individual parts. The 'Hymnus,' a work of Dvořák's youth, overflows with frank and

vigorous patriotic fervour. The weakest of his works is the cantata 'The American Flag,' an occasional composition written to patriotic verses by J. Rodman Drake.

Dvořák's cantatas and oratorios soon made their way from end to end of the musical world, but his operas have not penetrated equally far. And yet here he shows himself strong and sincere. It is true that the dramatic side was not so strong in him as the absolute quality of his music, which often attains a climax to the detriment of the dramatic intrigue and expression. Nevertheless, in this aspect of his genius he shows evidences of a dramatic instinct, which intuitively led him to seize upon the significant moment in the development of an operatic plot. Besides which, Dvořák puts into his operas a wealth of fresh, characteristic and fascinating music, and it is by these works that he penetrates the hearts of his fellow-countrymen. The most successful, because its text is most felicitous, is the tragic legend 'Rusalka,' the music of which is full of poetic feeling and enchantingly beautiful melody and sonority. Genuine humour and touching sentiment impregnate 'Jakobin.' Both works are popular in Czechoslovakia. Other operas of remarkable musical charm and refinement are the comic opera 'Šelma sedlák' ('The Cunning Peasant'), written to a libretto which is not a very successful imitation of 'Figaro,' and the one-act opera 'The Pigheaded Peasants,' both subjects being borrowed from Czech rustic life. In serious opera there is the clear-cut design, the lofty pathos and beautiful music of 'Dimitrij.' Two other serious operas by Dvořák—the historical 'Vanda' and the romantic 'Armida'—have fought in vain to maintain their existence, even in Czechoslovakia, owing to the poverty of their libretti.

Dvořák's minor works lose in essential significance by comparison with the series of compositions above mentioned, although they are numerous and some of them are valuable for their attractive qualities. Among the music for pianoforte (4-hands) the popular Slavonic Dances, which attracted attention even before they were arranged for orchestra, take the first place. Akin to these in form are the admirable cycle of 10 'Legends,' op. 59, and 6 Sketches, 'From the Bohemian Forest,' op. 68. Of the pianoforte music (2-hands), which consists partly of dance-forms (the furiant, valse, mazurka, dumka) artistically treated, and partly of small mood-pictures, the most important works are the 'Poetic Moods,' op. 85 ('Poetické nálady'); while the most widely known, chiefly thanks to No. 7, are the 'Humoresques,' op. 101. The interesting 'Theme con variazioni,' op. 36, deserves mention. Of his songs, which culminate, as already pointed out, in the 'Biblical Songs,' op. 99, the 'Love Songs,' op. 83, with their poetical charm are specially noticeable; also the 'Songs in Folk-style,' op. 73, the songs to words from the MSS. of Králové Dvur (the Königinhof Manuscript), op. 7, the 'Three Modern Greek Songs,' op. 50, the 'Gipsy Songs,' op. 55, and, without doubt, the delightful 'Moravian Duets,' for soprano and alto, with pianoforte accompaniment.

Dvořák has this significance for Czech music in particular, that he completes the work of Bedřich Smetana, who was both his predecessor and contemporary, and occasionally his guide. Together they laboured as the two great founders of the Czech school of national music, upon whose works, as upon an unshakable basis, is built all modern Czech music. Unlike Smetana, who grasped and invoked the whole spirit of the Czech people, making himself the singer of their past and the prophet of their victory and freedom, Dvořák in all his music is simply human, intimate and personal. If Smetana surpasses Dvořák in the great fundamental idea of his art as a whole, and in fusion between intellect and intuition, Dvořák although his music is not always equally exemplary, commands a wealth of musical inspiration and creative versatility. Smetana's significance as the founder of Czech music is completed in Dvořák, who was the first to compose a national oratorio and utilise national legend for symphonic purposes. He was also the first to create works on a grand scale in which the mould of the old classic forms (the symphony, suite, concerto, chamber music, etc.) is filled with the national material; with Czech speech, thought and sentiment; with Czech song and dance.

As a conductor, Dvořák, who was merely engaged to conduct his own works, showed himself a musician of temperament, who knew how to exact obedience from his players and to stir the heart and awake the enthusiasm of his audience, both at home and abroad. As a teacher, however, his work was of immeasurable importance and profit to Czech music; for here he displayed rare individual powers productive of great results. It is not a mere accident that the two most distinguished personalities in the world of Czech music to-day, Josef Suk (who married Dvořák's eldest daughter) and Vítězlav Novák, are both his pupils. In their work they are carrying on his traditions as a teacher among the younger generation of Czech musicians.

PUBLISHED WORKS WITH OPUS NUMBERS

1. See Unpublished Works.
2. Four Songs, to words by Pfleger. 1865.
3. Four Songs, to words by Hálek. 1876.
4. See Op. 30.
5. Sirotek (The Orphan). Ballad for Voice and PF., to words by Erben. 1871.
6. Four Serbian Songs. 1872.
7. Six Bohemian Songs. 1872.
8. Silhouettes for PF. 1879.
9. Four Songs, to words by Krásnohorská and Hálek. 1871 and 1876.

10. See Published Works without Opus Number.
11. Romance for Violin and Orchestra. 1873.
12. Dumka and Furiant for PF. 1884.
13. See Published Works without Opus Number.
14. Opera 'Král a uhlíř' ('King and Collier'). 1874. (See below.)
15. Ballad for Violin and PF. 1885.
16. String Quartet in A minor. 1874.
17. Opera, 'Turdé palice' ('Pigheaded Peasants'). 1874. (See below.)
18. See Op. 77.
19. Three Latin Hymns for Voice and Organ. 1879.
20. Four vocal Duets (to Moravian folk texts). 1876.
21. Trio in B♭ for PF. and Strings. 1875.
22. Serenade in E for Stringed Orchestra. 1875.
23. Quartet in D for PF. and Strings. 1875.
24. See Op. 76.
25. Opera, 'Vanda.' 1875. (See below.)
26. Trio in G minor for PF. and Strings. 1876.
27. Part Song for Chorus. (See also Op. 80.) 1878.
28. Hymna českého rolnictva ('Hymn of the Czech Peasants'), for mixed Chorus with 4-hand accompaniment. 1885. (See Op. 58.)
29. Four Choruses for mixed Voices. 1876.
30. 'Hymnus' ('The Heirs of the White Mountain'), for mixed Chorus and Orchestra, to words by V. Hálek (originally Op. 4). 1872.
31. Five Evening Songs (V. Hálek). 1876.
32. 'Moravské dvojzpěvy' (Moravian Duets). Vocal Duets. Sop. and Alt. 1876.
33. PF. Concerto in G minor. 1876.
34. String Quartet in D minor. 1877.
35. Dumka for PF. 1876.
36. Variations in A♭ for PF. 1876.
37. Opera 'Šelma sedlák' ('The Cunning Peasant'). 1876. (See below.)
38. Four vocal Duets. 1877.
39. Suite in D for Orchestra (Preludium, Polka, Minuet, Romance, Furiant). 1879.
40. Notturno in B for String Quintet. 1870. (See Op. 78.)
41. Scotch Dances for PF. Duet. 1877.
42. Two Furiants for PF. 1877.
43. Three Choruses with accompaniment for PF. 4-hands. 1877.
44. Serenade for Wind, Violoncello and Bass. 1878.
45. Three Slavonic Rhapsodies (in D, in G minor, in A) for Orchestra. 1878.
46. The Slavonic Dances for PF. Duet, arranged for Orchestra. 1878.
47. Bagatelles for Harmonium (or PF.), two Violins and Violoncello. 1878.
48. String Sextet in A. 1878.
49. Mazurek for Violin and Orchestra. 1879.
50. Three Modern Greek Songs, to words by Nebeský. 1878.
51. String Quartet in E♭. 1879.
52. Impromptu, Intermezzo, Gigue and Eclogue for PF. 1880. (See Op. 79.)
53. Violin Concerto in A minor. 1879-80.
54. Walzer for PF. 1880.
54A. Festival March for Orchestra. 1879.
55. The Gipsy Songs for Tenor Voice and PF. to words by Heyduk. 1880.
56. Mazurkas for PF. 1880.
57. Sonata in F for Violin and PF. 1880.
58. Stabat Mater for Solos, Chorus, and Orchestra (originally Op. 28). 1876-77.
59. Legends, for PF. Duet, arranged for Orchestra. 1881.
60. Symphony in D. 1880.
61. String Quartet in C. 1881.
62A. Overture to the play 'J. K. Tyl' (Mein Heim) for Orchestra. 1882.
62B. Music to the play 'J. K. Tyl,' arranged for PF. Duet. 1881.
63. 'V přírodě' ('Amid Nature'). Five Choruses for mixed Voices, to words by Hálek. 1882.
64. Opera, 'Dimitrij.' (See below.)
65. Trio in F minor for PF. and Strings. 1883.
66. Scherzo capriccioso for Orchestra. 1883.
67. 'Husitská,' Overture for Orchestra. 1883.
68. 'Ze Šumavy' ('From the Bohemian Forest') for PF. Duet. 1884.
69. 'The Spectre's Bride.' Cantata for Soli, Chorus and Orchestra, words by K. J. Erben. 1884.
70. Symphony in D minor. 1885.
71. Oratorio 'St. Ludmilla' for Soli, Chorus and Orchestra, words by Jaroslav Vrchlický. 1886.
72. New Slavonic Dances for PF. Duet, arranged for Orchestra. 1886.
73. 'V národním tónu' (In Folk-style). Four Songs. 1886.
74. Terzetto for two Violins and Viola. 1887.
75. Romantic Pieces for Violin and PF. 1887.
76. Symphony in F (originally Op. 24). 1875.
77. String Quintet in G (originally Op. 18). 1875.
78. Symphonic Variations for Orchestra (originally Op. 40). 1877.
79. Ps. 149 for Chorus and Orchestra (originally Op. 52). 1879.
80. String Quartet in E (originally Op. 27). 1876.
81. Quintet in A for PF. and Strings. 1887.
82. Four Songs, to words by Malybrok-Stieler. 1887.
83. Eight Love-songs, to words by Pfleger. 1865 and 1888.
84. Opera, 'Jacobin.' 1888. (See below.)
85. 'Poetic Moods,' for PF. (13 pieces). 1889.
86. Mass in D. 1887.
87. Quartet in E♭ for PF. and Strings. 1889.
88. Symphony in G. 1889.
89. Requiem for Soli, Chorus and Orchestra. 1890.
90. Dumky, Trio for PF. and Strings. 1891.
91. Overture, 'Amid Nature.' 1891.
92. Overture, 'Carneval.' 1891.
93. Overture, 'Othello.' 1891.
94. Rondo for Violoncello and Orchestra. 1891
95. Symphony, 'From the New World,' in E minor. 1893.
96. String Quartet in F. 1893.
97. String Quintet in E♭. 1893.
98. Pianoforte Suite in A, arranged for Orchestra. 1894.
99. Ten Biblical Songs. 1894.
100. Sonatina in G, Violin and PF. 1893.
101. Humoresques for Piano. 1894.
102. Cantata, 'The American Flag,' for Soli, Chorus, and Orchestra, to words by Rodman Drake. 1893.
103. Te Deum for Soli, Chorus, and Orchestra. 1892.
104. Violoncello Concerto in B minor. 1895.
105. String Quartet in A♭. 1895.
106. String Quartet in G. 1895.
107. Symphonic Poem, 'The Watersprite.' 1896.
108. Symphonic Poem, 'The Mid-day Witch.' 1896.
109. Symphonic Poem, 'The Golden Spinning-wheel.' 1896.
110. Symphonic Poem, 'The Little Dove.' 1896.
111. Symphonic Poem, 'Heroic Song.' 1896.
112. Opera, 'Čert a Káča' ('The Devil and Kate'). 1899. (See below.)
113. 'The Festival Song,' for Chorus and Orchestra, to words by Vrchlický. 1900.
114. Opera, 'Rusalka.' 1900. (See below.)
115. Opera, 'Armida.' 1903. (See below.)

PUBLISHED WORKS WITHOUT OPUS NUMBERS

String Quartet, 'Cypress Trees.' 10 Love-songs. 1865, arranged 1887.
Dramatic Overture for Orchestra (composed for the opera 'Alfred'). 1870.
Symphony in E♭ (originally Op. 10). 1873.
Symphony in D minor (originally Op. 13). 1874.
Rhapsodie for Orchestra (originally Op. 15). 1874.
Vocal Duet. 1876.
Six Choruses. 1877. 'The Song of a Czech.' 1877.
Polonaise for Orchestra. 1879.
Latin Hymn for Voice and Organ. 1878.
Valse for PF. 1879.
Eclogues for PF. 1880.
'Memories,' for PF. 1880.
Two Impromptus for PF. 1880.
Vocal Duet. 1881.
Impromptu for PF. 1882.
Humoreske for PF. 1884.
Two Songs for Voice and PF. 1885.
'Forest Calm,' for Violoncello and Orchestra. 1891.
'Two Pearls,' for PF. 1887.
Gavotte for three Violins. 1890.
Two pianoforte pieces. 1894.
Slumber Song. 1895.
Song to words by Sv. Čech. 1901.

UNPUBLISHED WORKS

Polka for PF. 1860.
String Quintet in A minor (originally Op. 1). 1861.
String Quartet in A (originally Op. 2). 1862.
Symphony in C minor. 1865.
Violoncello Concerto in A with PF. accompaniment. 1865.
'Cypress Trees.' 18 Songs to words by Pfleger. 1865.
Symphony in B♭. 1865.
Two Evening Songs. 1865.
Opera, 'Alfred.' 1870. (See below.)
String Quartet in D. 1870.
String Quartet in E minor. 1870.
Quintet in A for PF. and Strings (originally Op. 5). 1872.
String Quartet in F minor (originally Op. 9). 1873.
String Quartet in A minor (originally Op. 12). 1873.
Concert Piece for Violin and PF. 1878.

OPERAS

'Alfred,' tragic opera in 3 acts; words by K. Th. Körner. 1870. (Never produced.)
'King and Collier, comic opera in 3 acts; words by B. Guldener. 1874. Produced at Prague, 1874.
'The Pigheaded Peasants,' comic opera in 1 act; words by J. Štolba. 1874. Produced at Prague, 1881.
'Vanda,' grand tragic opera in 5 acts; words by V. B. Šumavský, from the Polish of Surzycky. 1875. Produced at Prague, 1876.
'The Cunning Peasant,' comic opera in 2 acts; words by J. O. Veselý. 1877. Produced at Prague, 1878; Dresden, 1882; Hamburg, 1883; Vienna, 1885.
'Dimitrij,' tragic opera in 4 acts; words by M. Červinková-Riegrová. 1882. Produced at Prague, 1882.
'Jacobin,' opera in 3 acts; words by M. Červinková-Riegrová. 1888. Produced at Prague, 1889.
'The Devil and Kate,' comic opera in 3 acts; words by A. Wenig. 1899. Produced at Prague, 1899.
'Rusalka,' opera in 3 acts; words by Jaroslav Kvapil. 1900. Produced at Prague, 1901; Barcelona, 1924.
'Armida,' tragic opera in 4 acts; words by Jar. Vrchlický. 1903. Produced at Prague, 1904.

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O. Š.

DVORSKY, see Hofmann, Josef.

DWIGHT, John Sullivan (*b.* Boston, Massachusetts, May 13, 1818; *d.* there, Sept. 5, 1893), musical critic and journalist. He became a Unitarian minister after graduating from Harvard in 1832, but gave it up after a few years to devote himself to the Brook Farm community, where he taught music and the classics. In 1848 he returned to Boston and founded *Dwight's Journal of Music*, published 1852–81 (see Periodicals). It was a powerful force on the side of the best in music, conservative and unfriendly to the new developments of the period, but upholding ideals that needed to be upheld in the United States at that time. A memoir of him was published in 1899 by G. W. Cooke, who also edited Dwight's correspondence with George William Curtis. A. R.

DYCK, Ernest Marie-Hubert van (*b.* Antwerp, Apr. 2, 1861; *d.* Berlaer-lez-Lierre, Aug. 31, 1923), a famous Wagnerian tenor. After studying law at the universities of Louvain and Brussels he became a journalist in Antwerp and Paris. In the latter city he was taught singing by Saint Yves-Bax, and in June 1883 he sang at short notice at the 'Concours de Rome' concerts in Vidal's 'Gladiator' at the request of the composer's master Massenet, *vice* Warot ill. On Dec. 2 and 9 of this year he made his début at the Lamoureux Concerts in Bach's 'Phœbus and Pan' cantata, and in the Choral Symphony. In 1886 he married the sister of the violoncellist François Servais. On May 3, 1887, he made his début on the stage as Lohengrin at the production at the Eden Theatre, Paris, but the opera was only given twice, owing to the overwhelming opposition in Paris to Wagner and his works at the time. In 1888 he sang as Parsifal at Bayreuth with very great success, having previously studied the part under Mottl at Carlsruhe. Later in the year he was engaged at Vienna. On May 19, 1891, he made his début at Covent Garden as Des Grieux in 'Manon' with great success, and in the same season as Faust. In the autumn he sang as Lohengrin on the successful revival of that work at the Paris Opéra, and in Jan. 1892 sang as the hero in Massenet's 'Werther' on its production at Vienna. He sang for several seasons at Covent Garden (creating the title-part in Kienzl's 'Evangelimann,' July 2, 1897), and in Wagner operas in Paris, also in Brussels, the United States, etc. In 1907 he was manager of a winter season of German opera at Covent Garden, where he gave a large repertory of Wagner and revived 'Fidelio,' 'Der Freischütz,' 'Lustige Weiber,' and 'Verkaufte Braut,' but the season was pecuniarily a failure. In 1908 he sang as Tristan and Tannhäuser at the Paris Opéra, and as Siegfried on the production of 'Götterdämmerung' there. He appeared as Parsifal at Bayreuth again in 1911 and in the first performance given at the Paris Opéra in 1914.

Van Dyck held a high position among the best Wagner singers, being particularly successful as Loge, Siegmund and Parsifal. A. C.

DYGON, John, the composer of a motet (3 v.), 'Ad lapidis positionem,' printed in Hawkins's *History*, where he is described as prior of St. Austin's (*i.e.* St. Augustine's Abbey), Canterbury. The known facts are that John Dygon took the degree of Mus.B. at Oxford in Apr. 1512, and that the signature appears as Prior of St. Augustine's with that of John Essex as Abbot in the deed of surrender of that Abbey (30 Henry VIII.), dated Sept. 30, 1538. Grattan Flood quotes the contemporary John Twyne as saying that in 1521 John Dygon, Sub-Prior of St. Augustine's, was sent to Louvain to study with the Spanish humanist Juan Luis Vives. The rest is mainly conjectural. A theory advanced by A. Hughes-Hughes in the second edition of this Dictionary is discussed by Grattan Flood in *Early Tudor Composers*. C.

DYKES, (1) Rev. John Bacchus, Mus.D. (*b.* Hull, Mar. 10, 1823; *d.* St. Leonards, Jan. 22, 1876), English Church composer. His grandfather was incumbent of St. John's Church, Hull. Dykes received his first musical tuition from Skelton, organist of St. John's. In Oct. 1843 he went to St. Catherine Hall, Cambridge, where he very soon obtained a scholarship.

He graduated as B.A. in 1847, and in the same year, having taken holy orders, obtained the curacy of Malton, Yorkshire. During his stay in Cambridge (*q.v.*) he pursued his musical studies under Walmisley, and became conductor of the University Musical Society. In July 1849 he was appointed Minor Canon and Precentor of Durham Cathedral. In the next year he proceeded M.A. In 1861 the University of Durham conferred on him the degree of Doctor of Music, and in 1862 he was presented by the Dean and Chapter to the vicarage of St. Oswald, Durham, on which he resigned the precentorship. Dr. Dykes composed many services and anthems, and a large number of hymn-tunes, many of which have become very popular. Among these may be noted 'Nearer, my God, to Thee,' 'The day is past and over,' and 'Jesu, lover of my soul.' He took an active part in the compilation of 'Hymns, Ancient and Modern.' Beyond his musical repute he was much esteemed as a theologian. A memoir of Dykes, by J. T. Fowler, was published by Murray in 1897. He

was buried in the churchyard of St. Oswald, Durham, Jan. 28, 1876. His son, (2) JOHN ST. OSWALD (*b.* Oct. 27, 1863), is a successful pianist, a pupil of Mme. Schumann, and a professor of the pianoforte in the R.C.M. since 1887. A trio by him was played at the Popular Concert of Jan. 16, 1888. W. H. H.

DYLAN, opera in 3 acts, words by T. E. Ellis (Lord Howard de Walden), music by Holbrooke; produced Drury Lane, July 4, 1914. The second part of a trilogy of which THE CHILDREN OF DON is the first and BRONWEN the third.

DYNE, JOHN (*d.* Oct. 30, 1788), was a distinguished alto singer and glee composer. One of his glees, 'Fill the bowl,' obtained a prize from the Catch Club in 1768. In 1772 he was appointed a gentleman of the Chapel Royal, and in 1779 a lay vicar of Westminster Abbey. He was one of the principal singers at the commemoration of Handel in 1784. He died by his own hand. W. H. H.

DYPHONE, see MACE, THOMAS.

DYSON, GEORGE (*b.* Halifax, Yorks, May 28, 1883), director of music at Winchester College, was educated at the R.C.M., where he held scholarships for the organ and composition (1900–4). He won the Mendelssohn Scholarship and travelled mainly in Italy and Germany (1904–8). A product of his Italian sojourn was a symphonic poem for orchestra, 'Siena,' suggested by the 'Palio' race, a vigorous and picturesque work, produced at a concert of the PATRONS' FUND (*q.v.*) (July 1907) and played several times in London since, though still unpublished. On his return to England Dyson held music-masterships of increasing importance in public schools as follows: Osborne (1908), Marlborough (1911) and Rugby (1914). The next six years tested his capacities in other fields than that of music, and his *Manual of Grenade Fighting*, officially adopted by the War Office, is a permanent record of his occupations. Returning to civil life, Dyson was appointed organist and head music-master to Wellington College (1921), joined the teaching staff of the R.C.M., and also began lecturing and writing on musical subjects. His book, *The New Music* (1924), an examination of the modern technique in composition, is the outcome of essays published in *Music and Letters*, and lectures before the I.S.M., Musical Association and other bodies. In these several directions Dyson has exercised a strong educative influence, and his long experience of the needs and natures of boys in their schools, added to his own abilities as a musician, made his appointment to Winchester College (1924) peculiarly suitable. Dyson's published compositions are not many. Most important among them is a set of Three Rhapsodies for String Quartet (Carnegie Trust); there are also some piano pieces, songs and church music. C.

E

E, the name of the third degree of the natural scale of C in both English and German, the French and Italian name being *Mi*. Further nomenclature is as follows:

English.	French.	German.	Italian.
E flat.	Mi bémol.	Es.	Mi bemolle.
E double flat.	Mi double bémol.	Eses.	Mi doppio bemolle.
E sharp.	Mi dièze.	Eis.	Mi diesis.
E double sharp.	Mi double dièze.	Eisis.	Mi doppio diesis.

In the modal system E is the final of modes III. and IV., Phrygian and Hypo-phrygian; the dominant of modes IX. and XIV. (XII.), Aeolian and Hypo-ionian; and the theoretical dominant of mode XII., Hypo-locrian.

EAGER, John (*b.* Norwich, Aug. 15, 1782; *d.* Edinburgh, June 1, 1853). Having learned from his father, a musical instrument-maker and organ-builder, the rudiments of music, he was, at 12 years old, taken under the care of the Duke of Dorset, an amateur violinist, who carried him to his seat at Knowle, where free access to the library enabled him to repair the defects of his early education.

His patron becoming insane he established himself at Yarmouth as a violinist and teacher of music. On the appearance of Logier's system of instruction Eager became one of its warmest advocates. In 1803 he was appointed organist to the corporation of Yarmouth. He passed the remainder of his life in teaching, settling in Edinburgh in 1833. He is said to have possessed a knowledge of, and to have taught, nearly every instrument then in use. His compositions consist of a pianoforte sonata and a collection of songs.

W. H. H.

EAGLES, see Eccles.

EAMES, Emma (*b.* Shanghai, Aug. 13, 1867), an operatic soprano singer of American parentage. She was taken to Bath, Maine, at the age of 5, and began her vocal training in Boston, becoming a pupil of Mathilde Marchesi in Paris, with whom she studied from 1886–88. She made her début as Juliette in 'Roméo et Juliette' at the Opéra in 1889, where she remained for two years, and created there the part of Colombe in Saint-Saëns's 'Ascanio.' In 1891 she appeared for the first time at Covent Garden as Marguérite in Gounod's 'Faust'; her later appearances there being as Elsa, Juliette, Mireille and Desdemona (in Verdi's 'Otello'). She afterwards added to her list of parts Micaëla, the countess in 'Figaro,' Eva, Elisabeth, Sieglinde, Tosca, Aïda and Pamina.

Mme. Eames made her first appearance in opera in America at the Metropolitan Opera House in New York in 1891, as Juliette. She sang there every year thereafter until her retirement from the stage in 1909.

In 1891 she married Julian Story, a painter, from whom she was divorced in 1907; and in 1911 she married Emilio de Gogorza, a baritone singer.

The quality of Mme. Eames's voice has been much admired; by some it has been considered somewhat cold. Its higher tones were produced with ease and flexibility; and she showed a high command of the technique and graces of florid singing. As an operatic actress her temperament was not essentially dramatic, and her command of the technique of acting was slowly gained. R. A.

EARSDEN, John, composer of songs. With George Mason (*q.v.*) he wrote the music for 'Ayres that were sung and played at Brougham Castle . . . in the King's Entertainment,' the words of which were written by Thomas Campian (*q.v.*) and published with the music in 1618. E. H. F.

EAST (Easte, Este, Est), the name, thus variously spelt, of one of the most important early music typographers and publishers, and of a composer reputed to have been the publisher's son. (1) Thomas (*d.* 1608–09), is famous as the publisher of the Elizabethan madrigalists. Arber's *Stationers' Registers* show that he was made a freeman of the Company, Dec. 6, 1565, and that he issued a book of *Christmas Recreacons* (*sic*) in 1576. The first music printed by him was Byrd's 'Psalmes, Sonets and Songs of sadnes and pietie,' which was entered at Stationers' Hall, Nov. 6, 1587, and issued without date, being brought out in a dated edition in 1588, he then 'dwelling by Paules Wharf,' and describing himself as 'the Assigne of W. Byrd'; *i.e.* assignee of the patent granted to the latter for the sole printing of music and ruled music paper. (See Byrd.) In the following year East removed to Aldersgate Street, where he published at the sign of the Black Horse. In 1592 he edited 'The Whole Booke of Psalmes, with their wonted tunes, in four parts.' The composers employed by him to harmonise the tunes were ten of the most eminent men of the day, viz.: Richard Allison, E. Blancks, Michael Cavendish, William Cobbold, John Dowland, John Farmer, Giles Farnaby, Edmund Hooper, Edward Johnson and George Kirbye. Two other editions of the work appeared in 1594 and 1604. This collection was the first in which some of the tunes were called by distinctive names—'Glassenburie,' 'Kentish,' and 'Cheshire'—and was also one of the first to appear in score, instead of in separate partbooks. In 1600 he described himself as 'The Assigne of Thomas Morley,' and in 1609 as 'The Assigne of William Barley,' having acquired the interest in the patent granted to Morley in 1598 and by him assigned, or perhaps only licensed, to Barley. An example

of this monopoly music-paper stamped T. E. is to be seen in Thomas Hunt's autograph of his service (about 1600) in the library of St. Michael's, Tenbury (Tenb. MS. 786). East died before Jan. 17, 1609, when his successor, Thomas Snodham, obtained what would be now called his 'copyrights.' His widow, Lucretia East, died in 1631, having bequeathed £20, to purchase a piece of plate to be presented to the Stationers' Company. The most important works printed and published by East were:

1588, Byrd's 'Psalmes, Sonets and Songs,' Yonge's 'Musica Transalpina'; 1589, Byrd's 'Songs of Sundrie Natures,' and 'Cantiones Sacrae,' bk. i.; 1590, Watson's 'Madrigals'; 1591, Damon's 'Psalter' (2nd ed.) and Byrd's 'Cantiones Sacrae,' bk. ii.; 1592, 'The Whole Booke of Psalmes'; 1593, Morley's 'Canzonets'; 1594, Morley's 'Madrigals,' and Mundy's 'Songes and Psalmes'; 1595, Morley's 'Ballets and two-part Canzonets'; 1596, Kirbye's 'Madrigals'; 1597, N. Patrick's 'Songs of Sundry Natures,' and Musica Transalpina,' 2nd ed.; 1598, Wilbye's '1st set of Madrigals,' Weelkes's '1st set,' Morley's 'Madrigals,' and 'Canzonets' from Italian authors, also a selection from O. di Lasso; 1600, Dowland's '2nd book of Ayres'; 1601, Jones's '1st book of Ayres,' and the 'Triumphes of Oriana'; 1603, Bateson's '1st book of Madrigals'; Weelkes's '2nd book' (1600), Byrd and Ferrabosco's 'Medulla Musicke' and Robinson's 'Schoole of Musicke'; 1604, Michael Este's '1st set of Madrigals,' Francis Pilkington's '1st book of Songs or Ayres'; 1605, Byrd's 'Gradualia'; 1606, Danyel's 'Songs'; 1607, Youll's 'Canzonets,' and Croce's 'Musica Sacra.'

The Whole Book of Psalms was published in score by the Musical Antiquarian Society in 1844, edited, with a Preface, by Dr. Rimbault (*D.N.B.*). W. H. H., addns.

(2) Michael (*b. circa* 1580; *d.* 1648), composer of church music, madrigals and instrumental music, is conjectured to have been the son of Thomas.

He was probably quite a youth when invited to contribute to the 'Triumphes of Oriana' in 1601. His madrigal was sent in too late to be included in the body of that work, but it was added as an extra number at the beginning. His will, dated Jan. 7, 1647/8, was proved P.C.C. May 9, 1648. His son, Michael, continued to live in the Close at Lichfield. He also had a son Michael, aged 4 years in 1650.[1] He was organist of Lichfield Cathedral and took the degree of B.Mus. at Cambridge in 1606. From the dedication of his sixth set of books we gather that Williams, Bishop of Lincoln, had granted him an annuity to mark his appreciation of one of East's motets. In 1604 he published a set of madrigals, which was followed in 1606 by a second set, the preface to which is dated 'From Ely House in Holborne,' whence it may be inferred that he was then a retainer of Lady Hatton, the widow of Sir Christopher Hatton. In 1610 he published his third set of books, which was rather different in character from the first two; the vocal compositions were classified under various heads, namely, 'Pastorals,' 'Neapolitans,' 'Anthems' and 'Madrigals,' and there were included 8 Fancies for viols. The fourth set of books bears the date 1619, whereas the fifth set is dated 1618. The fourth set consisted mainly of madrigals, but included also some anthems. The fifth set contained 20 three-part madrigals, but no more than the opening phrase of the words was printed in any of the partbooks. The sixth set of books was published in 1624, and consists solely of anthems with one secular song printed on the fly-leaf; and the seventh set of books (1638) was devoted entirely to instrumental music, for, although it included some members 'that may be as well sung as plaid,' yet there are no words to them. East was an industrious composer, but his madrigals were not characterised by any marked individuality.

[1] Dom. State Papers, Interregnum G. 220, Nos. 125, 127, 131. Communicated by Mr. C. S. Emden.

LIST OF WORKS

1. Madrigals to 3, 4, and 5 parts, 1604.
2. The 2nd Set of Madrigals to 3, 4, and 5 parts, 1606.
3. The 3rd Set of Books, 1610.
4. The 4th Set of Books, 1619.
5. The 5th Set of Books, 1618.
6. The 6th Set of Books, 1624.
7. The 6th Set of Books, 1638.
8. 'The Stars too dim of Light' for the 'Triumphes,' 1601.

E. H. F.

SACRED MUSIC

Evening Service (M. and N.D. only). PH.

ANTHEMS

'Awake and stand up.' PH.
'As they departed.' Durh., Add. MSS. 30,478-9 (Tenor cantoris part only).
'Blow out the trumpet.' PH.
'Haste thee, O God.'
'But let all those' (2nd part). } Add. MSS. 29,366-8.
'O clap your hands' (for Ascension Day).
'God is gone up' (2nd part). } PH., Add. MSS. 29,372-7.
'O Lord, of whom I do depend.' PH.
'Rise, O my soul' (*a* 5). Add. MSS. 17,792-6.
'Sing we merrily' (*a* 6). Add. MSS. 17,792-6. Ch. Ch. 56-60 (Bass part wanting).
'When Israel came out of Egypt' and 'What aileth thee?' Durh., Add. MSS. 29,372-7. (Both these anthems are included in the Third Set of Books, 1610—see above.)

J. M[K].

EASTCOTT, Rev. Richard (*b.* Exeter, 1740; *d.* 1828), was author of *Sketches of the Origin, Progress and Effects of Music, with an Account of the Ancient Bards and Minstrels*, a well-executed compilation published at Bath in 1793, which was so favourably received as to call forth a second edition in the same year. He also published six pianoforte sonatas and some songs. At the time of his death he was chaplain of Livery Dale, Devonshire. He was the early patron of John Davy (*q.v.*). W. H. H.

EBDON, Thomas (*b.* Durham, 1738; *d.* there, Sept. 23, 1816), organist.

It is presumed from the circumstance of the name and date 'T. Ebdon, 1755,' still remaining, carved on the oak screen which divides the choir of Durham Cathedral from one of the aisles, that he received his early musical education in that church as a chorister, and probably, after the breaking of his voice, as an articled pupil of the organist. In 1763 he was appointed organist of Durham Cathedral, which office he held until his death, forty-eight years afterwards. In 1783 he was associated with M. Hawdon, as conductor of the Newcastle Subscription Concerts; in 1786 he was associated with Meredith, and in 1790 with Charles Avison, junior, and Hawdon. Ebdon's published compositions comprise two harpsichord sonatas (*c.* 1780), six glees; a march for the installation of a grand provincial master of Freemasons;

and two volumes of cathedral music, the first of which appeared in 1790, and the second in 1810. Besides these he left many anthems, etc., in MS., the last of them bearing date June 1811.

W. H. H.

EBELING, Christoph Daniel (*b.* Garmissen, Hildesheim, *c.* 1741; *d.* Hamburg, June 30, 1817); professor at Hamburg college and the Academy of Commerce from 1772. He established subscription concerts in 1775 and 1776, translated Handel's 'Messiah,' and Burney's diaries and wrote articles on musical subjects, a short history of the opera, and a 'Divertissement zu den Poeten nach der Mode' *a* 4 v., with instruments (*Mendel; Q.-L.*).

EBELING, Johann Georg (*b.* Lüneburg, July 1637[1]; *d.* Stettin, 1676), was director of the music at the Nikolaikirche of Berlin in 1662, and in 1668 professor of music at the Caroline Gymnasium at Stettin. He composed church music and some chorales of his are favourites; *e.g.* 'Warum sollt ich mich denn grämen.' He published *Archaeologiae Orphicae sive antiquitates musicae*, Stettin, 1675; *Pauli Gerhardi geistliche Andachten, bestehend in* 120 *Liedern mit* 4 *Singstimmen*, 2 *Violinen und Generalbass*, Berlin, 1666–67; a reduction of the latter into two parts, 1669.

EBER(US), Magister Paul (*b.* Kitzingen, Nov. 8, 1511; *d.* Wittenberg, Dec. 10, 1569), composed a book of Christmas songs, 'Cantilenae aliquot piae at suaves, 4 et 5 voc.' (1570), and a German augmented version (1570); also a 4-part song in Figulus's 'Weihnachtslieder,' 1575. He was a collaborator in 'Cantilenae latinae,' 1591. E. v. d. s.

EBERHARD VON FREISINGEN, (11th cent.), wrote 2 treatises on the organ, *De mensura fistulorum*, and *Regulae ad fundendas notas, id est organica tintinnabula*, both in Gerber, ii. 279. E. v. d. s.

EBERL, Anton (*b.* Vienna, June 13, 1766; *d.* there, Mar. 11,[2] 1807), a distinguished pianist and composer.

His theoretical studies were slight, but his first opera, 'La Marchande de modes' (Leopoldstadt, 1787), is said to have pleased Gluck so much that he advised the young composer to devote himself seriously to music. His friendship with Mozart was also of great service to him. His melodrama 'Pyramus and Thisbe' was produced at the court theatre in 1794, on his return from his first professional tour; but he soon undertook another in Germany, in company with Mozart's widow and Lange the singer. In 1796 he was appointed Kapellmeister at St. Petersburg, where he remained for five years greatly esteemed. On his return to Vienna he produced at the court theatre (May 1801) a romantic opera, 'Die Königin der schwarzen Inseln,' which was, however, only a partial success. In 1803 he went again to Russia, and in 1806 travelled to all the principal towns of Germany, where the brilliance and fire of his playing were universally acknowledged. He returned to Vienna and died there suddenly. His compositions were long favourites. The following are among the most remarkable:

Five symphonies, dated 1783, 1784 and 1785, in MS. in the library of the Gesellschaft der Musikfreunde at Vienna; 'Grand Sonata,' op. 27, dedicated to Cherubini; 'Gr. Sonate caractéristique' in F minor, op. 12, dedicated to Haydn (Peters); 'Variations sur un thème russe,' for Violoncello obbl., op. 17; three Pianoforte Trios, op. 8, dedicated to Grand-Duke Pawlowitsch; Trio for Pianoforte, Clarinet and Violoncello, op. 36 (Kühnel); Pianoforte Quartet in C major, op. 18, dedicated to Maria Theresa; ditto in G minor, op. 25 (Vienna); Clavier Quintet, op. 78 (Vienna); Sestet for Piano, Strings, Clarinet and Horn, in E flat, op. 47; Pianoforte Concertos in C major, op. 32, and E♭ major, op. 40 (Kühnel); and three String Quartets, op. 13, dedicated to Emperor Alexander I. (Vienna, Mollo). He also published many smaller pianoforte pieces for two and four hands, and six Lieder, op. 4 (Hamburg); a wedding cantata with orchestral accompaniment, 'La gloria d' Imeneo,' op. 11, also arranged for pianoforte; and a Symphony in D minor (Breitkopf & Härtel). He left in MS. symphonies, serenades, concertos for one and two pianofortes, several pieces of chamber music, and unpublished operas, besides the three already mentioned. (See list of works still extant in *Q.-L.*)

Though he has now entirely vanished from the concert-room, Eberl must in his day have been a very considerable person. It is well known that several of his pianoforte works were long published (and popular) as Mozart's—viz. the fine Sonata in C minor (finally published with his own name as op. 1 by Artaria); Variations on the theme 'Zu Steffen sprach'; Variations on 'Freundin sanfter Herzenstriebe'; and on 'Andantino von Dittersdorf.'[3] His symphony in E♭ would actually appear to have been played in the same programme with Beethoven's 'Eroica'[4]; and the two are contrasted by the reviewer to the distinct disadvantage of the latter! C. F. P.

Bibl.—Franz Ewens, *Anton Eberls Leben und Kompositionen*. Cologne Dissertation, 1923.

EBERLIN (Eberle), Johann Ernst (*b.* Jettingen, near Günzburg Bavaria, Mar. 27, 1702; *d.* Salzburg, June 21, 1762), court organist and 'Truchsess' (or carver) from 1754 to the Prince-Archbishop of Salzburg, and an eminent German composer of sacred music.

He was the son of the land-steward to Baron von Stain. We learn[5] that he was fourth organist at the Cathedral of Salzburg in 1725–1729, and chief organist in the latter year. He was court-organist to Archbishop Franz Anton, Graf von Harrach, as early as the time of his marriage, which took place in 1727 at Seekirchen on the Wallersee, near Salzburg. Among the best known of his many works are 'IX toccate e fughe per l'organo' (Lotter, Augsburg, 1747), dedicated to Archbishop Jacob Ernst. They passed through many editions, and are also printed in Commer's *Musica sacra*, vol. i. Nägeli's edition contains only the nine fugues. The last fugue, in E minor, was published (in E♭ minor) as Bach's in Griepenkerl's edition of Bach's works (Book ix. No. 13), an error which has since been corrected. Six preludes and fugues are in part 12 of the *Trésor des*

1 Baptized July 11. (*Riemann.*)
2 Mar. 15, according to Becker.
3 See Köchel, anh. 287, 8.
4 *A.M.Z.* viii. 321.
5 *M.f.M.* v. 41.

pianistes. Haffner published sonatas in G and A, and Schott two motets, 'Qui confidunt' and 'Sicut mater consolatur,' for three voices, with clavier accompaniment. To Leopold Mozart's collection for the Hornwerk at Hohen-Salzburg, 'Der Morgen und der Abend' (Lotter, 1759), Eberlin also contributed five pieces. *Q.-L.* gives a list of his church compositions in MS. in the libraries of Berlin, Vienna, Salzburg, Munich, Ratisbon, and *Fétis* cites the Latin dramas he composed for the pupils of the Benedictine monastery at Salzburg (1745–60), of which, however, the words only are extant. Proske's library contains the autographs of 13 oratorios, including the 'Componimento sacro,' performed with great success at Salzburg in 1747. The Gesellschaft der Musikfreunde at Vienna possesses a copy of a Mass and a fugue for two choirs with double orchestra. Eberlin's strict writing was so much prized by Mozart that about 1777 he copied thirteen of his pieces (mostly church music in four parts), together with some by M. Haydn, into a MS. book which he kept for his own instruction, and which still exists. He afterwards (1782), however, wrote to his sister that Eberlin's fugues could not be ranked with those of Bach and Handel—'All honour to his four-part pieces; but his clavier fugues are merely extended Versetti.' Marpurg was the first to proclaim his merit,[1] and says that he wrote as much and as rapidly as Scarlatti and Telemann. C. F. P.

EBERS, Carl Friedrich (*b.* Mar. 25, 1770; *d.* Berlin, Sept. 9, 1836), son of a teacher of English at Cassel, was a man evidently of great ability, but as evidently of little morale, taking any post that offered, and keeping none; doing any work that turned up to keep body and soul together, and at length dying in great poverty. He was in Schwerin in 1793, and at Strelitz in 1797. Some of his arrangements have survived, but his compositions—four operas, cantatas, symphonies, overtures, dance music, wind-instrument ditto, and, in short, pieces of every size and form—have all disappeared from the musical repertory with the exception of a little drinking-song, 'Wir sind die Könige der Welt,' which has hit the true popular vein. G.

His arrangement of Weber's clarinet quintet (op. 34) as a piano sonata called forth a vigorous protest from the composer in the *A.M.Z.* of Dec. 11, 1816. Ebers wrote an impudent rejoinder in the next number of the paper. Grove printed translations of both in former editions of this Dictionary. C.

EBERS, John (*b.* London, *c.* 1785; *d. circa* 1830). The exact date of his death is uncertain, but his business was carried on with the style 'John Ebers & Co.' until 1836, when it was called 'S. Ebers & Co.' This may imply that he lived until about 1835, but it seems more likely that he died about 1830. Originally a bookseller and ticket-agent, he undertook the management of the opera at the King's Theatre in 1821, with Ayrton as musical director.

He engaged Garcia, Galli, Mme. Camporese, Pasta and other celebrated singers, besides Rossini (1824), but the expenses were so enormous that in seven years he was completely ruined.[2] He resumed his business as a bookseller after his failure (see *D.N.B.*). He published *Seven Years at the King's Theatre* (London, H. Ainsworth, 1828), an interesting record of Italian opera at that time in London. M. C. C., with addns.

EBERWEIN, Traugott Maximilian (*b.* Weimar, Oct. 27, 1775; *d.* Rudolstadt, Dec. 2, 1831), violinist and composer, of note in his day.

At the age of 7 he played in the court band of Weimar, where his father was engaged. In 1797 he entered the service of the Prince of Schwarzburg-Rudolstadt, but it was not till 1817 that he became his Kapellmeister. In the interval he travelled much, making the acquaintance of Adam Hiller and Zelter at Berlin, and of Beethoven and Salieri at Vienna. He was a man of some influence and position, and one of the original founders of the musical festivals in Germany. His works, more numerous than original, include eleven operas, of which 'Claudine von Villa Bella' (1815) and 'Der Jahrmarkt von Plundersweile' (1818) enjoyed some celebrity: three others are mentioned in *Q.-L.*; three cantatas; a Mass in A♭, his best work; a symphonie-concertante for oboe, horn and bassoon; concertos, quartets, etc. M. C. C.

EBNER, Wolfgang (*b.* Augsburg, *c.* 1610; *d.* Vienna, Feb. 1665), organist at St. Stephen's Cathedral, Vienna, from 1634; in the court chapel from Aug. 1, 1637; and Kapellmeister at St. Stephen's from 1663. Of his compositions, which were greatly valued in his time, but little has survived. He wrote 'Variations on a theme of the Emperor Ferdinand III.' for harpsichord, a sonata for 2 violins and viola da gamba, 1 motet, and some ballet airs for 4 viols and harpsichord. E. v. d. S.

ECCARD, Johann (*b.* Mülhausen, Thuringia, 1553; *d.* 1611[3]), was a church composer of importance in the development of the German chorale.

Eccard was a pupil of David Köller in the Kapellschule at Weimar from 1567–71, when he was paid three gulden 'zu endlicher Abfertigung' (E. Pasqué's MS. 1892, published in *Monatshefte*, 1897). He probably went that year to Munich to study under Orlando di Lasso; Stobæus (*Preuss. Festlieder*) refers to him as a pupil of the 'world-famed' Orlando. Eccard had returned to Mülhausen in 1574. In

[1] *Kritische Beiträge*, vol. iii. Stück 3, p. 183. (Berlin, 1757.)

[2] *Quarterly Mus. Mag.*, iii. 379, vi. 516-26, vii. 188-91.

[3] An engraved portrait dated 1634, is inscribed 'Natus anno 1553, obiit 1611.'

1578 he was musician in the household of Jacob Fugger of Augsburg; for in dedicating his 'Newe deutsche Lieder,' 1578, to the three brothers Fugger, he says:

'Also hab' ich verschiener Zeit, in des . . . Herrn Jacob Fuggers, meines gnedigen Herrn, E. G. gebrüder dienst etliche deutsche Lieder, etc.,'

dated from Augustae Vindelicorum, 1578. Similarly a MS. Mass in the Munich Hofbibliothek is dated 'de Jacobi Fuggeri Musico, 1578.' By 1581 Eccard was settled in Königsberg; in that year he published there his five-part music to some wedding hymns, in conjunction with the Kapellmeister, Theo. Riccio, and in the following year the five-part music to Psalm cxxxiv. (Jos. Müller, *Mus. Schätze*, 1870). Eccard was appointed vice-Kapellmeister and Musicus by the Markgraf Georg Friedrich of Brandenburg-Ansbach, and later, in 1604, he succeeded Riccio as Kapellmeister. On July 4, 1608, Eccard was summoned to Berlin to be Kapellmeister to the Kurfürst Joachim Friedrich of Brandenburg; the latter died on July 18, and was succeeded by Johann Sigismond, who in a letter on the following Sept. 11, confirmed the appointment on the grounds that Eccard was greatly famed and his equal not easily to be found, that he was an old, peaceful and quiet man, and that the salary, considering his attainments, was not too high![1]

Eccard's treatment of well-known chorales in his great work *Geistliche Lieder*, 1597, as well as of the fine chorales of his own composition, causes him to stand out prominently among his contemporaries. This work, consisting of motets for five voices, was undertaken at the request of the Markgraf Georg Friedrich; Eccard himself thought it the first real attempt to produce a cantional, written not only with religious but with musical and artistic aims: 'Darin nach musikalischer Art, was anmüthiger und der Kunst gemässer enthalten wäre.' Among his chorales which became a permanent part of church-song were the three, first published in 1574 (IIII Odae); the four which appeared in *Dreissig geistliche Lieder*, 1594; 'Es rühmt die heilige Schrift,' composed for a wedding-hymn in 1591; and 'Nachdem die Sonn, beschlossen,' from the 'Gebetlein,' 1600. Zahn (*Die Melodien der deutschen evangelischen Kirchenlieder*, 1889–93) gives twenty melodies with their sources and the various publications in which they subsequently appeared. There have been many reprints of Eccard's sacred songs; Herr v. Winterfeld, who considered that the characteristic strength and feeling in these compositions fully equalled anything produced by his Italian contemporaries, printed altogether forty-six of them.[2] Ten of Eccard's compositions, including 'O Freude über Freude' for double choir, are in *Musica sacra*, vols. v. and vi., edited by A. Neithardt for the use of the Berlin Domchor; eleven are in Fr. Wüllner's *Chorübungen der Münchener Musikschule*, 1893–95; in Commer's *Geistliche und weltliche Lieder*, 1870, Nos. 5 and 6; in Reissmann's *Allgemeine Geschichte der Musik*, 1863, Nos. 10 and 11; in Sir H. Bishop's 'Coräle,' 1844, No. 11; one set to the English words 'When Mary to the Temple went,' edited by Otto Goldschmidt in the *Bach Choir Magazine*, has a quaint simplicity which is very pleasing. G. W. Teschner (1860–90) reprinted both the *Geistliche Lieder*, two vols., and the *Preussische Festlieder*, two vols.

On the other hand, Eccard's secular works, comparatively limited in number, have been carefully edited by Robt. Eitner, in the *Publ. älterer prakt. u. theoret. Musikwerke*, vol. xxi., 1897. He notes approvingly that Eccard differs from his contemporaries inasmuch as he always marks the necessary sharpening or flattening of notes.

LIST OF COMPOSITIONS

1. IIII Odae Lud. Helmboldi, Latinae et Germanicae . . . in 4 Stimmen componiret, durch J. à Burck, & Johannem Eccardum, Mulhusinum. Mülhausen. Georgium Hantzsch. 1574. Obl. 4to. Discantus and Bassus in Brieg Gymnasialbibl. Three of the Odes were set to music by Eccard;—(1) Age nunc, parve puer. (3) Das noch viel Menschen. (4) Ihr Alten pflegt zu sagen. They were included in Helmbold's Crepundia sacra, 1578; later editions in 1589, 1596, 1608 and 1628. A. Prüfer reprinted it in 'Untersuchungen über den ausserkirchlichen Kunstgesang.' Leipzig, 1890.

2. Neuwe teutsche Lieder, mit vieren und fünff Stimmen, gantz lieblich zu singen, und auff allerley musikalischen Instrumenten zu gebrauchen, mit besonderm Fleiss und Observation componieret durch Johannem Eccardum Mulh. des wohlgebornen Herrn Jacobi Fuggers Musicum. Mülhausen. G. Hantzsch. 1578. Obl. 4to. Twenty-four compositions, two only being to sacred words. Five partbooks in Upsala Library.

3. Newe Lieder mit 5 und 4 Stimmen, gantz lieblich zu singen, und auff allerley Instrumenten zu gebrauchen: Durch Joh. Ecc. Mulh. F.D. (Fürstlicher Durchlaucht) in Preussen Musicum und Vice Capellenmeister componirt, corrigirt und in Druck verfertiget. Königsperg in Preussen. Georg Osterberger. 1589. Obl. 4to. Dedicated to the Burggrafen, Bürgermeister, etc., of Danzig. Twenty-five compositions, fifteen secular, ten sacred. Five partbooks in Berlin Königl. Bibl., etc. Reprinted in score by Eitner, 1897 (see above).

4. Epigrammata in honorem nuptiarum . . . per Th. Riccium. 6 vocibus. 1586. Obl. 4to. Includes 'Virgo boni patris' by Eccard.

5. XX Odae sacrae: Lud. Helmboldi . . . Harmonicis numeris, pro scansione versuum ornatae & compositae 4 vocibus a Joh. Ecc. Mulh. illus. Principis ac Domini, D. Georg. Frid. Marchionis Brandenburgensis, etc. Chori musici Vicemagistro. Impensis Hyeron. Reinhardi Mulhusini. 1596. Sm. 8vo. One volume in Zwickau Ratsschulbibl. Another edition in 1626, possibly an earlier one in 1574.

6. Dreyssig geistliche Lieder . . . mit 4 Stimmen auff besondere darzu von L. Helmboldo verordnete Textus . . . und ausgegangen von J. à Burck. Mülhausen. Andream Hantzsch. 1594. 12mo. Nos. 11. Zu dieser österlichen Zeit; 13. Gen Himmel fehrt; 15. Der heilig Geist; 20. Übers Gebirg Maria; were by Eccard. An earlier edition probably published in 1585, later editions in 1609 (Erfurt) and 1626.

7. Der erste Theil geistlicher Lieder auff den Choral oder die gemeine Kirchen-Melodey durchaus gerichtet, und mit fünf Stimmen componiret durch Joh. Ecc. Mulh. F. D. zu Preussen, etc. Musicum und Vice Capellmeistern. Königsberg in Pr. G. Osterberger. 1597. Obl. 4to.

Der Ander Theil geistlicher Lieder, etc. 1597. Obl. 4to. Vol. i. contains twenty-three and vol. ii. twenty-nine compositions; the melodies are in the Discant. The five partbooks of each vol. in Frankfurt Gymnasialbibl., etc.

8. Echo nuptialis magnifico . . . Andreae Fabricio, etc. A Johanne Eccardo Mulh., etc. Ex officina G. Osterbergeri. 1597. Obl. 4to. Echo a 8 voci. The eight voice parts in British Museum.

9. Viertzig deutsche christliche Liedlein L. Helmboldi . . . in 4 Stimmen abgesetzet, die ersten 22 durch J. à Burck, die letzten 18 durch Joh. Ecc. Mulh. Aufs neu zusamen gedruckt zu Mülhausen. A. Hantzsch. 1599. 8vo. Four partbooks in Hamburg Stadtbibl., etc.

10. Gebetlein und ein gnediges glückseliges Newes Jahr zu Ehren unser gnedigsten Herrschaft der Hertzoge in Preussen etc. Mit 5 Stimmen componirt durch Joh. Eccard. Königsberg in Pr. G. Osterberger. 1600. 4to. Text: 'Nachdem die Sonn, beschlossen.' Five partbooks in Königsberg Univ.-Bibl.

11. Geistliche Lieder auff gewöhnliche preussische Kirchen-Melodeyen durchaus gerichtet, und mit 5 Stimmen componiret. Durch Joh. Ecc. Mulh. Thuringum, und J. Stobaeum, etc. Dantzigk. Georg Rheten, 1634. Obl. 4to. 102 compositions, fifty-seven by Eccard, which include his fifty-two geistliche Lieder, publ. 1597. Five partbooks in Königsberg Univ.-Bibl., etc.

12. Erster Theil der preussischen Festlieder, von Advent an bis Ostern mit 5, 6, 8 Stimmen. Joh. Ecc. Mulh. Thur. und J. Stobaeus etc. Elbing. Wendel Bodenhausen. 1642. Obl. 4to.

Ander Theil . . . von Ostern an bis Advent mit 5, 6, 7, 8 Stimmen,

[1] L. Schneider, *Gesch. der Oper*, 1852. Anhang., pp. 23, 25.

[2] *Der evangelische Kirchengesang*, vols. i. and ii., 1843.

etc. Königsberg. J. Reusner. 1644. Obl. 4to. Sixty-one compositions; thirteen in vol. i. and fourteen in vol. ii. are by Eccard; they include (in vol. i. No. 25) No. 7 of the Newe Lieder, 1589; and 'Der heilig Geist,' 'Zu dieser österlichen Zeit,' from Dreyssig geistliche Lieder, 1594. Six partbooks of each vol. are in Elbing Marienkirche Bibl., etc. The first edition is said to have been published at Königsberg, 1598.

There are forty-seven small works of Eccard in the Königsberg Univ.-Bibl. with four exceptions, all wedding hymns (some of them composed 'nach Villanellen Art'), for 4, 5, 6 or 8 voices, published at Königsberg between 1585 and 1609. (Jos. Müller, Kat.) There are two in the Breslau Stadtbibl.; 'Tria me exhilarant' for 6 voices, 1585 (one partbook missing), and 'Honorabile est inter omnes' for 5 voices, 1610 (Bohn Kat.). Some of these were later fitted with sacred words and included in the Preussische Festlieder, 1642–44.

Odarum sacrarum. Six vols. Mülhausen. 1626. A collected edition of Helmbold's works included:—Vol. iv. Odae sacrae (1598); vol. v. Dreyssig geistliche Lieder (1594); vol. vi. Crepundia sacra (1577).

Geistliche Lieder. Matthaeum Pfeilschmidt. 1608. Some five part Choräle.

Geistliche u. tröstliche Lieder. Michaelum Weyda. 1643. Several melodies.

Cantionale sacrum. Gotha. 1646–48; later ed. 1651–57. One composition.

Preussische Kirch- und Fest-Lieder. J. Reinhard. 1653. Forty-three melodies with figured bass, which included seventeen of those published in 1634.

Christlich . . . Gesangbuch. Erffurth, 1663. Three melodies.

Passionale melicum. Martino Jano. Görlitz. 1663. One melody.

Joh. Crüger's Praxis pietatis. Peter Sohren. Frankfort, 1668. Four melodies with figured bass. Another edition, 1693, has one.

Preussisches Kirchen- Schul- u. Haus-Gesangbuch. 1675, and again in 1690, has five melodies. Another edition, 1702, has eight.

Musikalischer Vorschmack. Peter Sohren. 1683. Four melodies with bass.

Neue christliche Lieder. H. G. Demme. Gotha, 1799. Nos. 33 to 44, melodies by Eccard, Burck, etc.

Dr. Martin Luther's deutsche geistliche Lieder. C. v. Winterfeld. Leipzig, 1840. Nos. 6, 9, 13 from Geistliche Lieder, 1597, vol. ii.

MSS.

In the Augsburg Stadtbibliothek: MS. 26 (1578); two motets *a* 5 voci, 'Vultum tuum diprecabuntur' and 'Terribilis est locus iste.' A Kyrie *a* 4 voci. MS. 28 (1579) Missa *a* 5 voci, 'Mon cœur se recommande à vous.' This Mass is also in the Munich Hofbibl. (Mus. MS. 57) dated: 'Auctore Joanne Eccardo, Mulhusino, de Jacobi Fuggeri Musico. 1578,' which is altered in another handwriting to 1598. From this MS. the Kyrie, Sanctus and Agnus Dei were scored and published by Fr. Wüllner, *Chorübungen der Münchener Musikschule*, 1895.

In the Breslau Stadtbibl. MSS. 12, 17, 18, 20, 32 and 137 contain many of the Geistliche Lieder, publ. 1597. In the Königsberg Universitätsbibl. Motets: *a* 5 voci, 'Divitias quaerant alii' (with Basso continuo) and 'Kein edler Ding' (Discantus missing); *a* 6 voci, 'Gott ist mein Heil' (two copies) and 'Nuper saevus amor' (Discantus missing). Masses: *a* 5 voci, 'Domine ad adjuvandum' and 'Veni sancte spiritus'; *a* 6 voci, 'Domine quid multiplicati.' Also compositions in MSS. 66, 67, 69, 75 to 79, and 394.

In the Liegnitz Königl. Ritter-Akademie Bibl., in MSS. 15, 18, 19, 20 and 23, are fifteen different Geistliche Lieder for 4 and 5 voices. *Q.-L.* also gives a large number of MSS. in the Berlin Königl. Bibl.; a five-part motet (Codex 96) in the Nuremberg Lorenzkirche Bibl.; and 'O Freude über Freude,' for double choir (MS. 278, No. 10, in Score) in Dresden Hofbibliothek.

C. S.

BIBL.—GRETE REICHMANN, *Joh. Eccards weltliche Werke.* Heidelberg Dissertation, 1922.

ECCLES (EAGLES), (1) SOLOMON (*b.* 1618; *d.* Feb. 11, 1683), descended from three generations of musicians, was from about 1647 a teacher of the virginals and viols, a pursuit from which he for some years derived £200 a year (see his *Musick-Lector*), but, embracing the tenets of Quakerism about 1660, he abandoned his profession, broke all his instruments, and burned them, together with his music books (the value of the whole being more than £24), on Tower Hill, and adopted the trade of a shoemaker.

His vagaries during the early part of Charles II.'s reign, and particularly during the great plague of 1666, when he ran naked through the town with a brazier of burning brimstone on his head, point to a deranged intellect. In 1667 he published a curious tract entitled: 'A Musick-Lector, or, The Art of Musick . . . discoursed of, by way of dialogue between three men of several judgments; the one a Musician . . . zealous for the Church of England, who calls Musick the gift of God: the other a Baptist who did affirm it to be a decent and harmless practice: the other a Quaker (so called) being formerly of that art doth give his judgment and sentence against it, but yet approves of the Musick that pleaseth God,' from which the foregoing particulars are gathered. He accompanied George Fox to the West Indies in 1671, and organised Quakerism there. He was in New England in 1672, and was prosecuted in 1680 at Barbadoes for seditious words. He is supposed to have resumed his profession and contributed several ground basses with divisions thereon to 'The Division Violin.' He was buried at Spitalfields.

His eldest son, (2) JOHN (*b.* London, *c.* 1650[1]; *d.* Kingston, Jan. 12, 1735), learned music from his father, and about 1681 became engaged as a composer for the theatre, in which occupation he continued for upwards of a quarter of a century.

Among the earlier plays to which he wrote music, are 'The Spanish Friar,' 1681; 'The Lancashire Witches' and 'The Chances,' 1682; 'The Richmond Heiress,' 1693; and 'Love for Love,' 1695. Of the pieces to which he contributed, the most important (musically considered) were 'Don Quixote' (with Purcell), 1694; 'The Loves of Mars and Venus' (with Finger), 1696, and a revival of 'Macbeth' in 1696; 'Europe's Revels for the Peace,' 1697; 'The Sham Doctor,' 1697; 'Rinaldo and Armida,' 1699; and 'Semele,' 1707. A longer list of the plays will be found in the *D.N.B.* In 1700, after the death of Dr. Nicholas Staggins, Eccles was appointed master of the King's Band of Music, in fulfilment of the duties of which office he composed numerous birthday and New Year's odes. He had been a member of the band since 1694. He gained in 1700 the second of the four prizes given for the best compositions of Congreve's masque, 'The Judgment of Paris'; the first being awarded to John Weldon, and the third and fourth to Daniel Purcell and Godfrey Finger. The score of Eccles's music for this piece was printed. In the same year he wrote music to Congreve's 'Way of the World.' At about this time he published three volumes of 'Theatre Music'[2] (the 2nd and 3rd are dated London 1699 and 1700 respectively) containing arrangements of a large number of tunes, but without giving the names of the plays to which they belonged. In 1701 he set the ode written by Congreve for the celebration of St. Cecilia's Day in that year; and in 1702 wrote music for the coronation of Queen Anne.[3] About 1710 he published a collection of nearly one hundred of his songs, comprising many of those which he had written for no fewer than forty-six dramatic pieces. The freshness and flow of Eccles's melodies rendered his songs universal favourites. In the latter part of his life he gave up all professional pursuits, except the annual production of the birthday and New Year odes, and retired to

[1] *Eitner* and *Riemann* give 1668 as the date of birth, apparently taking the statement from *Brit. Mus. Biog.* This would make him only 13 years old when he began to write music for the theatre, and no evidence for the date is forthcoming.

[2] Durham Cathedral Library Mus. Cat. 78.

[3] The autograph score of Q. Anne's Coronation Ode is at Tenbury.

Kingston-upon-Thames for the diversion of angling, to which he was much attached.

(3) HENRY, second son of Solomon, was a violinist of considerable ability, and a member of the King's Band from 1674–1710; conceiving himself neglected in England, he betook himself to Paris, where he was admitted a member of the French King's Band. In 1720 he published at Paris, in two books, 'Twelve Solos for the Violin' written in the style of Corelli. The first book of these sonatas contains adoptions from G. Valentini's Alletamenti (op. 8).[1] In 1723 appeared his first and second books of sonatas for viola (viol). He was living in Paris in 1735, and Mendel's *Lexikon* gives 1742 as the date of his death, but without giving any authority.

(4) Another HENRY ECCLES, possibly uncle of this one, was a violinist in the King's Mask, etc., in 1674 and later; the name occurs in 1685 as a 'base,' and in 1689 he was appointed to the private music.[2]

(5) THOMAS, youngest of the three sons of Solomon, studied the violin under his brother Henry, and became an excellent performer. Being idle and dissipated, he gained a scanty and precarious subsistence by wandering from tavern to tavern in the city and playing to such of the company as desired to hear him.

W. H. H., with addns.

ECCLESIASTICON, a collection of classical church music in score, published by Diabelli & Co. of Vienna. Its contents are as follows:

No.	
1-20.	Michael Haydn, Graduales.
21.	Horzalka, Missa Solennis, op. 27.
22.	Stadler, Salvum fac.
23.	Do. Magna et mirabilia.
24.	Mozart, Regina coeli.
25-34.	Cherubini, Offertorium and Graduales.
35.	Stadler, Delectare.
36.	Do. Si Deus.
37	J. S. Bach, Chorus, Da pacem.
38.	Winter, Dominus Israel.
39.	Sechter, Mass, Graduale, etc.
40.	Albrechtsberger, Offertorium.
41-62.	Michael Haydn, Graduales.
63.	Czerny, six Graduales.
64.	Reissiger, Grand Mass in E♭.
65.	Mozart, Tremendum.
66.	Sechter, Salve Regina and Ave Maria.
67.	Worzischek, Offertorium.
68.	Geiger, Mass.
69-71.	Assmayr, Offertoriums.
72.	Mozart, Offertorium in F.
73.	Seegner, Mass in F.
74.	Sechter, Missa Solennis in C.
75.	Mozart, Sancti et Justi.
76.	Seegner, Grand Mass in E♭.
77.	Do. Mass in D.
78.	Beraneck, Offertorium.

ECHO. The organs built immediately after the Restoration generally contained what was then a novelty in England, called the Echo. This consisted of a repetition of the treble portion of a few of the leading stops of the organ, voiced softly, shut up in a wooden box, placed in some remote part of the organ case—usually behind the desk-board—and played upon by a separate half-row of keys. The 'echo effect' enjoyed great popularity for many years, and exercised an influence on much of the contemporary music both for voices and instruments. Purcell in some of his anthems exhibited a predilection for the loud and soft contrast; while most of the pieces written for keyed instruments abounded with recognitions of it up to the time of Handel, whose concertos, suites, etc., gave fresh impetus to the popular taste. (See CORNET.) The Eco, very popular in old French organs, was used more freely and ingeniously than was the Echo by English composers. Modern echo organs are often placed at a distance from the main body of the instrument, with which they are connected by electricity; they generally possess a manual of their own, sometimes (as at Norwich and Westminster) styled a 'Celestial Organ.' At St. Paul's Cathedral, where it is played from the Solo manual, and used to accompany the voice of the priest at the altar, it is called the 'Altar Organ.' E. J. H.; addns. T. E. and H. G.

ECK (1), JOHANN FRIEDRICH (*b.* Mannheim, 1766; *d.* Bamberg, *c.* 1809[3]), an eminent violinist, son of a horn-player in the band. He was a pupil of Danner, and soon rose to be one of the best violin-players in Germany. Reichardt of Berlin speaks of him as having all the qualities of a really great player—large tone, perfect intonation, taste and feeling, and adds that, with the single exception of Salomon, he never heard a better violinist. From 1778–88 Eck was a member of the band at Munich, and afterwards conducted the opera of that town. In 1801, however, having married a lady of rank and wealth, he quitted Germany and spent the rest of his life in Paris, and in the neighbourhood of Nancy. Eck published four concertos for the violin, and a concertante for two violins.

Among his pupils was his brother (2) FRANZ (*b.* Mannheim, 1774; *d.* Strassburg, 1804), also an eminent violin-player. He entered the band at Munich while very young; but, driven from that city by a love-affair, he travelled in 1802 through Germany, and gained a great reputation as violinist. The Duke of Brunswick was at that time looking out for a master on the violin for Spohr, then 18, in whose rising talent he took a lively interest. He invited Eck to Brunswick and confided to him the technical education of the future great musician. They at once set out on a tour to Russia, Spohr getting instruction at the places where the journey was broken, but otherwise profiting chiefly by hearing his master. In his autobiography he speaks very highly of Eck as a violin-player. He describes his style as powerful without harshness, exhibiting a great variety of subtle and tasteful *nuances*, irreproachable in his execution of difficult passages, and altogether possessing a great and peculiar charm in performance. Nevertheless he was not ashamed to pass off unpublished compositions of his brother and other composers under his own name, a fact which confirms the low estimate of his general character to be gathered from Spohr's narrative. On arriving at St. Petersburg in 1803 he met with great success, and was appointed solo-violinist to the court, but, becoming involved in a scandalous affair, he fell into disgrace and

[1] See article by W. Barclay Squire, *Mus. T.*, Nov. 1923. Also E. Borrel, Société Française de Musicologie, May 31, 1924.
[2] *The King's Musick.*
[3] *Riemann.*

was transported by the police over the Russian frontier. His health broke down and he became insane. After living in the care of his brother at Nancy he appears to have died in a lunatic asylum. P. D.

ECKARDT, Johann Gottfried (*b.* Augsburg, *c.* 1735; *d.* Paris, Aug. 1809), lived in Paris from 1758. He was a great pianist who was placed by many (Burney, Baron Grimm, etc.), above Schobert who was his rival. Schubart speaks about his brilliance, power and endurance; he was able to play several concertos and sonatas one after another without tiring, which very few could do at that time (1784). He composed also a number of sonatas and variations, and was, moreover, the first miniature painter of his time. E. v. d. S.

ECKELT, Johann Valentin (*b.* Werningshausen, near Erfurt, May 1673; *d.* Sondershausen, Dec. 18, 1732), organ virtuoso; pupil of Pachelbel. He was organist at Wernigerode, 1697; and Sondershausen, 1701. He left in MS. a Passion music, cantatas and organ pieces, including a valuable collection of organ pieces by 17th-18th century masters; also several theoretical treatises. E. L. Gerber acquired his extensive library, containing numerous MS. notes, for use in the compilation of his dictionary (*Riemann*; *Q.-L.*).

ECKERT, Carl Anton Florian (*b.* Potsdam, Dec. 7, 1820; *d.* Berlin, Oct. 14, 1879), violinist, pianist, composer and conductor, owed his education to the poet F. Förster of Berlin, who had him taught by Greulich, H. Ries and Rungenhagen. By the age of 10 he had completed an opera, 'Das Fischermädchen,' by 13 an oratorio, 'Ruth.' In 1839 he became a pupil of Mendelssohn at Leipzig. His oratorio 'Judith' was performed by the Sing-Akademie in Berlin in 1841, and in the following year the King of Prussia sent him to Italy for two years. On his return he composed an opera, 'Wilhelm von Oranien,' which was successfully performed in Berlin (1846) and at the Hague (1848). In 1851 he became accompanist to the Italian theatre in Paris, then accompanied Sontag on her tour in the United States, returning to Paris in 1852 as conductor of the Italian Opera. In 1853 he was called to Vienna to take the direction of the court opera, a post which he filled with great distinction, and in 1860 he went to Stuttgart as Kapellmeister in Kücken's place. This, too, he threw up in 1867; but in 1869 he was suddenly appointed to the head directorship at Berlin in place of Dorn, who was pensioned to make way for him. Eckert was a far better conductor than composer. He left three operas, much church music, a symphony, a trio, many pieces of smaller dimensions, including songs and a violoncello concerto. M. C. C.

ÉCOLE ROYALE DE MUSIQUE, see Brussels.

ÉCORCHEVILLE, Jules Armand Joseph (*b.* Paris, Mar. 17, 1872; *d.* Perthes-les-Hurlus, Feb. 19, 1915), was a musical historian. He made his mark by his brilliant literary studies, informed with complete musical perception. He was a pupil of César Franck from 1887–90, and of Hugo Riemann in 1904–5. He took his doctorate at the Sorbonne, May 25, 1906, with two theses on musical history (cf. bibliography). Meantime he had formed, Mar. 1904, with Lionel Dauriac and J. G. Prod'homme, the Paris section of the International Musical Society. This soon gave him scope to found the *Bulletin français de la S.I.M.*, a successor of the *Mercure Musical*, and at that time the most important musical review in France.[1] Écorcheville died on the battlefield, Feb. 19, 1915. French musical history owes much to him, in the first place from his own works, which are of high value (cf. bibliography), numerous articles in the *S.I.M.* (on 'The Ornaments,' 'The History of the Lute,' 'The Publication of Old Musical Texts,' etc.), and in most of the musical publications of Europe. As director of the S.I.M. and president of the French section of the S.I.M. he exercised a distinct and vital influence on the contemporary music movement.

He also collected a musical library, of which certain sections (lute, and the French violin school) contain very rare documents. It was disposed of, May 26-29, 1920.

WORKS

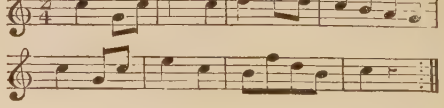
Vingt suites d'orchestre du XVIIe siècle français (2 vols., Paris, 1906) (thesis for doctorate); *De Lulli à Rameau, 1690–1730, L'Esthétique musicale* (Paris, 1906) (thesis for doctorate); *Corneille et la musique* (Paris, 1907); *Actes d' Etat civil de musiciens insinués au Châtelet de Paris, 1539–1650* (Paris, 1907); *Catalogue du fonds de musique ancienne de la Bibliothèque nationale* (Paris, 1910–14).

BIBLIOGRAPHY

Le Tombeau de Jules Écorcheville suivi de lettres inédits (Paris, 1916), articles by L. Laloy, L. de La Laurencie and E. Vuillermoz with 2 portraits.

Catalogue of rare and valuable books, containing the musical works of J. Écorcheville, with an introduction by Henry Prunières (Paris, 1920). M. P.

ÉCOSSAISE, a dance, as its name implies, of Scotch origin. It was at first accompanied by the bagpipes, and in its original form was in 3-2 or 2-4 time. The modern Écossaise, however, is a species of contredanse in quick 2-4 time, consisting of two four-bar or eight-bar sections with repeats. Franz Schubert wrote a number of Écossaises for the piano, which will be found in his opp. 18, 33, 49 and 67. Beethoven also wrote in this form (see vol. vi. of complete works, B. & H.). The following example of the first part of an Écossaise dates from the beginning of the 18th century:



E. P.

[1] It was entitled successively *Mercure musical et Bulletin Français de la S.I.M.*, Jan. 15, 1907; *Bulletin Français de la S.I.M.*, Jan. 15, 1908; *Revue Musicale S.I.M.*, Nov 15, 1909.

EDDY, Clarence (*b.* Greenfield, Massachusetts, June 23, 1851), American organist and composer. He studied the organ first under Dudley Buck, at Hartford, Connecticut; in 1871 he went to Berlin and became a pupil of Haupt and Löschhorn. On his return to America in 1874 he played church organs and became prominent as a teacher. He has given organ recitals in many cities of the United States and also in Europe. In 1876 he published a translation of Haupt's *Theory of Counterpoint and Fugue*. He has composed several pieces for the organ. R. A.

EDELMANN, Johann Friedrich, LL.D. (*b.* Strassburg, May 6, 1749; beheaded there July 17, 1794), a brilliant pianist, who went to Paris with his pupil, Baron Dietrich, where he became a favourite as player and composer. When Baron Dietrich became Mayor of Strassburg, Edelmann returned with his patron. During the Reign of Terror Edelmann and his brother, after sending many people to the scaffold, including Johann Friedrich's benefactor, Baron Dietrich, met with their well-deserved fate by the guillotine. Edelmann's once highly esteemed compositions consist of an opera, a ballet, symphonies, concertos, sonatas, and pieces for harpsichord, chamber-music, etc. (For list see *Q.-L.*) E. v. d. S.

EDGCUMBE, Richard, Earl of Mount-Edgcumbe (*b.* Sept. 13, 1764; *d.* Richmond, Surrey, Sept. 26, 1839), musical amateur and composer. His opera 'Zenobia' was produced at the King's Theatre, London, in 1800, and he was also the author of *Musical Reminiscences of an old Amateur, chiefly respecting the Italian Opera in England . . . from 1773 to 1823* (W. Clarke, London, 1823; 4th edn., 1834). This deplores the decay of music, particularly of singing, refers enthusiastically to singers such as Pacchierotti and Manchesi, and is full of curious information and anecdotes about Billington, Grassini, Catalani and other musical personalities of the period. J. Mk.

EDINBURGH. The old-time rallying-point—it is so no longer—of the aristocracy of a kingdom, Edinburgh has a fairly lengthy musical history, fragments of which can be recovered by the student content to delve among contemporary memoirs and other records. Civil disturbance continued to afflict Scotland to a later date than was the case in England. This, and the influence of Presbyterianism, no doubt contributed to retard the advance of the Arts generally. There is also to be taken into account the fact that Scotland was not a wealthy country. There are extant, however, vague contemporary references to concerts in Edinburgh in the 17th century, which suggest that there must have been a certain amount of musical activity at that time. With the coming-in of the 18th century, there are increasing evidences of this activity.

The Musical Society, founded in 1728, which at first held its meetings in St. Mary's Chapel in Niddry Wynd, and later in St. Cecilia's Hall,[1] in the same place, exercised a powerful influence, rendered the more effective through fashionable prestige, upon the musical life of the Scottish capital throughout the whole of the 18th century. The Musical Society, which was dissolved in 1801, was largely aristocratic in its membership. It was an association of amateurs, strengthened by a few professional musicians, and the music was that of the fashionable taste of the period, Corelli and Handel being predominant. There was also the equally fashionable preference for players and singers of Italian origin. Among the names of the latter is that of Senesino, who appears to have spent some time in Edinburgh.

In the early part of the 19th century, music in Edinburgh, so far as can be gathered from contemporary references, or perhaps it would be more correct to say, from the comparative absence of such references, experienced a measure of decline. In private life, it was evidently still a fruitful source of interest, and here again church influence, which had in the previous century been opposed to more frivolous amusements, may have indirectly helped the cause of music by doing its best to discourage other competitors for popular favour. Of public musical activity, however, there appears to have been little beyond a few subscription concerts. There was the Musical Festival, extending over several days, which took place at the end of October and beginning of November, 1815, and of which Sir Walter Scott was one of the organisers. Festivals were also held in 1819 and 1824, these latter being conducted by Sir George Smart. In 1843, the opening of the Music Hall in George Street was celebrated with a festival which was conducted by the then Reid Professor of Music, Sir Henry R. Bishop. The festival, in the English sense of the term, has, however, found little support in Edinburgh.

From about the middle of the century, or a little later, there was a gradual improvement in musical affairs in Edinburgh. Organised effort began to make its influence felt to some extent. Various choral and amateur orchestral societies came into being, and there were attempts to bring orchestral music, on a more or less competent scale of performance, before the public. A notable event in the musical history of Edinburgh was the foundation, in 1858, of the Edinburgh Choral Union, to which there has been granted in recent years authority to assume the title of the Edinburgh Royal Choral Union. Apart from its valuable work in developing choral singing in Edinburgh, the Union rendered an even more

[1] See Fraser Harris, *St. Cecilia's Hall in the Niddry Wynd* (1899).

important service to the community in instituting orchestral concerts on a scale which had hitherto been unknown in Edinburgh, except in connexion with the annual Reid Commemoration Concert (see REID). These Choral Union orchestral concerts were the beginning of a winter orchestral season which has continued, under altered conditions, but with a break during the war years, to the present day. This scheme of orchestral concerts (at first six in number, with two choral concerts) was instituted in 1874, in conjunction with the Glasgow Choral Union. For the first three seasons all the concerts, orchestral and choral alike, were directed by the Choral Union's own conductor, Adam Hamilton. In the 4th season, 1877–78, Hans von Bülow became conductor of the orchestral programmes, the Union's conductor, as before, continuing to direct the choral works. In the following season Julius Tausch conducted the orchestral concerts, to be succeeded a year later by August Manns, whose connexion with the orchestral concerts in Edinburgh and Glasgow continued until the advent of the SCOTTISH ORCHESTRA (*q.v.*), in 1893, brought a new order of things into being. Meantime, however, the Choral Union, while assuming the increased liability involved in an improving orchestra and an increasing number of concerts, was not receiving a commensurate amount of support from the public. The seasons 1885–86 and 1886–87 were financially so disastrous that the Union abandoned an enterprise which had begun to prove beyond its resources. Fortunately, a public-spirited music-lover, the late Robert Roy Paterson, head of the music-selling firm of Paterson & Sons, stepped into the breach. Assuming liability for the Edinburgh concerts, he made a cautious beginning in the winter of 1887 with a series of four programmes, afterwards increased by degrees, until there are now twelve concerts, with, in recent years, one supplementary programme, intended mainly for juveniles. The history of these concerts has been practically that of the Scottish Orchestra. A large number of the most distinguished conductors of the day have appeared as 'guests' at the concerts, and their programmes also present a long roll of eminent pianists, violinists and singers.

Launched about 1906, as a sequence to some earlier concert work, the EDINBURGH CLASSICAL CONCERTS, which were organised by the late J. R. Simpson, of the music-selling firm of Methven Simpson, contributed importantly to the musical enlightenment of Edinburgh. They were discontinued on the outbreak of the war. During their course, however, placing a wide interpretation on the term 'classical,' they introduced much of the best music with which the Edinburgh public had hitherto been unfamiliar, and introduced it under the best possible conditions. In particular, the Classical Concerts educated the public in the appreciation of the Art Song, and of modern French music. The crowning achievement of the Classical Concerts was a Beethoven Festival, lasting a week, which was given in 1913, and for which the Hallé Orchestra, conducted by Michael Balling, was engaged. Balling had first become known to the Edinburgh public as the conductor of the Festival performances of the 'Ring,' organised in 1910, by Ernest DENHOF (*q.v.*), at that time a teacher of pianoforte in Edinburgh, but who took up the cause of opera in English, and on a fine scale, with an enthusiasm which no discouragement could subdue.

Thus far, the principal musical undertakings of earlier years in Edinburgh, some of these institutions, fortunately, still extant, have been noted. There are a few others still to be mentioned. Among them are Mr. Kirkhope's Choir, averaging some 200 voices, carried on by an enthusiasic amateur with a remarkable gift for choir training; and Mr. Moonie's Choir, instituted by the late James A. Moonie, a local teacher of singing, in 1896. The KIRKHOPE CHOIR, starting from small beginnings in the mid 'seventies, continued in existence until about 1914. The MOONIE CHOIR is still active under the direction of Mr. W. B. Moonie, Mus.B., a son of its founder. Post-war musical Edinburgh exhibits in the main the same activities and limitations which are to be observed in other centres. There is perhaps rather less of organised public interest than might be desired, but there is no lack of music, even if the quality might in some cases be better. Professor TOVEY (*q.v.*) is doing his utmost to stir public interest where it is indifferent, and despite inadequate public support he is endeavouring to maintain in being the Reid Orchestra, recruited largely from the theatres and picture-houses, and with which he gives interesting programmes of music. Chamber music, of local origin, as regards performance, as in other towns, maintains a more or less precarious hold upon existence. As elsewhere, nowadays, amateur opera is the most popular form of communal musical effort. There are two societies which produce 'grand' opera, and several others which do work tapering downwards from Gilbert and Sullivan to musical comedy. Affecting a wider public than that of the Scottish capital, there is also the Edinburgh Musical Competition Festival, which has done important work since its institution in 1920.

W. H. D.

EDVINA, MARIE LOUISE LUCIENNE (*née* MARTIN) (*b.* Montreal), operatic soprano. Educated at a convent in Canada, she went to Paris to study singing with Jean de Reszke and appeared there for the first time in public at a concert in 1907. She married the Hon.

Cecil Edwardes and had two daughters; but on relinquishing private life she took the *nom de théâtre* of Edvina, under which she made her début at Covent Garden as Marguerite in 'Faust,' on July 15, 1908. Despite lack of experience, she made a favourable impression, and did even better the following season in Charpentier's 'Louise,' proving herself as the heroine not only an artistic singer but an intelligent and clever actress. Until 1914 she appeared regularly at the Royal Opera and by degrees added to her repertory Marguerite, Mélisande, Thaïs, Maliella, La du Barry, Fiora, Francesca da Rimini and Tosca. Her voice during this period acquired increasing roundness and power, together with a more assured mastery of such florid effects as modern romantic opera demands. She sang with success at Boston, U.S.A., during the opera seasons 1911–13, and in 1915 joined the Chicago company, besides later on heading concert tours in N. America and Canada.

BIBL.—NORTHCOTT, *Covent Garden and the Royal Opera.*

H. K.

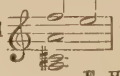
EDWARDE, MARTYR, a 16th- or 17th-century English church composer, of whose work two motets—'Terrenum sitiens regnum' and 'Totius mundi domine'—are in the Library at Peterhouse, Cambridge. The latter is only imperfectly preserved. J. MK.

EDWARDS, FREDERICK GEORGE (*b.* London, Oct. 11, 1853; *d.* there Nov. 28, 1909), was editor of the *Musical Times* from 1897 until his death.

He was educated at the R.A.M. and pursued the career of an organist, holding several London appointments, notably those of Christ Church, Westminster Bridge Road (1876–81), and the St. John's Wood Presbyterian Church (1881–1905). His first contribution to the paper with which he was to be so closely identified was in 1891. He contributed to the *Dictionary of National Biography* and to the second edition of this Dictionary. He wrote much on church music and published (1896) *The History of Mendelssohn's 'Elijah'* with an introduction by Sir George Grove. C.

EDWARDS, H. SUTHERLAND (*b.* Hendon, Middlesex, Sept. 5, 1829; *d.* London, Jan. 21, 1906), historian and litterateur. His musical works comprise *History of the Opera . . . from Monteverdi to Verdi . . .* 2 vols. (1862); *Life of Rossini* (1869); *The Lyric Drama . . .* 2 vols. (1881); *Rossini*, a smaller work, for *Great Musicians* series (1881); *Famous First Representations* (1887); *The Prima Donna*, 2 vols. (1888). Edwards passed much time abroad as special correspondent, and his book *The Russians at Home* (1861) contains many notes on Russian music. For many years he acted as critic to the *St. James's Gazette.* G.

EDWARDS, RICHARD (*b. circa* 1523; *d.* Oct. 31, 1566), a native of Somerset, was educated under George Etheridge, 'one of the most excellent vocal and instrumental musicians in England,' a distinguished physician of Thame, Oxon., Regius professor of Greek in Oxford in 1553, and living in 1587. On May 11, 1540, he was admitted a scholar of Corpus Christi College, Oxford. In 1547, on the foundation of Christ Church College, he became a student there, and in the same year graduated as M.A. In 1561 he was appointed master of the children of the Chapel Royal in succession to Richard Bower. He was admitted a member of Lincoln's Inn on Nov. 25, 1564, and at Candlemas following (Feb. 2, 1565) produced a play, 'Damon and Pithias,' one of the earliest music dramas, acted by his own choir boys, the 'Children of the Quene's Chappell,' for which he received 53s. 4d. It contained 'Loth am I to depart' accompanied on the regals. Edwards was the compiler of and chief contributor to the collection of poems called 'The Paradise of Dainty Devices,' which was not, however, published until 1576, ten years after his death. He was the author of a play called 'Palamon and Arcite,' acted before Queen Elizabeth in the Hall of Christ Church, Oxford, Sept. 3, 1566. This performance so pleased Elizabeth that she sent for the author and 'gave him promise of reward.' Unless, however, this promise was very promptly fulfilled it must have been profitless to Edwards, as he died in the following month. The only extant play is 'Damon and Pithias,' published 1571. But few examples of his skill in composition remain. W. H. H.

He is best known to musicians by his madrigal 'In going to my naked bed,' of which the words as well as the music were written by him. This composition appears in the Mulliner MS., date *circa* 1560 (B.M. Add. MSS. 30,513), where the music is written in short score with no more than the opening phrase of the words. Edwards's name is given here with the music, and the entire poem was printed later in 'The Paradise of Dainty Devices.' The tenor and bass parts, also without words, are to be found in the Brit. Mus. Add. MS. Another of Edwards's compositions in the Mulliner book is 'O the silly man,' which contains a very early example of the chord  taken unprepared. E. H. F.

EDWINA, see EDVINA.

EEDEN, GILLES VAN DEN (*d.* June 1782), Beethoven's first instructor in music, was doubtless son or nephew of Heinrich van den Eede, who in 1695 was Hofmusicus to the then Elector of Cologne. In 1722 the name occurs again as a vocalist, but the first certain mention of Gilles is in 1728, when he represents to the Elector that he has been employed as organist for a year and a half without pay, on which

100 gulden is allotted him, increased, on his further petition (July 5, 1729), to 200 gulden.[1] He thus entered the Elector's service before Beethoven's grandfather. In 1774 he was composer to the court of Bonn. In 1780 we find him as teacher to the little Ludwig; when the teaching began or of what it consisted beyond the organ is not known. There is reason to believe, however, that Beethoven had no instructor in composition before NEEFE (*q.v.*). He often spoke of his old teacher, with many stories which have not been preserved.[2] He was buried on the 20th of June 1782. G.

EEDEN, JEAN BAPTISTE VAN DEN (*b.* Ghent, Dec. 24, 1842; *d.* Mons, Apr. 7, 1917), was a pupil of the Conservatoire of his native town and of Brussels, gaining at the latter (1869) the first prize for composition with a cantata, 'Fausts laatste nacht,' and became director of the music school at Mons in 1878 in succession to Huberti. He wrote an opera, 'Numance' (produced Antwerp, 1897), cantatas, 'Jacqueline de Bavière,' 'Jacob van Artevelde,' 'Brutus,' 'Het Woud,' and 'De Wind'; an oratorio, 'Le Jugement dernier,' 'Judith' (Le Siège de Béthulie), a piece of considerable extent for three voices; a symphonic poem, 'La Lutte au XVI^e siècle'; a scherzo; some suites; a 'Marche des esclaves,' etc., for orchestra, and many songs and partsongs.

H. B.; M.

BIBL.—PAUL BERGMANS, *Notice sur Jean Van den Eeden* (Brussels, 1924).

EFFREM, MUZIO (MUTIO), a 16th-17th century Neapolitan composer. For 22 years he was in the service of the Prince Gesualdo of Venosa; in 1617 at the court of Mantua; in 1622 at the grand-ducal court at Florence; in 1623 again at Naples. He published in 1626 the 6-part madrigals by Gesualdo. Effrem is known chiefly by his critique of Marco da Gagliano's 6th book of madrigals. Of his own compositions only some madrigals are known. In 1617 he took part in the composition of 'La Maddalena,' text by G. B. Andreini (*Riemann*; *Q.-L.*).

EGENOLFF, CHRISTIAN (*b.* Frankfort-on-M., July 26, 1502; *d.* there, Feb. 9, 1555), one of the earliest German music printers. He published an edition of Horace's Odes by Tritonius; also 'Gassenhawerlin,' and 'Reuterliedlin' (1535). (See *Riemann* and *Q.-L.*)

E. v. d. S.

EGIDIUS, see AEGIDIUS.

EGLI, JOHANN HEINRICH (*b.* Seegräben, Zürich, Mar. 4, 1742; *d.* Zürich, Dec. 19, 1810), a foremost Swiss song composer, who published a large number of books of songs, several of which remained in public use (churches and schools) beyond the middle of the 19th century (*Q.-L.*).

[1] Thayer, vol. i. pp. 10, 17, 24 (2nd ed. pp. 10, 25, etc.). The name is spelt Vandeneet, and Van den Eede.
[2] Thayer, vol. i. p. 114 (2nd ed. pp. 125 ff.); Schindler (1st ed.), p. 19.

EHLERT, LUDWIG (*b.* Königsberg, Jan. 13, 1825; *d.* Wiesbaden, Jan. 4, 1884), pianist and composer, but chiefly known as a cultivated critic and litterateur.

He studied under Mendelssohn at the Leipzig Conservatorium in 1845, and after further studies in Vienna, settled in Berlin in 1850. For some years he stayed in Italy, directing the Società Cherubini in Florence, up to 1869, when he taught for two years at Tausig's school in Berlin, subsequently going to Meiningen as teacher to the ducal court, and finally to Wiesbaden, where he died from an apoplectic seizure. His *Briefe über Musik* (Berlin, 1859) contain notices of Beethoven, Mendelssohn, Schumann, Wagner, Weber, Schubert, Chopin, Berlioz and Meyerbeer, which, without being technical, are often happily characteristic. These have been translated into English by F. R. Ritter (Boston, U.S.A., 1870). Still more valuable are his *Römische Tage*, 1867, and *Aus dem Tonwelt* (1877), containing his latest contributions to the *Deutsche Rundschau*, etc. His compositions are ambitious, and embrace overtures to 'Hafiz' and 'The Winter's Tale,' a 'Spring Symphony'—performed with success at Berlin and Leipzig; a 'Requiem für ein Kind,' repeatedly performed with success; a Sonate romantique, Lieder, etc. M. C. C.

EHRLICH, ALFRED HEINRICH (*b.* Vienna, Oct. 5, 1822; *d.* Dec. 29, 1899), an eminent pianist, critic and author.

He studied the pianoforte under Henselt, Bocklet and Thalberg, and Sechter was his master in composition. After a longish stay in Bucharest, where he devoted himself to music, he was called to Hanover as court pianist to King George V. He took a keen interest in current events, and acted as political correspondent to the *Allgemeine Zeitung*. He spent the years 1855–57 at Wiesbaden, London and Frankfort-on-Main, and finally settled in Berlin in 1862. He taught the piano at the Stern Conservatorium from 1864–72, and again from 1886–98, and also had many private pupils, of whom Felix Dreyschock is perhaps the best known. Ehrlich wrote several works for the piano, *e.g.* 'Concertstück in ungarischer Weise,' 'Lebensbilder,' Variations on an original Theme, etc. He contributed largely to the *Berliner Tageblatt*, *Die Gegenwart* and *Die neue Berliner Musikzeitung* as musical critic; he wrote novels and many monographs on musical and æsthetic questions, amongst which *Lebenskunst und Kunstleben*, *Kunst und Handwerk*, and *Die Musik-Ästhetik in ihrer Entwickelung von Kant bis auf die Gegenwart* are the chief.

H. B^y.

EIBENSCHÜTZ, ILONA (*b.* Budapest, May 8, 1873), an eminent pianist, made her first appearance as a child of 6 at Vienna, and travelled in Russia, Germany, Denmark, Sweden, Norway, etc., until she was 10 years old, study-

ing during part of that time, and until 1885, at the Vienna Conservatorium with Professor Hans Schmitt.

She studied at Frankfort with Madame Schumann for four years, and after playing to Rubinstein, Liszt and many other musical notabilities, her career as a mature artist began in 1890, when she played at one of the Gürzenich Concerts at Cologne; the Leipzig Gewandhaus and the Richter Concerts in Vienna followed next; and on Jan. 12, 1891, she made her first appearance in England at a Monday Popular Concert, playing Schumann's 'Études symphoniques,' and in Beethoven's sonata in A for piano and violoncello with Piatti. Her success was emphatic, and until her marriage with Carl Derenburg in 1902 she was one of the most highly esteemed of all the pianists that came regularly before the London public. Since then her public appearances have been rare.

M.

EICHBERG, Julius (*b.* Düsseldorf, June 13, 1824; *d.* Boston, Mass., Jan. 18, 1893), was violinist, composer and teacher.

In 1843 Eichberg entered the Conservatoire at Brussels, then under the direction of Fétis, and graduated in 1845 with first prizes for violin-playing and composition. He was then appointed a professor in the Conservatoire at Geneva, where he remained eleven years. In 1857 he went to New York, and two years later to Boston. He was director of the orchestra at the Boston Museum for seven years, beginning in 1859, and in 1867 established the Boston Conservatory of Music, which enjoyed in the United States a high reputation, especially for the excellence of its violin school. Eichberg's compositions are many and in various forms, for solo voices, chorus, violin, string quartet, pianoforte, etc. He prepared several text-books and collections of studies for the violin, and collections of vocal exercises and studies for the use of youths in the higher classes of the public schools. Eichberg's operettas were very successful. He produced four—'The Doctor of Alcantara,' 'The Rose of Tyrol,' 'The Two Cadis,' and 'A Night in Rome.'

F. H. J.

EICHNER, Ernst (*b.* Mannheim, Feb. 9, 1740; *d.* Potsdam, early in 1777), a distinguished bassoon and oboe player. At a concert in Frankfort-on-Main, Feb. 28, 1771, he calls himself Ducal Konzertmeister of Pfalzzweibrücken. He left that position secretly (in 1770) and went to Paris, where he published symphonies, etc.; thence to London, where he appeared with great success as bassoon-player in 1773; thence he went to Potsdam as member of the chapel of the Crown Prince (afterwards Frederick William II.). His symphonies are among the better works of the younger Mannheim school. (For list of works, which include concertos, chamber music, etc., see *Q.-L.*; see also *D.D.T.* vii. 2; viii. 2.)

E. v. d. S.

EIGHT-FOOT pitch (or *tone*) is a term employed to denote that the pitch of the stop is the same as that of the open diapason and kindred open stops of ground tone upon the manuals, the lowest (CC) pipes of which approach eight feet in length. When the pipes of a stop are of only half the true open tone length, and stopped at the top to produce the octave below, the distinguishing term *tone* is used—*e.g.* stopped diapason, 8 ft. *tone*.

T. E.

EINSTEIN, Alfred (*b.* Munich, Dec. 30, 1880), has worked as a historian and editor, having studied with Adolf Sandberger, and is most widely known as the editor of Riemann's *Musiklexikon* (see Dictionaries of Music).

Einstein graduated in 1903 with a study, *Zur deutschen Literatur für Viola da Gamba* (published 1905), and made researches, particularly in regard to the madrigal and its composers, many of which were recorded in the *Journal* of the Int. Mus. Ges. His chapter on the madrigal in Adler's *Handbuch der Musikgeschichte* (1924) is a comprehensive summary of the subject. He edited, with Sandberger, the selected works of Steffani, for the *D.D.T.*, 2nd series (see Denkmäler).

Since 1918 he has edited the *Zeitschrift für Musikwissenschaft* (see Periodicals) and has been responsible for two issues of Riemann's *Lexikon* (1919 and 1922), the latter (10th edition) being an important revise of the old Dictionary.

C.

EISENHUT, Thomas, director of music to the Prince of Kempten; *canonicus regularis* at St. George's, Augsburg, in 1674. He composed 'Hymni ariosi' (1674); 'Sacer concentus' (1683); also a theoretical work, *Fundamentum musicale* (1702) (*Q.-L.*).

EISTEDDFOD (Welsh), 'a sitting of learned men.' These musical and literary festivals and competitions originated in the triennial assembly of the Welsh bards usually held at Aberffraw, the royal seat of the Princes of North Wales and Anglesey, at Dynevor in South Wales, and Mathravael, Merionethshire, for the regulation of poetry and music, for the conferring of degrees, and electing to the chair of the Eisteddfod. The antiquity of this ceremony is very high, mention being made of an Eisteddfod in the 7th century at which King Cadwaladr presided. Those bards only who acquired the degree of 'Pencerdd' (chief minstrel) were authorised to teach, and the presiding bard was called Bardd Cadeiriawg—the bard of the chair—because after election he was installed in a magnificent chair, and was decorated with a silver or gold chain, which he wore on his breast as a badge of office. His emoluments from fees were considerable. Persons desiring to take degrees in music were presented to the Eisteddfod by a Pencerdd, who vouched for

their fitness, the candidates being required to pass through a noviciate of three years, and to study for further several periods of three years before advancement to each of the three higher degrees. It is now difficult to define the status of the titles conferred, but they cannot be considered more than historical names or complimentary distinctions, often bestowed by the Eisteddfodau upon persons who had but little knowledge of music.

After being discontinued for some time [1] the Eisteddfodau appear to have been revived in the reigns of Edward IV., Henry VII., Henry VIII. and Elizabeth. In 1450 what has been called 'The great Eisteddfod of Carmarthen,' was held in that town, with the king's sanction; and another meeting was held in South Wales in Henry VII.'s reign, of which no records are preserved. In 1523, at Caerwys, Flintshire, an Eisteddfod was held, at which many eminent men were present; and on May 26, 1569, there was another at the same place, under a commission granted by Queen Elizabeth. Still more memorable was the congress at Bewpyr Castle in 1681, under the auspices of Sir Richard Bassett.

In 1771 the Gwyneddigion, a society established in London for the cultivation of the Welsh language, promoted several of these meetings in North Wales; and in 1819 the Cambrian Society held a great Eisteddfod at Carmarthen, at which the Bishop of St. David's presided. John Parry, who was a chief promoter of this society, and its registrar, edited the Welsh melodies for it (see WELSH MUSIC), and in recognition of his efforts a concert was given to him at Freemasons' Hall on May 24, 1826 (at which Miss Stephens, Braham, Mori, Lindley and others assisted), followed by a dinner at which Lord Clive presided. In later years the revival of these meetings was promoted by Sir Benjamin Hall (afterwards Lord Llanover); and at one of them, held in 1828 at Denbigh, the Duke of Sussex was present, and Sir Edward Mostyn president. C. M.

The National Eisteddfod is now held annually in August at one or other of the Welsh towns. It differs from other COMPETITION FESTIVALS (*q.v.*), to which it originally afforded a model, in its bardic ceremonial and customs, which have been revived as far as possible in accordance with what is known or supposed to have been the procedure of ancient Britain. The ceremony begins with the proclamation of the Eisteddfod a twelvemonth and a day before, and culminates in the chairing of the bard. C.

EITNER, ROBERT (*b.* Breslau, Oct. 22, 1382; *d.* Templin, near Berlin, Jan. 22, 1905), founder in 1868 of the Gesellschaft für Musikforschung, editor of and contributor to the valuable historical periodical *Monatshefte für Musikgeschichte.*

He edited a *Verzeichniss neuer Ausgaben alter Musikwerke . . . bis zum Jahre 1800* (Berlin, 1871), which, though singularly defective as regards the English [2] School, is a useful catalogue. More recently he edited, in conjunction with Haberl, Langerberg and C. F. Pohl, a valuable *Bibliographie der Musik-Sammelwerke des 16. und 17. Jahrhunderts* (Berlin, 1877). The most important of his publications is the *Biographische-bibliographische Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zum Mitte des 19. Jahrhunderts* (begun 1900, completed in 10 vols. 1904), a work which, though not absolutely faultless, marks a great advance in trustworthiness of information over anything else of the kind. The *Quellen-Lexikon* has been continued and corrected by *Miscellanea musicae bibliographica* (1912–15), edited by H. Springer, M. Schneider and W. Wolffheim. Eitner has edited Sweelinck's organ works, and other things for the Maatschappij tot bevordering der Toonkunst (see VEREENIGING). His papers on Peter Sweelinck (Berlin, 1870) and Arnold Schlick are of importance. F. G.

EKKEHARD. There were three of that name; the first, who was a monk of St. Gall (*d.* 978), composed sequences, and wrote an epic, 'Walther.' The second (Palatinus) (*d. circa* 996) was provost at Mayence, head of the school of St. Gall, and reader to the Duchess of Allemannia. The third, a pupil of Notker Labeo, was a singer and poet, and was called by Archbishop Aribo to Mayence as head of the school of singing. He sang before the Imperial family at Ingelheim in 1030. E. v. d. S.

ELCHE, MYSTERY OF. A mystery-play on the Assumption of the Virgin Mary performed every year at Elche, near Alicante in Spain on Aug. 14 and 15. The words are entirely set to music. The existing text dates from 1639; but it is undoubtedly taken from some MS. far older than that, and is written in the Limousine dialect, a species of Catalan or Provençal. The earliest known copy of the music is dated 1709, but was made from a 16th-century MS. Much of it is polyphonic, by JUAN GINÉS PÉREZ, ANTONIO DE RIBERA, and Lluis Vich; but the most striking pieces are the long monodic passages given to the boy who takes the part of the Virgin Mary. These are sung not as they stand in the MS. of 1709, but to a profusely ornamented version, a variant of the original, handed down by tradition. It has been concluded that these are fragments of the music of a 15th-century liturgic drama; they have a certain affinity with the 'Canto de la Sibila' sung every Christmas in the cathedral of Palma, Mallorca, with certain Balearic and

[1] An Eisteddfod held at Caerwys in 1110 is held to have been the model for the Irish 'Feis.'

[2] He omits all mention of the collections of Barnard (1641), Boyce (1778), and Arnold (1790), as well as Morley's 'Triumph of Oriana' (1601).

Valencian folk-songs, and perhaps with Moz-arabic chant.

The Mystery of Elche as it is seen to-day is the 17th-century version of an earlier play. Another Spanish Assumption play is known, also in the Limousine dialect, the MS. of which is dated 1420. The Records of Elche relate that in 1266 (or 1370) an ark drifted to the coast of Spain, containing a miraculous image of the Virgin Mary as well as the words, music and ceremonial of the liturgic drama. This was performed, according to the directions given, until the mysterious death of Don Carlos (1568), after which it was forbidden by Philip II. In 1603, however, it was revived, and has been performed annually ever since.

The Mystery is divided into 2 parts, each lasting about two hours and a half, and representing in a dramatic and musical form the death and burial of the Virgin Mary and her Assumption into Heaven. The sacred image is drawn up into the dome of the cathedral in a 'machine' resembling a golden swing, in which is an angel playing the guitar and two cherubim with mandolines; the performance ends with the descent of another machine containing the Three Persons of the Trinity, while a crown is let down on to the head of the sacred image to the accompaniment of full choir, organ, bells and military band. The morning between the two performances is occupied by a very curious procession, showing definite traces of Astarte-worship.

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J. B. T.

ELECTRIC: ELECTRO-PNEUMATIC ACTION, see ORGAN.

ELEGY (ἔλεγος), in its original sense a poem always of a sad and touching character, and generally commemorative of some lamented decease (*e.g.* Gray's 'Elegy'); subsequently such a poem with music; and still more recently a piece of music inspired by the same feeling and suggested by a like occasion, but without poem, or any words whatever. J. H.

ELEKTRA, opera in one act, on von Hofmansthal's tragedy, music by Richard Strauss. Produced Dresden, Jan. 25, 1909; New York, in the French version of Gauthier-Villars, Feb. 1, 1910; Covent Garden in German (Beecham season), Feb. 19, 1910; in English, Denhof Opera Co., Theatre Royal, Hull, Feb. 1912.

ELER, FRANZ (*b.* Uelzen, Lüneburg, *c.* 1500; *d.* Hamburg, Feb. 22, 1590), cantor and teacher at the Johanneum, Hamburg, 1529, and afterwards Kapellmeister at the cathedral. He wrote an important hymn book in 2 volumes, Part I., 'Cantica sacra,' etc., Part II., 'Psalmi Dr. Martini Lutheri,' etc., with notation of melodies after the system of Glareanus.

E. v. d. S.

ELFORD, RICHARD (*d.* Oct. 29, 1714), was educated as a chorister in Lincoln Cathedral. His voice changing to a fine counter-tenor he became a member of the choir of Durham Cathedral.

About the beginning of the 18th century he came to London, and was engaged as a singer at the theatre. On Aug. 2, 1702, he was sworn-in as a gentleman of the Chapel Royal, a place being created expressly for him. He also obtained the appointments of vicar-choral of St. Paul's Cathedral and lay vicar of Westminster Abbey. Weldon, in the preface to the first book of his 'Divine Harmony' (six solo anthems composed expressly for Elford), and Dr. Croft, in the preface to his 'Musica sacra,' speak in high terms of Elford's voice and singing. W. H. H.

ELGAR, SIR EDWARD (WILLIAM), O.M., Mus.D. (*b.* Broadheath, near Worcester, June 2, 1857), a great composer.

His father, W. H. Elgar, was a musician of the type in which, fortunately, this country is rich, who, without seeking or attaining any personal eminence, do sterling work in provincial centres. He founded a successful music-selling business in Worcester, was organist of St. George's Roman Catholic Church there, and was also a capable violinist. He played in a local orchestra as well as in the professional one engaged for the annual festivals of the Three Choirs. He took some part in determining the programmes of the festivals, exerting his influence to widen their repertory on certain occasions. Edward Elgar therefore grew up in musical surroundings, and the liberal experience he gained of string music through his father's violin, of wind instruments through his own playing of the bassoon in a wind quintet for which he also composed, of the organ and church music both Roman and Anglican (for he was constantly in and out of Worcester Cathedral and knew the repertory of the cathedral choir intimately), took the place for him of more systematised musical education. He was at school till he reached the age of 15 at Littleton House, near Worcester, but during his school-days he often deputised for his father at the organ of St. George's and also became a good violinist. The Worcester Glee Club proved another means of developing his talents. Elgar attended its meetings and so became conversant with that peculiarly English form of vocal chamber music, the glee. He also acted as piano accompanist and became leader of the orchestra which sometimes assisted at the Club's meetings, performing such works as the concertos of Corelli and the symphonies of Haydn. A proposal to send him to Leipzig for music study when he left school was not carried out; Elgar entered a solicitor's office but continued to develop his music along individual lines, playing and composing. It is worth recording

that he played the violin in the orchestra of the Three Choirs Festivals during these years.

In 1879 Elgar visited London to receive some violin lessons from Pollitzer, but his life continued uneventfully at Worcester for the next few years, unless indeed his appointment as bandmaster at the County Lunatic Asylum (1879), a post which he held for 5 years, can be called an event. Other local engagements began to occupy him; he became a member of Stockley's orchestra at Birmingham, where an Intermezzo of his composition was played (Dec. 13, 1883). He travelled abroad and spent three weeks in Leipzig in 1882, and in the same year was appointed conductor of the Worcester Amateur Instrumental Society. He succeeded his father as organist of St. George's (1885–89).

In 1889 he married Caroline Alice, daughter of Major-General Sir Henry Gee Roberts, K.C.B., and his wife's devotion and unswerving confidence in his genius was one of the prime factors in that ultimate success which, though slow in coming, arrived with extraordinary decisiveness a few years later. Up to the time of his marriage Elgar had composed small works only; from that time forward he began to think in larger musical terms, as the list of his works shows. Elgar and his wife settled in London, but London had no particular use for a composer of slight things, and was not the most congenial atmosphere in which to attain greater ones. Two years later (1891) he retired, therefore, to Malvern, from whence were issued during the next 13 years all those works for orchestra and voices which were to convince the world of the force of Elgar's individuality. There he enjoyed years of quiet and concentrated work in ideal surroundings, varied by the forming of many friendships, by holiday travels abroad, and later, as his fame grew, by journeys to conduct or otherwise superintend the production of his works. In 1904 the Elgars moved to Hereford and thence a few years later to Severn House, Hampstead (London), which was their headquarters until the death of Lady Elgar in 1920.

Early Works.—Meantime Elgar's public career may be said to have begun with the production of his 'Froissart' overture (op. 19) in the Shire Hall, Worcester, at the festival of 1890. Its significance scarcely seems to have been recognised at the time, a fact which those who know the conditions of these concerts, where a large orchestra is packed into a small hall, will readily account for. Moreover the distinctive qualities which make Elgar are now easily perceived in the light of his subsequent output; the hearers of 1890 had nothing to guide them. The 'Froissart' overture, with the quotation from Keats on its title-page,

> 'When chivalry
> Lifted up her lance on high,'

stamps Elgar at once as belonging to the late romantics. It is said [1] to have grown directly out of the scene in Scott's *Old Mortality*, in which Claverhouse dilates on the spirit of chivalry enshrined in the Chronicles of Froissart. But it does more than assign Elgar to a class; tune after tune emphasises personal characteristics. Alternate vigour and sensuousness, exuberant leaps of melody, and nervous chromatic twists of harmony, reveal his own voice and manner, and the glowing orchestration is part and parcel of the thematic ideas. 'Froissart' at once showed Elgar as a man who does not score for orchestra but thinks in its terms.

In 1893 the first of his important choral works, 'The Black Knight' (Longfellow's translation of Uhland's *Der schwarze Ritter*), described as 'a symphony for chorus and orchestra,' came out at Worcester, not at the festival but at a concert of the Festival Choral Society. The same body first gave three years later his suite for chorus and orchestra, 'From the Bavarian Highlands,' which he wrote after a summer holiday at Garmisch. The year 1896 was indeed an eventful one, since it included, besides this, the performance of Elgar's first oratorio, 'The Light of Life' (Lux Christi), at the Worcester Festival, and the production of 'Scenes from the saga of King Olaf' (poem by Longfellow, with additions by H. A. Acworth) at the North Staffordshire Musical Festival (Hanley). The latter is important as the first considerable work to be given outside the composer's immediate neighbourhood, for Elgar is a conspicuous instance of a prophet honoured first in his own country, as the above list of the Worcester productions shows.

'The Light of Life' is an oratorio on the miracle of Christ healing the man blind from his birth, and its words, put together by the Rev. E. Capel-Cure on the traditional plan of oratorio, are partly original and partly taken from Scripture. The Three Choirs Festivals had produced a long series of such oratorios year after year, only a small percentage of which had any permanent value. The life in Elgar's music was at once evident. He brought a fresh point of view and originality of musical style to a form which, in spite of a few masterpieces, had become jejune. Particularly striking was the note of sincere devotion with which he surrounded the character of the Saviour and His mission as the bringer of light into the world, and the use of representative themes to illustrate the idea anticipated the method of later and greater works. The other choral works of this period, 'The Black Knight,' 'King Olaf,' 'The Banner of St. George' (1897) and 'Caractacus,' which was Elgar's first introduction to the Leeds Festival (1898), all share with this oratorio a certain unsatisfactoriness of form, though their defects are due to a different cause. In the

[1] Ernest Newman, *Elgar*, p. 128.

one case Elgar was still subject to an established tradition; in these cantatas on secular themes he was trying to make up for the lack of one. The romantic spirit which had first shown itself in the 'Froissart' overture burns in them all, but these legends of ancient kings, deeds of heroes and loves of fair ladies all belong properly to the region of opera. An English composer, untrained to think in terms of the stage and lacking opportunity for performance thereon even if he turned his thoughts in its direction, had to use the choral society as a substitute and present to his public dramatic ideas undramatised. 'The Banner of St. George,' written for the Diamond Jubilee year of Queen Victoria, is the least important of the group. Its subject (verses by Shapcott Wensley) combines the story of St. George killing the dragon with the patriotic motive, and it served to give rein to Elgar's love of the symbolism of pageantry and power which gleams through a number of his compositions, including the Imperial March (written for the same occasion) and the later and more famous 'Pomp and Circumstance' marches.

'Caractacus' is a work of much greater significance. Its libretto, by H. A. Acworth, tells the story of the British leader's (Caractacus's) fruitless struggle against the Roman invasion. The general lay-out in six scenes is frankly operatic. The curtain rises (the phrase is inescapable) on a scene of the British Camp on the Malvern Hills; the second scene depicts the mysteries of the Druids; the third gives us a love scene between Eigen (the daughter of Caractacus) and Orbin, a minstrel; the fourth and fifth scenes deal with the overthrow of the Britons; and the sixth shows Caractacus a captive at Rome, with a choral peroration prophesying British freedom and aggrandisement. This choral finale, with some other places where the choir is used for scene-painting purposes, is one of the things which mark the hybrid form of the work. Opera could have done without it; the choral cantata was felt to need summing up, and the process of summing up hardly came natural to Elgar. In all these early works the attempt to do it brings bombast. At this stage indeed he offers a certain analogy to his great predecessor, Henry Purcell. His inspiration came in flashes and was apt to exhaust itself in a phrase. With the virtue was the attendant defect of scrappiness. In one respect, however, Elgar was, and has remained, very far from Purcell. He has never had that innate genius for setting the English language, and very few, if any, of his melodies seem to come straight from the ring of words as Purcell's do. Generally the melody is born as something independent, to which the words are subsequently fixed. The result is a certain *gaucherie* in the vocal writing. The brilliant qualities of 'Caractacus' as they appeared at Leeds consolidated Elgar's position among his contemporaries. It was performed there on Oct. 5, 1898, with the following singers in the principal parts:

Soprano—Medora Henson (Eigen).
Tenor—Edward Lloyd (Orbin).
Bass—Andrew Black (Caractacus).
Baritones—John Browning and Charles Knowles.

In the following year (1899) two works made very essential additions both to the actual value of his output and to the growth of his reputation. These were the 'Variations on an original theme for Orchestra,' called 'Enigma,' first played under Hans Richter at St. James's Hall, June 19, 1899, and a cycle of five songs for contralto voice with orchestral accompaniment, called 'Sea Pictures,' which Mme. Clara Butt sang at the Norwich Festival. Each one of the 'Enigma' variations was dedicated to a personal friend, generally indicated by initials or some other device, and Elgar claimed that in writing them he had, as it were, 'looked at the theme through the personality'[1] of that friend. He also explained the use of the title 'Enigma' by stating that the theme itself has for counterpart another theme which, however, is not heard. But the success of the work as a series of deliciously contrasted mood pictures and a masterpiece of orchestral device was not at all dependent on the intriguing questions which such suggestions raise. Indeed the audiences who still listen with delight to these variations have now almost forgotten to ask to whom they refer, and they have quite given up the hope of discovering the enigma theme, just as they no longer puzzle over the Sphinxes of Schumann's 'Carnaval.'

The 'Sea Pictures' contain: No. 1, 'Sea Slumber Song,' words by Roden Noel; No. 2, 'In Haven (Capri),' by C. Alice Elgar, the composer's wife, whose initials also stand at the head of the first 'Enigma' variation; No. 3, 'Sabbath Morning at Sea' (Elizabeth Barrett Browning); No. 4, 'Where Corals lie' (Richard Garnett); No. 5, 'The Swimmer' (Adam Lindsay Gordon). Though Elgar's settings of the poems will not always bear the closest scrutiny, for the reason hinted at above in the comparison with Purcell, the beauty of the musical ideas and of their orchestral handling leaves little desire to subject them to that sort of criticism.[2] The fact is that though Elgar may not always be guided by the poetic rhythm or even by the plain sense of the words he chooses, he so far comes under their spell as to produce music completely sympathetic to their mood.

The Oratorios.—The year 1900 saw the birth of the work most widely acclaimed as Elgar's masterpiece, his setting of the greater part of Cardinal Newman's poem, 'The Dream of Gerontius,' for solo voices, chorus and

[1] *Mus. T.*, 1900.
[2] Ernest Newman has done it trenchantly in his book, *Elgar* (*Music of the Masters* series), chap. iv.

orchestra. It was produced at the Birmingham Festival on Oct. 3, 1900, and conducted by Richter. The solo singers were :

Mezzo-Sop.—Marie Brema (Angel).
Tenor—Edward Lloyd (Gerontius).
Baritone—H. Plunket Greene (Priest and Angel of the Agony).

At its first appearance 'Gerontius' seemed to miss fire. Probably Richter, in spite of his great Wagnerian experience, understood this subtle combination of voices and orchestra less thoroughly than he had grasped the orchestral style of the 'Enigma' variations; certainly the Birmingham choir was puzzled by its startlingly new choral idiom. A portion of the audience was too much repelled by the theology of the poem to appreciate the truthfulness with which the musician had entered into its psychology. One musician discovered that it 'stinks of incense,' and seemed to suppose the aphorism to be a complete condemnation, instead of being, as in fact it was, a tribute, though a superficial one, to the sympathy existing between poet and composer. That sympathy is the first quality of the musical setting of 'The Dream of Gerontius.' Had the Birmingham Festival Committee never commissioned a work from Elgar, it must have been written, and would have appeared sometime in exactly the same form. It was not in any way conditioned by the circumstances of production, as all the earlier choral works had been. Elgar had pondered the poem for ten years or so, and it had appealed to all that was both visionary and human in his nature. The result was one of those works of absolutely spontaneous feeling which are rare in the history of even the greatest artists. Criticism can put its finger on the weak spots as easily here as in the case of 'Caractacus,' but they matter less; they vanish out of sight or hearing as the listener becomes absorbed in the poignant struggle between life and death and the vision of judgment and eternity which the music unfolds.

The comparative failure of the Birmingham production was bound to be reversed by the verdict of time. It was partly through the exertions of Elgar's friend, A. J. Jaeger, a German in the employment of the firm of Novello & Co., that 'Der Traum von Gerontius' (translation by Julius Buths) was accepted for performance at the Lower Rhine Festival and given at Düsseldorf on May 19, 1902, under the direction of Julius Buths. In this performance the following were the solo singers:

Mezzo-Sop.—Muriel Foster (Angel).
Tenor—Ludwig Wüllner.
Bass—Johannes Messchaert.

The acclamations with which it was greeted were underlined by a public speech in which Richard Strauss conveyed to the composer the compliments of the continental connoisseurs. The second English performance then followed at the Worcester Festival in the same year (1902), when the composer conducted and John Coates sang the name-part for the first time. A further performance was given the same autumn at Sheffield, and thenceforward it went the round of the provincial festivals. The London Choral Society was formed for the purpose of introducing it to London (1903), though it was first actually given there privately in the newly-built Roman Catholic Cathedral of Westminster on June 7, 1903. In America it was first given by the Apollo Club of CHICAGO (*q.v.*), then at the CINCINNATI (*q.v.*) Festival of 1904, and its success there paved the way for Elgar's personal visits to the United States a little later.

Before 'Gerontius' was launched on its career Elgar was pondering a still more ambitious scheme, a sequence of oratorios dealing with the calling and training of the Apostles and their mission to the world in founding the Christian church. The first part of this project was fulfilled in time for the next Birmingham Festival, and was given there under Richter's direction on Oct. 14, 1903, as 'The Apostles, Parts I. and II.' The solo singers were :

Soprano—Albani (Mary).
Mezzo-Sop.—Muriel Foster (Mary Magdalene).
Tenor—John Coates (John).
Baritone—Ffrangcon-Davies (Jesus).
" Kennerley-Rumford (Peter).
Bass—Andrew Black (Judas).

It was first given abroad at the Lower Rhine Festival held at Cologne, 1904, but its appeal to the German audience was less powerful than that of 'Gerontius' had been. The words 'Parts I. and II.' were omitted from later editions of 'The Apostles,' since the next section to appear (Birmingham Festival, Oct. 3, 1906) was called 'The Kingdom.' The first solo singers in it were :

Soprano—Agnes Nicholls (Mary).
Mezzo-Sop.—Muriel Foster (Mary Magdalene).
Tenor—John Coates (John).
Baritone—William Higley (Peter).

Another section yet remained for the completion of the trilogy, but after twenty years from the production of 'The Kingdom' this has not appeared, though it is believed that the composer, whose thoughts in the interval have been turned in widely different directions from oratorio, has proceeded some way towards its composition. Nevertheless the original plan is important in any discussion of 'The Apostles' and 'The Kingdom,' since it is evident, both from the choice of words and the structure of the music, that both were planned to lead to a larger fulfilment.

The words of both are taken from the Holy Scriptures, and texts, narrative, prophetic and descriptive, are woven together to illustrate the point of view from which Elgar approaches his subject. What is didactic [1] in that point of view is so suffused by the composer's

[1] The didactic side of the libretti is fully expounded in Canon Gorton's *Interpretation*. (See bibliography.)

mystical insight and reverent imagination, as well as human sympathy in such episodes as the penitence of Mary Magdalen and the remorse of Judas, that it is not on the whole oppressive. The hearer may even forget it just as he can forget the theological premises from which the psychology of 'Gerontius' is developed. The narrative of 'The Apostles' covers broadly the story of the Gospels from the beginning of the ministry of Christ to the Death, Resurrection and Ascension. 'The Kingdom' takes its story from the early chapters of 'The Acts of the Apostles,' including the miracles of healing, the gift of the Spirit at Pentecost, the first persecution and the consolidation of the infant church by sacramental worship in the upper chamber. But throughout, incident, whether described or referred to allusively, is treated rather as matter for reflection than as an affair of intrinsic interest. Thus the attitude towards the subject-matter is nearer to Bach's in the 'Passions' than to Handel's in the majority of the oratorios. Musically these works may be described as oratorio reviewed in the light of the Wagnerian music-drama. The interweaving of innumerable representative themes is the chief principle of cohesion. Some of them are of very great beauty, and the majority stamp themselves on the mind as belonging by right to the ideas associated with them. The attendant weakness of treating these themes in catalogue fashion appears acutely at times, for example in the orchestral opening of Part II. of 'The Apostles,' and also in setting certain words such as 'Judas who was guide to them that took Jesus' ('The Kingdom,' p. 33). Elgar's old difficulty of summing up in a developed movement is seen in the chorus 'Turn you to the stronghold,' which ends Part I. of 'The Apostles.' Again the setting of 'Our Father,' which leads to the finale of 'The Kingdom,' opens with a version of a theme from 'Gerontius,' which has lost all its mystery in the process of its attachment to words sung by the full choir. On the other hand the finale of 'The Apostles' may be pointed to as the greatest of Elgar's ensemble movements, both for its purely musical qualities and for its visionary aspect in the picture it presents of the Ascended Lord received by the hierarchy of Heaven. It is impossible to miss a certain growth of style between the two works in the musical handling. 'The Kingdom' is on the whole broader in melodic outline, more diatonic in harmony, less introspective but more daring. This change is partly conditioned by the subject-matter, but it is also indicative of the composer's personal growth towards the symphonic period of his career which followed the oratorios.

Before discussing that period it is necessary to refer to certain minor works contemporary with the oratorios (1900-06), which were landmarks in Elgar's career. Such are the 'Pomp and Circumstance' marches (op. 39), the concert overture 'Cockaigne — In London Town' (op. 40), the 'Coronation Ode' (op. 44), the Introduction and Allegro for Strings (op. 45), and the concert overture 'In the South (Alassio)' (op. 50). Of the six military marches for orchestra called 'Pomp and Circumstance,' only four have appeared, and one is famous. That is No. 1 in D, first played with its companion No. 2 in A minor by the Liverpool Orchestral Society on Oct. 19, 1901. It has as its trio the broadly swinging melody subsequently known as 'Land of Hope and Glory.' This pair of marches was first heard in London at a Queen's Hall Promenade Concert of the same year (Oct. 22). No. 3 in C minor did not appear until 1905, and No. 4 in G, having something of the characteristic qualities of No. 1, was produced at a Promenade Concert on Aug. 24, 1907. All illustrate that strain of romantic militarism found in the earlier cantatas, the love of that proud pageantry of war which belongs essentially to times of peace. The same thing permeates the brilliant 'Cockaigne' overture, first heard at a concert of the Philharmonic Society (Queen's Hall, June 20, 1901), in which London, as represented by its parks and open spaces, the bands marching from Knightsbridge to Buckingham Palace, Westminster, with its dignified associations of Church and State, is mirrored in glowing orchestral colours.

The invitation to compose the official Ode to be sung at the gala performance at the Royal Opera, Covent Garden, in honour of the coronation of King Edward VII., was tantamount to the acknowledgment of Elgar as the musical laureate of the Edwardian era. He was knighted on the occasion of the coronation. The performance, planned for June 30, 1902, was postponed owing to the King's illness, and the Ode was never given its official production. The composer conducted its first performance at the Sheffield Festival in the autumn, and its first hearing in London at Queen's Hall on Oct. 26. The words of the Ode, written by A. C. Benson, were skilfully planned to give Elgar opportunities in directions in which he was known to excel, and the quality of the verse was superior to that of the earlier patriotic libretti which Elgar had chosen for himself. He made the most of his opportunity, producing a work generally imposing and occasionally distinguished, and gaining a world-wide celebrity for the tune from the first 'Pomp and Circumstance' march by allying it with the words 'Land of Hope and Glory.'

Of greater musical importance than any of these are the Introduction and Allegro for Strings (1905), in which quartet and orchestra are combined and contrasted rather in the

manner of the old Concerto Grosso, and the concert overture 'In the South (Alassio),' which was, as its name implies, the outcome of a visit to the Italian Riviera. The dedication of the former 'to Professor S. S. Sanford of Yale University' recalls the fact that this was the year of Elgar's first visit to the United States, when, on June 28, he was made a Doctor of Music of Yale University. He had received a similar degree from Cambridge (England) on Nov. 22, 1900, the year of 'Gerontius,' and from Oxford on Feb. 6, 1905. The overture 'In the South,' in spite of its later opus number, marks an earlier event. It was the new work of the three days' 'Elgar Festival' given in Covent Garden Opera House (Mar. 14, 15, 16, 1904), when 'Gerontius,' 'The Apostles' and a miscellaneous selection were heard. But the historical value of both these works, apart from their intrinsic beauties, is that both are essays in pure instrumental design leading up to the symphony so long projected and so long postponed.

Symphonic Works.—More than two years passed between the composition of 'The Kingdom' (1905–06) and the production of Elgar's next work of first-rate importance, the Symphony No. 1 in A flat (op. 55), produced by Richter at a Hallé Concert in the Free Trade Hall, Manchester, on Dec. 3, 1908. It is dedicated 'to Hans Richter, true artist and true friend.' The time coincides with the one period in which he undertook academic work by accepting the Chair of music created for him at Birmingham University (1905–08). Unsuited as he was by temperament to such work, it was not probably responsible for the apparent lull in his productivity. These were years in which his visits to America and elsewhere made heavy calls on his time, but they were also years in which his mind was maturing in purely musical thought. The symphony given at Manchester and repeated in London by Richter and the London Symphony Orchestra four days later (Dec. 7) was the first result of this process. It was realised at once to be a work of sustained power. A theme of noble simplicity, propounded in the barest outline, appears first to be introductory, and the bulk of the first allegro in a different key is based on a number of ideas, exuberant, agitated and impulsive, which contrast strongly with its classic calm. But this initial theme gradually imposes its mood. It appears in the several movements in fragmentary allusions as well as in more complete statements, and at the end of the finale its apotheosis arrives in a grandiose version. The two middle movements, 'Allegro Molto' and 'Adagio Cantabile,' are linked together by the fact that the theme of the latter is actually a rhythmic metamorphosis of that on which the mercurial scherzo is propelled forward. The symphony made an immediate and vivid impression, and was performed over 100 times in the first year of its existence. That sort of popularity could not last, and it was in fact succeeded by a period of quite unjustifiable neglect. Its length may be said to account for that, only if it is admitted that length in music is not a question of actual time taken in performance. The symphony says the same thing too often, and not always with greater power in the course of its repetitions; moreover a tendency, which Elgar shares with César Franck, to write long movements in multiples of two-bar phrases brings rhythmic monotony. This is a more or less recurring structural defect, but one which is mitigated in the later symphonic works by the lighter handling of the thematic material.

The symphony in A flat, however, is the majestic opening of the richest period in Elgar's career, the period which contains the violin concerto (op. 61), the second symphony in E flat (op. 63), and the symphonic study for orchestra, 'Falstaff' (op. 68). The violin concerto, first played by Fritz Kreisler under the composer's direction at a concert of the Philharmonic Society (Queen's Hall, Nov. 10, 1910), is remarkable as the first work of the kind by an English composer which can be said to have taken root in the repertory of violin virtuosi. No doubt Elgar's early training as a violinist stood him in good stead in tackling the technical problems of writing for the solo instrument, and the bravura passages are as successful as they are daring. But more personal qualities make the work live in the affections of listeners. There is the charm of a wayward sentiment in its *cantilena*, something subtle and elusive which justifies the Spanish motto of its title-page—

'Aquí está encerrada el alma de . . .'

In a cadenza near the end, accompanied by thrummed chords on the strings, Elgar dwells on his themes as though he could not bear to say good-bye to them lest he should lose the soul enshrined therein.

The second symphony, produced at the London Musical Festival (May 24, 1911), the composer conducting the Queen's Hall Orchestra, is the strongest possible contrast to the first. It begins in a blaze of light and ends in the utmost quietude. In one of his Birmingham lectures Elgar dwelt on this characteristic of Brahms's third symphony (F major), and it is not impossible that this example may have influenced him in planning his own second. A comparison of the opening theme of his finale with that of Brahms's indeed seems to suggest an unconscious influence. The score bears the following inscription:

Dedicated to the Memory of His Late Majesty
King Edward VII.

This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King. March 16th, 1911.

We may suppose that the noble funeral march

which forms the symphony's second movement took shape after the death of King Edward (May 1910). Though the work aroused less excitement than its predecessor, its greater clarity and directness of expression are beyond question, and it may be taken to be the high-water mark of Elgar's creative genius in instrumental music. In 'Falstaff,' produced under the composer's direction at the Leeds Festival (Oct. 2, 1913), Elgar returned again to programme music in order to recreate in musical imagery his impressions of characters and incidents in Shakespeare (*Henry IV.* and *Henry V.*). It is a big and virile work, but while immensely more accomplished than his early essays in the pictorial use of the orchestra, it seems in its mental attitude to be rather a throw-back towards the romanticism of younger years. It is worth noting here that Elgar broke through his usual rule of silence as to the intentions of his work, and wrote programme notes [1] to explain the scenario of his 'Falstaff' which from their numerous allusions show that the symphonic study had been the outcome of an extensive literary study of Shakespearian criticism.

This pre-eminently instrumental period contains a few vocal works which must be mentioned. Opus 45 is a set of five partsongs (words translated from the Greek Anthology by various writers) for male voices which have been widely used as test pieces at competitive festivals. Among numerous other partsongs one for mixed choir (6 voices), 'Go, Song of Mine' (op. 57), produced at the Hereford Festival 1909, is a thoughtful piece of *a cappella* writing. An ode for contralto solo, chorus and orchestra, 'The Music Makers' (op. 69), was first given at the Birmingham Festival (Oct. 1, 1912), Muriel Foster singing the solo part and the composer conducting. The poem is by Arthur O'Shaughnessy. Though it has had a certain popularity with choral societies since, it is on the whole unworthy of Elgar's genius. The vague sentiment of the poem appealed to his weaker side, and he allowed himself to underline its wording with quotations from his greater works such as the Enigma Variations, the 'Sea Pictures,' 'Gerontius' and the symphonies. For the Coronation Service of King George V. (1911) Elgar had composed an Offertorium and a Coronation March (opp. 64, 65), and on this occasion the signal honour of the Order of Merit was bestowed on him. In the following year an Imperial Masque in two tableaux, 'The Crown of India' (op. 66), was composed to celebrate the visit of the King-Emperor to India, and was produced on the stage of the London Coliseum (Mar. 11, 1912), the composer conducting. Such *pièces d'occasion* are rather distressingly prominent in Elgar's career at this period.

[1] *Mus. T.*, Sept. 1913.

Music of the War.—The war of 1914, which stopped all musical festivals in England immediately, and checked all musical undertakings on a large scale, turned Elgar's energies in fresh directions. It produced from him several short but highly significant compositions. First and foremost among them came 'Carillon' (op. 75), a setting of orchestral music to the recitation of a poem in French by Émile Cammaerts, which Madame Tita Brand Cammaerts produced at Queen's Hall, Dec. 7, 1914. Poem and music together reflected the shock of horror with which the invasion of Belgium was received in this country, and the almost delirious determination to quell the invader which came as the inevitable reaction from that shock. At the time Elgar's music was a trumpet-call ringing through England. It has none of the unreal bombast of a peace-time patriotism. The persistent clangour of a four-note *ostinato* in the orchestra pictures the peal of bells from innumerable English steeples rather than the authentic Belgian carillon, and intensifies the white-hot fervour of the composer's inspiration. Neither the symphonic prelude 'Polonia' (op. 76), produced at Queen's Hall at a concert in aid of the Polish Relief Fund (July 6, 1915), nor a second essay in recitation with music, 'Le Drapeau belge' (op. 79), hit their mark with the sureness of 'Carillon,' but a setting of three short poems by Laurence Binyon, grouped together under the title of 'The Spirit of England,' has outlived the war. Composed in 1915, the second and third parts, 'To Women' and 'For the Fallen,' were first heard in London at a series of concerts organised by Mme. Clara Butt in aid of the Red Cross (Queen's Hall, May 8-13, 1916), when 'The Dream of Gerontius' was performed daily throughout the week. 'The Fourth of August,' now the first part, was added for the first complete performance given by the Royal Choral Society at the Albert Hall, Nov. 24, 1917. A set of songs, 'Fringes of the Fleet,' had considerable popularity during the war, when they were brought out in a semi-dramatic setting at the Coliseum Theatre, June 1917. Two essays in the direction of stage music must be named here. 'Une Voix dans le désert,' produced at the Shaftesbury Theatre by Sir Thomas Beecham (Jan. 29, 1916), is a war piece consisting mainly of recitation to music; the fantasy, 'The Starlight Express' (Kingsway Theatre, 1916), consists of delicate incidental music to Algernon Blackwood's Christmas play of that name.

Chamber Music.—The removal of the war-cloud brought a second though short-lived period of pure instrumental music from Elgar. It contained four works; a sonata in E minor for violin and piano (op. 82), a string quartet in the same key (op. 83), a quintet for piano and strings in A minor (op. 84), and the violoncello

concerto (op. 85). All were produced within the year 1919, but there seems to be internal evidence that some of the music, at any rate of the violin sonata, dates from an earlier time. Elgar had composed chamber music in his boyhood, but he had produced no important work of this class in his maturity. His decisive turning to it seems to indicate that the discipline of these years had caused him to shed some of that love of opulence in means of effect which had been a salient characteristic of his music. All three chamber works bear date ' Brinkwells, 1918 ' and were brought before the public as follows: the violin sonata, first played at the meeting of the British Music Society's London centre (Mar. 13, 1919) by W. H. Reed and Anthony Bernard, then at a public concert (Mar. 21) by W. H. Reed and Landon Ronald; the string quartet and the quintet, played privately at the house of Mr. Leo Schuster (May 3), were given at a public concert in Wigmore Hall on May 21. The string players on this occasion were Albert Sammons, W. H. Reed, Raymond Jeremy and Felix Salmond. William Murdoch was the pianist in the quintet. In neither sonata nor quintet does Elgar write for the piano with the mastery of technique which he possesses where other instruments are concerned; nevertheless the quintet is among his finest works. The sonata and quartet are full of the peculiar charm of his slighter thoughts, but the quintet possesses that largeness of purpose and strength of design which belongs to the symphonies.

The new-found economy of means is carried into the concerto for violoncello and orchestra first played by Felix Salmond with the London Symphony Orchestra at Queen's Hall under the composer's direction on Oct. 27, 1919. An unsatisfactory orchestral performance prevented the concerto from making the fullest impression at its first hearing. Moreover, an audience who came with memories of the luscious profusion of the violin concerto was disappointed to find a work of four short movements in which a few leading themes were treated with almost severe conciseness. But this quality of conciseness is its strength. In the concerto the composer has said all that he wanted to say, and a wealth of varied expression is contained within its simple outline.

Though Elgar has produced few compositions since the death of Lady Elgar in 1920, he has contributed to the literature of the orchestra transcriptions of Bach's organ Fantasia and Fugue in C minor and an overture of Handel.

When the fugue was first produced by Eugene Goossens and his orchestra (Oct. 27, 1921) very diverse opinions were expressed as to the appositeness of Elgar's instrumentation to the style of Bach's fugue, but of its brilliance as a piece of orchestral virtuosity there could be no question. The fantasia, treated in a more restrained style, appeared later (Gloucester, 1922). The transcript of Handel's Overture in D minor was first given at the Worcester Festival, 1923. In 1924, on the death of Sir Walter Parratt, Elgar accepted the appointment of Master of the King's Musick. The duties involved therein are purely advisory. Here the chronicle breaks off, but it is not completed. Elgar's works hold the attention of his countrymen more decisively than do those of any other native composer. No English festival is complete without him; every choral society and orchestra, from the smallest to the greatest, gives his music a large place in its repertory; and it will be no surprise if further works should come from his pen bearing the stamp of that personality which is so recognisable that from his name the adjective ' Elgarian ' has been coined, yet so elusive that the adjective has been necessary in default of any adequate description.

LIST OF WORKS

1. Romance, vln. and orch.
1a. Suite No. 1, ' The Wand of Youth ' (produced 1907).
1b. Suite No. 2, ' The Wand of Youth ' (produced 1908).
2. Three Motets (one published, ' Ave Verum ').
3. Allegretto, vln. and PF.
4. Three Pieces, vln. and PF.
5. Two Songs.
6. Wind Quintet (MS.).
7. ' Sevillana,' orch.
8. String Quartet (MS.).
9. Sonata, vln. and PF. (MS.).
10. Three Pieces, for orch. (' Mazurka,' ' Sérénade Mauresque ' and ' Contrasts,'—the Gavotte, 1700 & 1900).
11. ' Sursum Corda,' for strings, brass and organ.
12. ' Salut d'amour,' vln. and PF. (also in innumerable arrangements).
13. Two Pieces, vln. and PF.
14. Organ Voluntaries (easy).
15. Two Pieces (' Chanson de Nuit and ' Chanson de Matin '), for vln. and PF., subsequently scored for small orch.
16. Three Songs.
17. ' La Capricieuse, morceau de genre ' for vln.
18. Two Partsongs. 1. ' O Happy Eyes.' 2. ' Love.'
19. ' Froissart,' concert-overture.
20. Serenade for stringed orch.
21. Minuet for PF.
22. Six easy Exercises for vln. and PF.
23. Spanish Serenade, chorus and orch.
24. Five ' Études caractéristiques,' vln.
25. The ' Black Knight,' cantata.
26. Two three-part Songs, female choir, with vln. obbligato. Orchestrated in 1904.
27. ' Scenes from the Bavarian Highlands,' for choir and orch.
28. Organ Sonata in G.
29. ' The Light of Life (Lux Christi),' oratorio.
30. ' Scenes from the Saga of King Olaf,' soli, choir and orch.
31. Two Songs.
32. Imperial March (Diamond Jubilee, 1897).
33. ' The Banner of St. George,' cantata.
34. Te Deum and Benedictus, in F. (Hereford, 1897).
35. ' Caractacus,' cantata.
36. Variations, ' Enigma,' for orch.
37. ' Sea Pictures,' contralto solo and orch.
38. ' The Dream of Gerontius,' oratorio.
39. Six Military Marches, ' Pomp and Circumstance.'
40. ' Cockaigne (In London Town),' concert-overture.
41. Two Songs.
42. Incidental Music and Funeral March for ' Grania and Diarmid ' (by George Moore and W. B. Yeats).
43. ' Dream Children,' two pieces for small orch.
44. Coronation Ode, 1902.
45. Five Partsongs for male voices, from the Greek Anthology.
46.
47. Introduction and Allegro of strings, quartet and orch.
48. Song, ' Pleading,' with orch.
49. Oratorio, ' The Apostles.'
50. Overture, ' In the South,' for orch.
51. Oratorio, ' The Kingdom.'
52. ' A Christmas Greeting,' 2 soprani, strings, PF.
53. Four Partsongs, mixed voices.
54. Partsong, ' Reveille,' male voices.
55. Symphony No. 1 in A flat.
56. Partsong, ' Angelus.'
57. Partsong, ' Go, Song of Mine.'
58. Elegy, for strings.
59. Six Songs, with orch.
60. Two Folk-songs (Eastern Europe), voice and orch.
61. Concerto in B Minor, vln. and orch.
62. Romance, bassoon and orch.
63. Symphony No. 2 in E flat.
64. Offertorium, ' O Hearken Thou ' (Coronation, 1911).
65. Coronation March, for orch.
66. ' The Crown of India,' masque in 2 tableaux.
67. Psalm XLVIII., bass solo, ch. and org.

68. Symphonic study, 'Falstaff,' orch.
69. Ode, 'The Music Makers,' contralto solo, ch. and orch.
70. 'Sospiri,' strings.
71. Two Partsongs. 1. 'The Shower.' 2. 'The Fountain.'
72. Partsong, 'Death on the Hills.'
73. Two Partsongs. 1. 'Love's Tempest.' 2. Serenade.
74. Psalm XXIX., ch. and org. or orch.
75. 'Carillon,' recitation with orch.
76. Symphonic prelude, 'Polonia.'
77. 'Une Voix dans le désert,' recit. with orch.
78. Incidental music, 'The Starlight Express.'
79. 'Le Drapeau Belge,' recit. with music.
80. 'The Spirit of England,' sop. solo, ch. and orch.
81. Ballet, 'The Fan' (Chelsea Palace, 1917).
82. Sonata in E Minor, vln. and PF.
83. String Quartet in E Minor.
84. Quintet in A Minor, PF. and strings.
85. Concerto in E Minor, v'celio and orch.

WORKS WITHOUT OPUS NUMBERS

'Serenade lyrique,' for orch. (early).
'Carissima,' for orch.
'Rosemary,' for orch.
March for orch. (Wembley Exhibition, 1924).
Four Songs, with orch., 'Fringes of the Fleet.'
Various Songs, Partsongs, Anthems.

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Analytical notes and descriptions of individual works, with quotations in music type, have appeared partly in the *Mus. T.*, partly in pamphlet form, thus:
Joseph Bennett: 'King Olaf.'
Herbert Thompson: 'Caractacus.'
A. J. Jaeger: The Dream of Gerontius; The Apostles; The Kingdom; Overture, 'In the South (Alassio).'
H. C. Colles: Symphony No. 1 (*Mus. T.*, Dec. 1908); Quintet for PF. and strings (*Mus. T.*, Nov. 1919); Violoncello Concerto (*Mus. T.*, Feb. 1920).
Ernest Newman: Violin Concerto (*Mus. T.*, Oct. 1910); Second Symphony (*Mus. T.*, May 1911); The Spirit of England (*Mus. T.*, May 1916).
The Composer: 'Falstaff' (*Mus. T.*, Sept. 1913).
Rev. Canon Gorton: Interpretation of the Librettos of the Oratorios: 1. The Dream of Gerontius; 2. The Apostles; 3. The Kingdom.

ELI, oratorio in 2 parts; words by Bartholomew, music by Costa; produced Birmingham Festival, Aug. 29, 1855.

ELIJAH (German, *Elias*), Mendelssohn's 'oratorio on words from the Old Testament.' Produced Birmingham Festival, Aug. 26, 1846; in the revised version, Sacred Harmonic Society, Exeter Hall, Apr. 16, 1847; in Germany, Hamburg, Oct. 7, 1847. A stage version was produced by the Moody-Manners Opera Co., Kelly's Theatre, Liverpool, Feb. 1912.

ELISA, OU LE VOYAGE AU MONT BERNARD, opera in 2 acts; words by Saint-Cyr, music by Cherubini; produced Théâtre Feydeau, Dec. 13, 1794.

ELISIR D' AMORE, L', opera buffa in 2 acts; libretto by Romani, music by Donizetti. Produced Milan in 1832; Lyceum, London, Dec. 10, 1836; in English as 'The Love Spell,' Drury Lane, June 24, 1839; New York, Academy of Music, 1883. Auber's 'Le Philtre,' *q.v.*, has the same subject.

ELLA, John (*b.* Thirsk, Dec. 19, 1802; *d.* London, Oct. 2, 1888), became a well-known writer on music.

His musical career was begun as a violinist. In 1822 he became a member of the orchestra of the King's Theatre, and subsequently of the orchestras of the Concerts of Antient Music, Philharmonic, etc., retiring finally in 1848. In 1819 he received lessons in violin-playing from M. Fémy, in 1826 he was a pupil of Attwood in harmony, and finally completed his education in counterpoint, instrumentation and composition, under Fétis at Paris, in 1827. In 1845 he established, under the name of The Musical Union, a series of morning concerts of instrumental chamber music at which the best classical works were given by the best artists, native and foreign. He directed the Musical Union uninterruptedly for thirty-five years; the concerts came to an end in 1880. In 1850 he established a similar series of concerts under the name of Musical Winter Evenings, which were given annually under his direction until 1859, after which they were discontinued. At both these concerts he introduced 'analytical programmes' wholly written by himself. (See Analytical Notes.) He contributed many notices of music and musicians to the *Morning Post* (of which paper he was musical critic for twenty years), *Musical World* and *Athenæum*. In 1855 he was appointed lecturer on music at the London Institution. He also published a *Personal Memoir of Meyerbeer*, with an analysis of 'Les Huguenots,' and *Musical Sketches Abroad and at Home* (1869), mostly reprinted from his Musical Union programmes.

W. H. H.

ELLERTON, John Lodge (*b.* Cheshire, Jan. 11, 1801; *d.* London, Jan. 3, 1873), an amateur composer, a descendant from an ancient Irish family, and the son of Adam Lodge of Liverpool. He assumed the name of Ellerton about 1845.

Being sent to Brasenose College, Oxford (where he graduated as M.A. in 1828), he composed an English operetta and an Italian opera. On quitting the university he went to Rome, studied counterpoint for two years under Terriani, and composed seven operas. His English opera 'Domenica' was produced at Drury Lane in 1838. In 1836 and 1838 the Catch Club awarded him prizes for glees. His works comprise:

Six anthems; 6 masses; 17 motets; 'Paradise Lost,' oratorio, published 1857; 'Issipile,' 'Bernice in Armenia,' 'Annibale in Capua,' 'Il sacrifizio di Epito,' 'Andromacca,' 'Il carnovale di Venezia,' and 'Il marito a vista,' Italian operas; 'Salvator Rosa,' 'Lucinda,' German operas; 'The Bridal of Triermain,' another English opera; 61 glees; 65 songs; 19 vocal duets; 6 symphonies; 4 concert overtures; 3 quintets; 54 quartets and 3 trios for stringed instruments; and 8 trios and 13 sonatas for various combinations of instruments.

W. H. H.

ELLICOTT, Rosalind Frances (*b.* Cambridge, Nov. 14, 1857; *d.* London, Apr. 5, 1924), daughter of the Right Rev. C. J. Ellicott, Bishop of Gloucester and Bristol, entered the R.A.M. (1874), and studied for seven years under Thomas Wingham. Her song, 'To the Immortals,' was sung at the Gloucester Festival of 1883, her 'Dramatic Overture' at the same festival, 1886, and a concert-overture at St. James's Hall in the same year. A cantata, 'Elysium,' was brought out at the Gloucester

Festival of 1889; 'The Birth of Song' in 1892, and a fantasia for piano and orchestra in 1895. Another vocal work, 'Radiant Sister of the Dawn,' was produced at the Cheltenham Festival in 1887, and a male-voice cantata, 'Henry of Navarre,' at Oxford, 1894. A Festival overture was played at the Cheltenham Festival in 1893, and a quartet for piano and strings was played for the first time in London in May 1900. (*Brit. Mus. Biog.*, etc.)

ELLIS (formerly SHARPE), ALEXANDER JOHN (*b.* Hoxton, June 14, 1814; *d.* Kensington, Oct. 28, 1890), was educated at Shrewsbury, Eton and Cambridge; Scholar of Trinity College, Cambridge, 1835; B.A. and 6th Wrangler 1837; F.R.S. 1864; F.S.A. 1870; President of the Philological Society 1873–74, and again 1880–81.

Ellis turned his attention to Phonetics from 1843; his chief work on *Early English Pronunciation*, begun in 1865, was published in five parts, 1869–89. He studied music under Professor Donaldson of Edinburgh. After vainly endeavouring to get a satisfactory account of the musical scale and nature of chords from Chladni, Gottfried Weber, and other writers, he followed a suggestion of Professor Max Müller and began in 1863 to study Helmholtz's *Tonempfindungen*, with special bearing on the physiology of vowels. In that work he found the explanation of his musical difficulties, and became ultimately the English translator of the third German ed. 1870, under the title of *On the Sensations of Tone, as a Physiological Basis for the Theory of Music* (London, 1875). To Helmholtz's work, with the author's consent, Ellis added many explanatory notes and a new appendix, in which were rearranged four papers published in the *Proceedings of the Royal Society.—On the Conditions, Extent and Realisation of a Perfect Musical Scale on Instruments with Fixed Tones* (read Jan. 21, 1864); *On the Physical Constitution and Relations of Musical Chords*, and *On the Temperaments of Instruments with Fixed Tones* (June 16, 1864); and *On Musical Duodenes, or the Theory of Constructing Instruments with Fixed Tones in Just or Practically Just Intonation* (Nov. 19, 1874); also several new theories, tables, etc. The *Proceedings of the Musical Association*, 1876–77, pp. 1-32, contain a paper by him *On the Sensitiveness of the Ear to Pitch and Change of Pitch in Music*, being an exposition and rearrangement of the interesting experiments of Professor Preyer of Jena; and some original works, *The Basis of Music*, 1877; *Pronunciation for Singers* (a primer), 1877; and *Speech in Song*, 1878.

Ellis's devotion to the scientific aspect of music led him into searching inquiries concerning the history of Musical Pitch, the varieties aud uncertainty of which are so productive in the present day of disturbance of the musical ear and vexation to musical instrument-makers. The results of those inquiries were read before the Society of Arts, May 23, 1877, and Mar. 3, 1880, and printed in their *Journals*, May 25, 1877, Mar. 5, 1880, with subsequent appendix and corrections (*ibid.* Apr. 2, 1880; Jan. 7, 1881) also reprinted by the author for private issue. Silver medals were awarded by the Society of Arts for each paper: the second essay may be appropriately described as exhaustive. Ellis subsequently turned his attention to the determination of extra-European musical scales. His method was by means of a series of tuning-forks of accurately determined pitches, and with the assistance of the present writer, to determine the pitch of the actual notes produced on native instruments, and then to calculate the intervals between those notes in terms of hundredths of an equal semitone. The results[1] are given in his paper on *Tonometrical Observations on some existing non-harmonic scales* (*Proceedings of Royal Society* for Nov. 20, 1884), and, more at length, in his paper *On the Musical Scales of Various Nations*, read before the Society of Arts, Mar. 25, 1885, and printed with an Appendix in their *Journals* for Mar. 27 and Oct. 30, 1885. For this paper a silver medal was awarded. A full abstract of his *History of Musical Pitch* and *Musical Scales* is given in his Appendix to the second enlarged and corrected edition of his translation of Helmholtz (1885), which also contains his latest views upon most of the subjects which form the scientific basis of music.

He became a Fellow of the Royal Society in 1864, of the London Mathematical Society in 1865, and of the Society of Antiquaries in 1870. He was twice president of the Philological Society, in 1872–74 and 1880–82. He received the degree of D.Sc. from the University of Cambridge in June 1890. He was buried at Kensal Green Cemetery. His books, rich in marginal references, with his tuning-forks and measuring rods, are now (1924) at the Royal Institution, Albemarle Street, London. (See PITCH; SCHEIBLER.) A. J. H.; addns. E. J. H[s].

ELMAN, MISCHA (*b.* Talnoi, Kiev, Russia, Jan. 21, 1891), violinist. He first studied the violin in Odessa at the Royal Music School under Fiedelman, making his first appearance at a school concert in 1899, when he played De Bériot's seventh Concerto with orchestra. He was heard later by Professor Leopold Auer, who urged him to come to St. Petersburg, to study under him at the Conservatoire, which he did in 1901, and (with César Cui as harmony professor) made astonishing progress. He made his début in Berlin on Oct. 14, 1904; his success was immediate, and brought him engagements all over Germany. His introduction to the London public was in March of the follow-

[1] Ellis's exhaustive experiments were made entirely by calculation, as he was tone-deaf and unable to distinguish one tone or tune from another. Hipkins tested each experiment by ear. E. J. H[s].

ing year at Queen's Hall, where he played with the London Symphony Orchestra under Charles Williams, and laid the foundation of the reputation he enjoys of being in the first flight of the world's violinists. In 1908 and again in 1909 he was engaged for an American tour, since when he has played with success in every part of the world. His repertory includes all the great violin concertos and solos. The instrument he first played upon was a small Nicolas Amati; at the present day he uses a fine Stradivari dated 1727. W. W. C.

ELSBETH, Thomas (*b.* Neustadt, Franconia, 1599/1600), a composer who lived at Frankfurt a./O.; was at Coburg in 1602; at Liegnitz, 1606–10; and at Jauer, Silesia, 1616–24. In the dedication of the 150th Psalm (1616) he complains about his poverty. He was a composer of motets, and sacred and secular songs, which still await examination with regard to their artistic merit. Twelve books to Latin and German texts, as well as some single numbers, were published between 1599 and 1624, while others, including a Mass, remained in MS. (*Q.-L.*; *Mendel*).

ELSNER, Joseph Xaver (*b.* Grottkau, Silesia, June 29, 1769; *d.* Warsaw, Apr. 18, 1854), composer, and first director of the Conservatoire at Warsaw, was son of a carpenter who made harpsichords, harps and other musical instruments.

Being intended for the profession of medicine, he had no regular instruction in music beyond a few lessons in harmony from Förster, director of the theatre at Breslau, but early began to compose. A visit to Vienna enabled him greatly to improve himself by studying classical scores, and by intercourse with the best musicians of his time. In 1791 he was appointed first violin in the theatre at Brünn, and in the following year Kapellmeister at Lemberg, where he wrote 5 operas, 4 symphonies, quartets, sonatas, etc. In 1799 he was appointed conductor of the theatre at Warsaw, and here he established himself for life, composing 22 operas in the Polish language within the space of twenty years. During a visit to Paris some of his compositions were performed at the Tuileries.

With the assistance of Countess Zamoïska he started in 1815 a society at Warsaw for the encouragement of music, which resulted in the Conservatoire founded in 1821, of which he became the first director and professor of composition. This institution did good service before it was closed by the political troubles of 1830. In 1834 it was revived, with Soliva as director. Elsner continued to compose, chiefly sacred music, till 1844, when he wrote his Stabat Mater, his right hand being paralysed. He is an interesting example of a successful composer who learnt composition by composing. His works are legion—operas, ballets, melodramas, cantatas, church music, symphonies and instrumental pieces of all sizes and kinds. His operas, immensely popular in Poland, are light, and in the now old-fashioned style of Paër and Mayer. He wrote two treatises on the fitness of the Polish language for music; but his surest claim to remembrance is the fact that he was the master of Chopin. M. C. C.

ELSON, Louis Charles (*b.* Boston, Mass., Apr. 17, 1848; *d.* there, Feb. 14, 1920), an American critic and writer on music, who studied singing in Boston and theory in Leipzig. He served on the staffs of several Boston journals, joining that of the *Boston Advertiser* in 1888, on which he remained till his death. From 1882 he was head of the theory department of the New England Conservatory of Music. Elson was editor-in-chief of the *University Encyclopædia of Music* (1912) and of *Modern Music and Musicians*, and was on the editorial staff of *Famous Composers and their Works*. He was the author of about sixteen books, of which the most important is *A History of American Music* (1904; second edition, 1915). R. A.

ELSSLER, (1) Franziska (known as Fanny) (*b.* Gumpendorf, near Vienna, June 23, 1810; *d.* there, Nov. 27, 1884), celebrated dancer, was the youngest child of Johann Elssler, copyist and devoted servant of Haydn (*q.v.*). She was taught dancing by Herschett (Regli) or Kerschett (Larousse), and made her début at 6 or 7 years of age in the children's ballet at the Theatre 'an der Wien.'

In 1825 she appeared at the Kärnthnerthor Theatre, having received further instruction from Aumer, the ballet master. In 1827 she and her elder sister Therese (see below) were engaged at Naples, later Milan, etc.

'Fanny really laid the foundation of her fame in 1832 at Berlin as Zoloé in Auber's "La Bayadère." In the same year the Viennese admired her Fenella in "La Muette de Portici."'[1]

On Mar. 9, 1833, the sisters made their débuts at the King's Theatre, Haymarket, in the ballet of 'Faust' (by Adolphe Adam), and danced two seasons there. From 1834–39 they danced at the opéra, Paris, returning to London (1838–40), Fanny having become a very great favourite in both capitals by her pantomimic acting and her dancing the Cachuca and Krakoviak, of which she was the original exponent in Paris.

On Mar. 9, 1840, the sisters made their last appearance together in England and went to America, where they remained over two years and were 'received with unwonted enthusiasm.'[2] In 1843 Fanny danced at Her Majesty's and in 1847 at Covent Garden, where on June 26 she danced for the last time as Manon Lescaut.

'She was the most intellectual dancer I have ever seen. Inferior to Taglioni in lightness, grace and

[1] *Musical World*, from the *Neue Freie Presse*.
[2] *New International Encyclopædia*.

sentiment; to Carlotta Grisi in the two latter qualities; and with less mere vigour than Cerito, she excelled them all in dramatic expression, and . . . exhibited tragic powers of a very high order, while the strongly dramatic element was the cause of her preciseness in all national and characteristic dances. . . . This predominance of the intellectual element in her dancing may have been the result of original organisation or . . . owing to the mental training received from Frederic von Genz, the . . . diplomatist who educated her. . . . Mrs. Grote always maintained that her genius lay full as much in her head as her heels. I am not sure that the finest performance . . . was not a minuet in which she danced the man's part . . . with most admirable grace and nobility of demeanour.' [1]

After dancing a few more years on the Continent, she retired in 1851. Her later years were passed at Vienna, where she died in the Seiler Strasse.

Her sister (2) THERESE (*b.* 1808; *d.* Meran, Nov. 19, 1878) was known as 'La Maestosa' on account of her tall stature, and was content to take the secondary place and to support her sister after the manner of the male dancers of the period. She married (morganatically) Prince Adalbert of Prussia in 1848, and was created Countess von Barnim by the King. A. C.

ELVEY, (1) SIR GEORGE JOB, Mus.D. (*b.* Canterbury, Mar. 27, 1816; *d.* Windlesham, Surrey, Dec. 9, 1893), was an organist and church composer who began his musical education as a chorister of Canterbury Cathedral under Highmore Skeats, the organist.

After quitting the choir he pursued his studies under his elder brother, Stephen, and was afterwards at the R.A.M. under Cipriani Potter and Crotch. In 1834 he gained the Gresham prize medal for his anthem, 'Bow down Thine ear'; in 1835 he was appointed to succeed H. Skeats, junior, as organist of St. George's Chapel, Windsor, a post which he held until his retirement in 1882; in 1838 he graduated as Bachelor of Music at Oxford, his exercise being a short oratorio, 'The Resurrection and Ascension,' which was afterwards produced in London by the Sacred Harmonic Society on Dec. 2, 1840, and has also been given at Boston, U.S.A., and at Glasgow. Another oratorio, 'Mount Carmel,' is among his works, and several odes, among them one for the opening of the Royal Holloway College, June 30, 1886. In 1840 he proceeded Doctor of Music, his exercise being an anthem, 'The ways of Zion do mourn.' He conducted the Windsor and Eton Choral Society, and the Glee and Madrigal Society. He composed an anthem for voices and orchestra, 'The Lord is King,' for the Gloucester Musical Festival of 1853, and a similar one, 'Sing, O heavens,' for the Worcester Festival of 1857. Elvey's compositions are chiefly for the church; many of his anthems are published. He composed a Festival March for the wedding of the Princess Louise in 1871, which was afterwards performed in public. In the same year he received the honour of knighthood. He is buried near the west front of St. George's Chapel, Windsor. A memoir was published in 1894 by his widow.

(2) STEPHEN, Mus.D. (*b.* Canterbury, June 27, 1805; *d.* Oxford, Oct. 6, 1860), elder brother of Sir George, was entered as a chorister of the cathedral under Skeats, senior, whose pupil he continued after the breaking of his voice.

On the death of Alfred Bennett in 1830, Elvey was appointed his successor as organist of New College, Oxford. In the following year he took the degree of Bachelor of Music at Oxford, his exercise being the hymn from Thomson's *Seasons*, 'These as they change.' In 1838 he proceeded Doctor of Music, his exercise being an anthem, 'Great is the Lord!' He was Choragus of the University from 1840 till his death. Stephen Elvey's compositions are not numerous; they consist chiefly of chants and services. His Evening Service, composed in continuation of Croft's Morning Service in A, and his 'Psalter and Canticles pointed' (Oxford, Parker), in collaboration with Ouseley, are well known. Some years before his death he had to submit to the amputation of a leg, through a gun accident; he was, however, able to pedal with a wooden appendage. W. H. H.

ELWART, ANTOINE AIMABLE ELIE (*b.* Paris, Nov. 18, 1808; *d.* there, Oct. 14, 1877), a learned musician, composer and author, of Polish origin.

He became a pupil of the Conservatoire, learning composition under Fétis. In 1828, when in Lesueur's class, he founded 'concerts d'émulation' among the pupils, which continued for six years. In 1831 he obtained the second prize for composition, and in 1834 the Grand Prix de Rome. While at Rome he composed, amongst other things, an 'Omaggio alla memoria di Bellini,' performed at the Teatro Valle in 1835. In 1836 he resumed his post of assistant professor to Reicha at the Conservatoire. He conducted the concerts in the Rue Vivienne, and those of the Société de Ste.Cécile. Elwart was for long professor of harmony at the Conservatoire; in 1871 he retired into private life. Among his compositions may be specified:

The oratorios 'Noé' (Paris, 1845) and 'La Naissance d'Ève' (1846); an opera 'Les Catalans' (Rouen); and choruses and instrumental music for the *Alcestis* of Euripides, performed at the Odéon; besides other operas not produced, symphonies, overtures, string quintets, quartets, and trios, masses and other church music.

He wrote *Duprez, sa vie artistique*, etc. (Paris, 1838); a *Petit Manuel d'harmonie* (Paris, 1839), translated into Spanish, and in use at the Madrid Conservatoire; *Théorie musicale* (1840); *Le Chanteur accompagnateur* (Paris, 1844); *Traité du contrepoint et de la fugue* (Paris), and other theoretical works. He completed the *Études élémentaires de musique* of Burnett and Damour (Paris, 1845), and contributed articles on musical subjects to the *Encyclopédie du dix-neuvième siècle* and to the *Revue et Gazette musicale de Paris*. His *Histoire de la Société des Concerts* (1860) and *Histoire des concerts*

[1] Kemble, *Recollections of a Later Life*.

populaires (1864) are two compendiums of useful and interesting matter. M. C. C.

ELWES, GERVASE CARY- (*b.* Billing Hall, Northampton, Nov. 15, 1866; *d.* near Boston, U.S.A., Jan. 12, 1921), was educated at the Oratory School, Birmingham, and Christ Church, Oxford; studied music, Vienna, Munich, Paris and London. He married (1889) Lady Winifred Fielding (daughter of the Earl of Denbigh) and served in the Diplomatic Service from 1891–95. He sang as an amateur tenor, taking part in the entertainment organised at Her Majesty's Theatre on behalf of the widows and orphans of the Household Troops, during the South African War, on Feb. 13, 1900. He made his first professional appearance at the Westmorland Festival, Kendal, in 1903, and in London with the Handel Society in the same year. Several appearances at the Popular Concerts, etc., were made later, and his first regular festival engagement was at Leeds, 1904. Later he sang with great success at the Broadwood Concerts, Promenade Concerts, at the Albert Hall, and at all the provincial festivals, besides giving very interesting recitals of his own. He gave recitals in Germany, where he was associated with Fanny DAVIES (*q.v.*); and also sang in Belgium and America. He was on a concert tour in America and was on his way to fulfil an engagement at Harvard University when the accident occurred which caused his death. He was struck by the moving train which he had just left and fell beneath it.

The high place which Elwes held among English singers was due more to his personal qualities than to natural vocal gifts. A temperament sensitive to every implication of the music but controlled by a refined intelligence made him a rare interpreter of classical song, particularly of Brahms. In oratorio his singing of two parts stood out: that of the Evangelist in Bach's 'St. Matthew Passion,' and the name part in Elgar's 'Dream of Gerontius.' His diction in singing the English language was perfect, but above technical considerations there was the spirit of a sincere piety in his attitude towards such works as these.

Elwes has been commemorated by a portrait bust placed in Queen's Hall and by the foundation of a permanent fund for the help of young musicians known as the Gervase Elwes Memorial Fund. M.; addns. C.

EMBOUCHURE, the part of a musical instrument applied to the mouth; and hence used to denote the disposition of the lips, tongue and other organs necessary for producing a musical tone.

To the embouchure are due, not only the correct quality of the sound produced, but also certain slight variations in pitch, which enable the player to preserve accurate intonation. In many instruments, such especially as the French horn and the bassoon, almost everything depends upon the embouchure. W. H. S.

EMERALD ISLE, THE, comic opera in 2 acts, libretto by Captain Basil Hood, music partly by Sullivan, completed after his death by Edward German. Produced Savoy Theatre, Apr. 27, 1901.

EMMETT, DANIEL DECATUR (*b.* Mount Vernon, Ohio, 1818; *d.* there, June 27, 1904), a 'negro minstrel' (not a negro) to whose lot it fell to write the music of 'Dixie,' one of the most widely and lastingly beloved and most excellent of American popular tunes. In 1859 he was a member of 'Dan' Bryant's negro minstrel company then playing in New York, and produced the tune there in the regular course of his profession as composer-in-ordinary to the company. The song was first sung in Niblo's Garden and immediately became enormously popular. It was adopted in the Southern States as a national air in the Civil War. Nothing else of Emmett's escaped immediate oblivion. R. A.

EMPEROR CONCERTO, THE, a title gratuitously bestowed on Beethoven's PF. Concerto in E♭ (op. 73).

EMPEROR'S HYMN, THE. A hymn written in 1796 by Lorenz Leopold Hauschka during the patriotic excitement caused by the movements of the French revolutionary army, set to music for four voices by Haydn, and first sung on Feb. 12, 1797, at the Emperor's birthday. The process by which the melody was adopted and developed from a Croatian national song is set forth in detail in W. H. Hadow's *A Croatian Composer*, 1797. Haydn afterwards employed it as the theme for four variations in his quartet (op. 76, No. 3). (See A. Schmid, *J. Haydn und N. Zingarelli*, Vienna, 1847.)

ENCINA, JUAN DEL, see ENZINA.

ENCORE (Fr.), 'again,' the cry in English theatres and concert-rooms when the audience desires to have a piece repeated. It has taken the place of the 'altra volta' of the 18th century, and was certainly in use as early as 1711, when Addison referred to it in the *Spectator*. A song, 'The Bath Teazers,' published in 1717, gives 'ancore' as a common form of the word, thus showing it to have been in general use at that date. The French and Germans use the Latin term 'Bis,' and the French have even a verb, 'bisser.' Similarly the English use 'encore' both as a verb and a noun. For example see *M.T.*, 1919, p. 61. 'Le public anglais est grand redemandeur, et exprime son vœu par un mot français, comme nous par un mot latin' (A. Adam, *Souvenirs*, xxvii.).

ENDERLE (ENDERLEIN), WILHELM GOTTFRIED (*b.* Bayreuth, May 21, 1722; *d.* Darmstadt, *c.* 1793), an excellent violinist and pianist, who composed symphonies, overtures, concertos, etc. (See *Q.-L.*) E. v. d. S.

ENESCO, GEORGES (*b.* Dorohoiû, Roumania,

Aug. 19, 1881), violinist and composer, was early discovered to possess great musical gifts. At the age of 7 he entered the Conservatoire at Vienna, which he left in 1893, carrying with him the highest awards. He then went to Paris to finish his training (harmony and composition with Massenet, Gédalge and Fauré; violin with Marsick). After taking a brilliant first prize for violin in 1899, he began a virtuoso career, pursued ever since with éclat.

As composer, Enesco had played his first 'Poème roumain' at the Concerts Colonne in 1898. He has written numerous works for the piano ('Suite dans le style ancien,' 'Deuxième Suite'), piano and violin (two sonatas), for four or eight strings, for ten wind-instruments, for orchestra ('Rhapsodies roumaines,' two symphonies, 'Symphonie concertante'), melodies, etc. There is in preparation a large dramatic work, 'Œdipe,' of which fragments have already been performed at concerts. This music, full of strength, free from the influences of Brahms and Wagner which have hitherto marked him, takes its place as a work of Roumanian folklore. It is national music, in the large sense of the word. Through his influence as violinist, as composer, as leader of the orchestra, Enesco has also succeeded in forming a true Roumanian school, of which he is the uncontested leader. M. P.

ENFANT PRODIGUE, L'. (1) Opera in 5 acts; words by Scribe, music by Auber: produced Académie, Paris, Dec. 6, 1850; in Italian, as 'Il Prodigo,' Her Majesty's, June 12, 1851; in English as 'Azael the Prodigal,' Drury Lane, Feb. 19, 1851.

(2) Opera, 'Figliuol prodigo,' by Ponchielli, Scala, Milan, Dec. 26, 1880.

(3) Cantata, 'L'Enfant prodigue,' by Debussy (Grand Prix de Rome, 1884), first heard in England, Sheffield Festival, 1908, and produced in operatic form, Covent Garden (Beecham season), Mar. 1, 1910.

(4) A pantomime or wordless play in 3 acts, scenario by M. Carré, fils, music by André Wormser. Produced, Cercle Funambulesque, Paris, June 14, 1890, Bouffés Parisiens, June 21 of the same year, and Prince of Wales's Theatre, Mar. 31, 1891.

There is another opera on this subject by Gaveaux. (See also PRODIGAL SON.)

ENGEDI, see MOUNT OF OLIVES.

ENGEL, CARL (*b.* Thiedenweise, near Hanover, July 6, 1818; *d.* Kensington, Nov. 17, 1882), an eminent writer on musical instruments.

His attainments as a musician, his clear insight into books in many languages, his indefatigable perseverance in research, and the exercise of a rare power of judicious discrimination, made him one of the first authorities on his subject in Europe. When a student he studied first with Enckhausen, an organist in Hanover, and afterwards received piano lessons from Hummel; after adopting music as a profession, he for some time remained in the family of Herr von Schlaberndorf, a nobleman in Pomerania. About 1844–45 Engel came to England and resided at first at Manchester, where he gave lessons on the piano. He removed soon after to London, and settled in Kensington. He began by reading in the British Museum to prepare himself for those studies in musical history on which his reputation is founded, and became a collector when opportunities were more frequent than they are now for acquiring rare instruments and books. He thus formed a private museum and library that could hardly be rivalled except by a few public institutions. The change in the direction of his musical activity did not, however, divert him from pianoforte-playing; he became as familiar with the works of Schumann, Brahms and others, as he was with those of the older masters. He wrote and published a Pianoforte Sonata (Wessel, 1852), the *Pianist's Handbook* (Hope, 1853), and a *Pianoforte School for Young Beginners* (Augener, 1855). He also wrote *Reflections on Church Music* (Scheuermann, 1856). The first-fruits of his archæological studies were shown in the publication of *The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews* (Murray, 1864), which was followed by *An Introduction to the Study of National Music* (Longmans, 1866). About this time began his connexion with the South Kensington Museum, to which he gave valuable advice respecting the formation of the rich collection of rare musical instruments which is an important branch of that institution. His first public essay in connexion with it was the compilation in 1869 of a folio volume entitled *Musical Instruments of all Countries*, illustrated by twenty photographs; a work now rarely to be met with. He compiled the catalogue of the Loan Collection of ancient musical instruments shown there in 1872; and followed it by a *Descriptive Catalogue of the Musical Instruments in the South Kensington Museum*, published in 1874, a masterpiece of erudition and arrangement, and the model for the subsequently written catalogues of the Paris and Brussels Conservatoires, and of the Kraus Collection at Florence. He resolved to complete this important work by an account of the musical instruments of the whole world, and wrote a book which, in manuscript, fills four thick quarto volumes, and is illustrated by upwards of 800 drawings. It remains in the hands of his executors. While, however, this, his *magnum opus*, was in progress, he wrote a contribution to *Notes and Queries* on Anthropology, pp. 110-14 (Stanford, 1874), *Musical Myths and Facts* (Novello, 1876), and articles in the *Musical Times*, from which *The Literature of National Music* (Novello, 1879) is a reprint. Among these articles the descriptions

of his four clavichords possess an unusually lasting interest and value. They were published in July-Sept. 1879, and were followed by *Music of the Gipsies*, May-Aug. 1880, and *Æolian Music*, Aug. and Sept. 1882. A posthumous publication of considerable importance is *Researches into the Early History of the Violin Family* (Novello, 1883). There remain in manuscript, besides the great work already mentioned, *The Musical Opinions of Confucius* and *Vox Populi* (a collection of national airs). After the death of his wife in 1881, he thought of living again in Germany, and sold his library by public auction, while the more valuable part of the musical instruments (excepting his favourite harpsichord, clavichord and lute, now in the possession of Herbert Bowman and the R.C.M.)[1] was acquired by South Kensington Museum. But after a short visit to Hanover he returned to England, and died at his house in Addison Road, Kensington. A. J. H.

ENGELMANN, Georg (*b.* Mansfeld, end of 16th cent.), studied at Leipzig, 1616; organist at St. Thomas's, 1631. He wrote 5 books of pavans, galliards, courants (1616–22), remarkably developed; also vocal music (1596–1631) (*Riemann*; *Q.-L.*).

ENGLAND, George, and George Pike England (his son), organ-builders. The former flourished between 1740 and 1788, and married the daughter of Richard Bridge; the latter between 1788 and 1814. The elder England built many noble organs. Of Bridge little is known; he is believed to have been trained by Harris the younger, and to have lived in Hand Court, Holborn, in 1748. His best organ was at Christ Church, Spitalfields, 1730. V. de P.

ENGLISH FLUTE, see Fipple Flute (1); Recorder.

ENGLISH FOLK-SONG. (1) The Process of Recovery.—The songs of the common English people, which we now call folk-songs, were until recently quite unknown or disregarded by the generality of people, and even by musicians. The Rev. John Broadwood, squire of Lyne, on the Sussex and Surrey border, was one of the earliest to find in the songs sung by rustics at harvest-homes and rural merry-makings a delightful quaintness and simple beauty quite worthy of being recognised by the more cultured people. In 1843 he privately published a volume of 16 songs harmonised by a country organist. His prolix title tells us that they are songs sung 'every Christmas by the country people who go about to the neighbouring houses . . . the airs are set to music exactly as they are now sung.' Mr. Broadwood modestly forbore to give his name as collector. The work is of great rarity, but the author's niece, Miss L. E. Broadwood, reprinted it in 1889 (adding fresh material), under the title *Sussex Songs*. Miss Broadwood has been a great worker on folk-song.

William Chappell included a few folk-songs in his *Popular Music of the Olden Time*, and the previous edition of this work (1838).[2]

In the 'thirties and 'forties certain comic music-hall singers burlesqued the words of one or two folk-songs and, retaining the original tunes, produced 'All round my hat,' 'Villikins and his Dinah' and others, which from the beauty of the airs had great popularity.

Systematic folk-song collecting began about 1889 or 1890. The Rev. S. Baring-Gould, from a chance remark at a dinner-table, began in 1889 to collect the folk-songs of Devon and Cornwall and found rich and undreamed-of wealth of melody. He published the result of his labours in parts, ranging in date from 1889–1891. Dr. W. Alex. Barrett issued a book on *English Folk-songs* in 1891, and the present writer published his *Traditional Tunes*, being songs and ballads with their tunes from Yorkshire and the Scottish Borders in the same year, 1891. Miss Lucy Broadwood and Fuller Maitland published their *English County Songs* in 1893, and Cecil J. Sharp came into the field of collecting (in Somerset) in 1905. Meanwhile the Folk-song Society (*q.v.*) had been established in June 1898.

The gathering and publishing of folk-songs went on apace, and it would be tedious to add to the above list of pioneer works. The value of the labours of Cecil Sharp (*q.v.*) cannot be overestimated. He searched every corner of England for folk-song and folk-dances, and even went to America in further quest.

We find in folk-tunes many gems of melody, but in the uncouth verses which compose the song there is an earnestness and belief which the ordinary 'composed' song frequently lacks. If a folk-singer tells in rustic verse of the pleasures of being a ploughboy he really believes that such occupation is the best that a man can follow, and so on through the whole class of folk-song. The folk-song is limited to the sentiments felt by the people who sing such songs, and the themes are only those of everyday experiences.

The press-gang was a great factor in the life of the common people in the 18th and early 19th centuries, and we have a great number of doleful ditties telling of the woes of a pressed man taken from his life on land and separation from his sweetheart. Poaching and its heavy punishment was familiar to every country man, and the folk-song maker had plenty of examples to work from and therefore a goodly number of that class exist. Rustic life, highwaymen songs, sea songs, soldier songs, sporting songs and love have all examples in folk-song beside

[1] Those which are in the possession of the R.C.M. were presented after the death of A. J. Hipkins.

[2] In the new edition, edited by Wooldridge, these folk-songs are omitted.

the fragments of lyrical ballads which have come down from, perhaps, minstrel times. It is to be noticed that folk-song has lingered more in the south than in the manufacturing towns of the north. The rural life of the pastoral districts appears to have been favourable to the birth and preservation of the folk-song. The different life lived in the greater communities seems to be quite unfavourable, and the songs collected are of a different character.

F. K.

(2) Characteristics of the English Song. —The publication of such collections as those named above showed that the old impression as to the absence of traditional or national music in England was entirely false. The scientific study of the subject has indeed revealed that many melodies and words which have been claimed for Scotland, Ireland and Wales really belong to England.

Many folk-songs are probably the conscious composition of some individual musician whose name may have been lost in the course of time, or whose authorship was gradually forgotten. But the songs that have never had an author are in some ways far more interesting to the student of ethnology and comparative mythology; for very often the nonsense verses sung to-day by an unlettered peasant who imitates the sound his parents made in singing the same song, represent words which suggest a very distant origin. The curious numerical song, sometimes called 'The Twelve Apostles,' or 'I will sing you one, Oh!' contains in its different extant versions many lines which are absolutely unintelligible in the present day, or until they are compared with some other versions, perhaps in a foreign language, when the meaning becomes clear, and the process, so familiar to philologists, which is known as phonetic decay, is seen to have been at work. This particular song has its counterparts in almost all known languages, and a Hebrew original has been claimed for it. It seems to have been a method for teaching the elements of theology, and in the process of time to have degenerated into a kind of game, in which a series of words increasing with each repetition has to be said without a mistake on pain of a forfeit. Children's 'Counting-out' games, too, enshrine many words and phrases which probably come from a surprisingly remote past.

The habit of consciously recording important public events in the form of ballads is common to all countries, whether civilised or not; and it is curious to see how many English ballads there are which refer to things the modern singers know nothing about. Thus, the ballad made famous as 'Edward' by Brahms and Loewe, and known in Scotland and England as 'Lord Randal,' 'Lord Rendal,' 'Lord Ronald' and by other names, exists also in a version 'King Henry, my son,' which very probably contains a reference to a popular suspicion that either King Henry I. or the young prince, son of Henry II., who was crowned in the lifetime of his father, was poisoned. The children's game of 'Green Gravel' almost certainly originated in a ballad on the death of Queen Jane (Seymour) and the birth of Edward VI. (see *Folk-Song Society's Journal*, ii. 29, 30, iii. 43; and ii. 221, and iii. 67). Another song, 'The Six Dukes' (*Folk-Song Society's Journal*, iii. 170-179, etc.), seems to point to the popular tradition, embodied in Shakespeare, that there were tender passages between William de la Pole, Duke of Suffolk, and Margaret, Queen of Henry VI. The same song has been also fitted to a ballad on the death of the Duke of Grafton, son of Charles II., and whether or not either of the two can be said to represent a true tradition, the fact remains that some historical episode has been strangely preserved by means of folk-song. Besides these historical, or quasi-historical ballads, there are some traditional songs which deal with romantic subjects such as 'Lord Bateman,' 'The Wraggle-taggle gipsies' (on the escapade of Lady Cassillis with Johnny Faa, a famous Ayrshire legend), which are found in all parts of the country. It is not likely that such songs as 'The Seeds of Love' or 'The Sprig of Thyme,' with its beautiful and suggestive poem, preserved in various fragments in different quarters, and its wonderful range of suave and striking melodies (see *Folk-Song Society's Journal*, i. 86, 89, 209-211, ii. 23, 24, 288; *English County Songs*, p. 58), or 'The Unquiet Grave' otherwise called 'Cold blows the wind' (*English County Songs*, p. 34; *Folk-Song Society's Journal*, i. 119, 192, ii. 6), were based on any actual occurrence; but there is enough in each of them to make it certain that some unknown poets and musicians of the past enriched the world with lyrical compositions which, but for the energy of folk-song collectors, must have perished for ever. We need not suppose that even the words of the historical songs go actually as far back as the events they commemorate, but it is likely that they are not very much later. In these cases there is no tune which shows signs of great antiquity connected with either, but the tunes come from the common stock of the ballad-singer.

Many of the existing tunes handed down by country singers carry the strongest internal evidence (in the opinion of many students of folk-song) of a very respectable antiquity, for their structure is modal not only in the form of the scale chosen, but in other details, such as the descent of the penultimate note to the final by a single degree of the mode. All the church modes are represented in the folk-songs of Great Britain, and most of them in

purely English tunes. The fact that these modal tunes are in some cases associated with words that cannot be as old as the time before the modes had been superseded by our modern scales (see ' Napoleon's Farewell to Paris,' *Folk-Song Society's Journal*, i. 14, etc.) has suggested to some students of the subject the idea that the modal instinct, as it may be called, is so strong in some modern singers that they turn everything they hear into the mode of their own preference. Another theory has been put forward by an experienced collector, to the effect that there exists a kind of composite modal folk-song scale, combining peculiarities of various modes (see the *Folk-Song Society's Journal*, iii. 158). It is surely more reasonable to suppose that each modal tune which has survived with the characteristics of one particular mode unaltered, is a quite unconscious survival from the time when modes were in common use, and represents more or less accurately an original dating from at least the madrigalian era.

It has been said above that each of the church modes is represented in English folk-song ; but some modes, notably the Lydian, can only be traced in a very few instances, such as the ' Six Dukes ' already referred to (*Folk-Song Society's Journal*, iii. 170), where the sharpening of the fourth of the scale is not constant throughout the tune. The Ionian mode is so very nearly allied to our modern major scale that we are tempted to assign every major tune to that mode. But there are examples which prove their claim to be called modal by their obedience to the strict rule as to the descent of one degree upon the keynote or final of the mode, such as ' There is an Alehouse ' (*Folk-Song Society's Journal*, i. 252), ' Ward the Pirate ' (*ib.* ii. 163) and many others. In like manner there are many tunes which more or less closely follow the arrangement of the intervals in the Æolian mode, but not all of these obey the modal structure as fully as does ' Bushes and Briars ' for instance (*ib.* ii. 143). In English folk-songs no modes, not even those most nearly resembling our modern scales, are as usual as the Dorian and the Mixolydian, and in fact the Dorian strength and austerity seem to suit the English nature better than the characteristics of any other mode. ' The Thresherman and the Squire ' (*ib.* i. 79) and ' Bristol Town ' (*ib.* i. 148) are but instances, chosen at random, of purely Dorian tunes. A certain large class of narrative tunes such as the quaint melody of ' Napoleon's Farewell to Paris ' (*ib.* i. 14) is in the Mixolydian mode, and Phrygian characteristics have certainly influenced ' The Green Bed ' (*ib.* i. 48) and ' Nancy of Yarmouth ' (*ib.* iii. 101). Collectors are familiar with a large body of popular tunes that have no modal traces ; many of these are set to interminable ballads of gallant enterprises undertaken by young women in or out of domestic service, and a good many survive in yearly use in connexion with such celebrations as May-Day, Easter and Christmas carols, harvest homes, and the like. As we might expect, the country singers, whose lack of musical knowledge is a most valuable element in keeping the tunes unspoilt by modern sophistication, are apt to confound traditional with composed songs, and to them the middle of the 19th century seems about as far back as the reign of King Henry I. ; they will bring forward some hackneyed ditty of the late 'seventies with all the pride of one who knows a ' rare old song,' and it is by no means surprising that in certain instances collectors, more enthusiastic than judicious, have been deceived into accepting spurious folk-songs as genuine.

In other countries the study of folk-music has led in many cases to the creation of a national school of composers, and already the work done in amassing the great store of traditional English songs has opened a new source of inspiration to composers. The distinctive character of the fine examples of traditional music that have been collected in all parts of England will, we may be sure, be reflected increasingly in melodies which, without ceasing to be original, will be definitely and recognisably English. M.

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(An excellent collection of traditional Nursery Rhymes—a few songs, which are principally taken from the Rev. John Broadwood's book.)

ROSINA EMMOT, *Pretty Peggy and other Ballads, illustrated by Rosina Emmot.* 8vo. *c.* 1880.
(Contains 5 folk-songs charmingly illustrated in colour.)

J. COLLINGWOOD BRUCE and JOHN STOKOE, *Northumbrian Minstrelsy. A Collection of Ballads, Melodies and Small Pipe Tunes.* 8vo. 1882.
(An interesting volume containing some Tyneside songs and a number of 'small pipe ' tunes, most of which have already been printed as tunes for the violin in 18th-century works.)

HEYWOOD SUMNER, *The Besom-Maker, and other Country Songs,* collected and illustrated by Heywood Sumner. Sm. 4to. 1888.
(Contains 9 songs, with their airs.)

REV. JOHN BROADWOOD, *Sussex Songs,* arranged by H. F. Birch Reynardson. 4to. 1889.
(This is a reprint of the Rev. John Broadwood's 1843 book, with more songs added by Miss L. E. Broadwood.)

REV. S. BARING-GOULD, *Songs and Ballads of the West—a Collection made from the Mouths of the People.* 4 parts. 8vo. 1889–91.
(Several later editions of the parts and in volume form. Also an entirely new edition in association with Cecil J. Sharp, published in 1905. Also an edition named *English Folk-Songs for Schools* 1912.)

FRANK KIDSON, *Traditional Tunes and Collection of Ballad Airs chiefly obtained in Yorkshire and the South of Scotland, together with their Appropriate Words from Oral Tradition.* 1891.

WM. ALEX. BARRETT, *English Folk-Songs* collected and arranged by Dr. Barrett. 1891.

LUCY E. BROADWOOD and J. A. FULLER MAITLAND, *English County Songs* collected and edited by Miss Broadwood and Fuller Maitland.

LUCY E. BROADWOOD, *English Traditional Songs and Carols.* 1908.

FOLK-SONG SOCIETY, *Journal of the Folk-Song Society.* Parts 1 to 28, 1899–1924.

REV. GEOFFREY HILL, *Wiltshire Folk-Songs and Carols.* 4to. 1904.

ALICE E. GILLINGTON, *Eight Hampshire Folk-Songs taken from the Mouths of the Peasantry.* Folio. 1908.

CECIL J. SHARP, *Folk-Songs from Somerset.* Gathered and edited with pianoforte accompaniment by Cecil J. Sharp and Rev. Charles L. Marson. 4to. 1905.
Four more parts issued. In the 4th and 5th Sharp's name alone is mentioned.
A School Series of Folk-Songs in Numbers.
Folk-Song Airs. Collected and arranged for the pianoforte. Books I. and II. Edited by Cecil J. Sharp.
Book I. *Folk-Songs from Dorset.* Collected by H. E. D. Hammond.
Book II. *Folk-Songs from the Eastern Counties.* Collected by R. Vaughan Williams.
Book III. *Folk-Songs from Hampshire.* Collected by George B. Gardiner.
Book IV. *Folk-Songs from various Counties.* Collected by Cecil J. Sharp.
Book V. *Folk-Songs of Sussex.* Collected by W. Percy Merrick.
English Folk Carols. Collected by Cecil J. Sharp.
Folk-Songs collected in the Appalachian Mountains. 8vo. Books I. and II.
W. H. GILL, *Songs of the British Folk.* 1917.
FRANK KIDSON. *A Garland of Folk-Songs.* 1926.

ENGLISH FOLK-SONGS WITHOUT MUSIC

JOHN ASHTON, *A Century of Ballads.* 1887.
Modern Stress Ballads. 1888.
Real Sailor Songs.
JOHN BELL, *Rhymes of Northern Bards.* Being a collection of old and new songs and poems peculiar to the Counties of Newcastle-on-Tyne, Northumberland and Durham. 8vo. 1812.
ROBT. BELL, *Early Ballads illustrative of History, Traditions and Customs.* 1856.
Ancient Poems, Ballads and Songs of the Peasantry of England. 1857.
(These two most excellent books were really compiled by J. H. Dixon, who contributed much of the material to the Percy Society. Robert Bell being the general Editor of the series, used his own name as editor. There were many later editions published.)
JOHN HARLAND, *Ballads and Songs of Lancashire.* Chiefly older than the 19th century. 1865.
L. JEWITT, *Ballads and Songs of Derbyshire.* With illustrative notes and examples. 1867.
W. H. LOGAN, *A Pedlar's Pack of Ballads and Songs.* 1869.
JOSEPH RITSON, *Northern Garlands.* 1810. A reprinted edition, 1887.
(They consist of 5 song 'Garlands' issued by Ritson; 'The Bishopric Garland and Durham Minstrel,' 1784; an enlarged edition dated 1791; 'The Yorkshire Garland,' 1788; 'The Northumbrian Garland,' 1795; 'The North Country Chorister,' 1802.)
SIR CUTHBERT SHARP, *The Bishopric Garland of Legends, Songs, Ballads, etc.* belonging to the County of Durham. 1834.
(A reprint of this work was issued at Sunderland 30 or 40 years ago.)
Carols · see CAROL.

LITERATURE

CECIL J. SHARP, *English Folk-Songs: some Conclusions.* 4to. 1907.
FRANK KIDSON, *English Folk-Song and Dances.* By Frank Kidson and Mary Neal. 8vo. 1915.

ENGLISH HORN, see OBOE (2); Cor Anglais.

ENGLISH MADRIGAL SCHOOL, THE. This is the first complete edition of the English madrigals (1588–1624). The whole was transcribed, scored and edited from the original partbooks by Edmund H. FELLOWES (*q.v.*), and published by subscription (Stainer & Bell) between the years 1913 and 1924. The reliability of its text makes it invaluable to students. The publication marks, and indeed has been largely responsible for, a widespread revival of these works in practical performance. Fellowes, both in his general preface and in his editorial method, has insisted on the necessity for interpreting madrigals according to phrase-rhythms. For this reason he has used irregular barring. Each of the madrigals in these 36 volumes is obtainable separately.

Vol. I. Part I. THOMAS MORLEY. Canzonets to two voices (1595).
Part II. THOMAS MORLEY. Canzonets to three voices (1593).
II. THOMAS MORLEY. Madrigals to four voices (1594).
III. THOMAS MORLEY. Canzonets to five and six voices (1597).
IV. THOMAS MORLEY. Ballets to five voices (1600).
V. ORLANDO GIBBONS. Madrigals and Motets of five parts (1612).
VI. JOHN WILBYE. First set of madrigals (1598).
VII. JOHN WILBYE. Second set of madrigals (1609).
VIII. JOHN FARMER. Madrigals to four voices (1599).
IX. THOMAS WEELKES. Madrigals to three, four, five and six voices (1597).
X. THOMAS WEELKES. Ballets and madrigals to five voices (1598).
XI. THOMAS WEELKES. Madrigals of five parts (1600).

Vol. XII. THOMAS WEELKES. Madrigals of six parts (1600).
XIII. THOMAS WEELKES. Airs or Fantastic Spirits to three voices (1608).
XIV. WILLIAM BYRD. Psalms, Sonnets and Songs for five voices (1588).
XV. WILLIAM BYRD. Songs of Sundry Natures (1589).
XVI. WILLIAM BYRD. Psalms, Songs and Sonnets (1611).
XVII. HENRY LICHFILD. Madrigals of five parts (1613).
XVIII. THOMAS TOMKINS. Songs of three, four, five and six parts (1622).
XIX. JOHN WARD. Madrigals to three, four, five and six parts (1613).
XX. GILES FARNABY. Canzonets to four voices (1598).
XXI. THOMAS BATESON. First set of madrigals (1604).
XXII. THOMAS BATESON. Second set of madrigals (1618).
XXIII. JOHN BENNET. Madrigals to four voices (1599).
XXIV. GEORGE KIRBYE. Madrigals to four, five and six voices (1597).
XXV. FRANCIS PILKINGTON. First set of madrigals (1613).
XXVI. FRANCIS PILKINGTON. Second set of madrigals (1624).
XXVII. RICHARD CARLTON. Madrigals to five voices (1601).
XXVIII. HENRY YOULL. Canzonets to three voices (1608).
XXIX. MICHAEL EAST. First set of madrigals (1604).
XXX. MICHAEL EAST. Second set of madrigals (1606).
XXXI. MICHAEL EAST. The madrigals in his third and fourth books (1610, 1618).
XXXII. THOMAS MORLEY. The Triumphes of Oriana (1601).
XXXIII. RICHARD ALLISON. An hour's recreation in Music (1606).
XXXIV. THOMAS VAUTOR. Songs of divers Airs and Natures (1619).
XXXV. Part I. ROBERT JONES. Madrigals of three, four, five, six, seven and eight parts (1607).
Part. II. JOHN MUNDY. The madrigals in his Songs and Psalms composed into 3, 4 and 5 parts (1594).
XXXVI. Madrigal writings of MICHAEL CAVENDISH (1598); THOMAS GREAVES (1604); WILLIAM HOLBORNE (1597), etc.

ENGLISH OPERA, see BALLAD OPERA.

ENGLISH SCHOOL OF LUTENIST SONG-WRITERS, THE. This comprehensive edition of the solo songs with lute accompaniment of John Dowland and his contemporaries was undertaken by Dr. E. H. FELLOWES (*q.v.*), and began to be published by Winthrop Rogers in 1920. After the first eleven volumes had appeared the publication was transferred to Stainer & Bell, Dr. Fellowes remaining sole editor.

The edition has now been arranged in two series, the first of which was completed in 1924. In the first series each song is printed in two versions:

(1) In its original form and key, together with the lute tablature and an exactly literal translation of the tablature retaining the original barring.

(2) With the lute accompaniment adapted for use on a modern pianoforte with the addition of expression and tempo marks and occasional transposition. In this version the words of stanzas subsequent to the first are fitted to the music.

In the second series only one version is or will be given. The original key is retained and an exactly literal translation of the tablature is printed as the only accompaniment. As in the original editions, the first verse alone is set out, with the music, the complete poem being printed at the foot of the page. The original barring is not always followed, but the method of free barring is retained by the editor. Some suggestions as to tempo and expression are inserted. Neither series includes the arrangements for four voices published as alternative versions in the original books.

The contents are as follows:

FIRST SERIES

JOHN DOWLAND. First Booke of Songes or Ayres. 1597. 2 vols.
Second Booke of Songs or Ayres. 1600. 2 vols.
Third Booke of Songs or Ayres. 1603. 2 vols.
A Pilgrime's Solace (1612, 2 vols.), including (vol. 2) Three Songs published in Robert Dowland's 'A Musicall Banquet.' 1610.

THOMAS FORD. Songs in Musicke of Sundrie Kindes. 1607. 1 vol.
FRANCIS PILKINGTON. First Booke of Songs or Ayres. 1605. 2 vols.
PHILIP ROSSETER and THOMAS CAMPIAN. A Booke of Ayres. 1601. The first half by Thomas Campian, 2 vols. ; the second half by Philip Rosseter, 2 vols.

SECOND SERIES

THOMAS CAMPIAN. First Booke of Ayres (undated).
Second Booke of Ayres (undated).
Third " " "
Fourth " " "
ROBERT JONES. First Booke of Songes and Ayres. 1600.
Second Booke of Songes and Ayres. 1601.
Ultimatum Vale, or Third Booke. 1608.
A Musicall Drcame, or Fourth Booke. 1609.
The Muses Gardin for Delights, or the Fifth Booke. 1610.
JOHN ATTEY. First Booke of Ayres. 1622.
JOHN BARTLETT. A Booke of Ayres. 1606.
MICHAEL CAVENDISH. Airs. 1598.
WILLIAM CORKINE. Ayres. 1610.
Second Booke of Ayres. 1612.
JOHN DANYEL. Songs. 1606.
ALFONSO FERRABOSCO (the younger). Ayres. 1609.
THOMAS GREAVES. The Songs in Songes of Sundrie Kindes. 1604.
TOBIAS HUME. The Songs in Musicall Humors (1608), and Poeticall Musicke (1607). C.

ENGLISH SINGERS, THE, a group of six singers, whose special province has been the principles of ensemble in the English Madrigals. Their first concert in London (Feb. 28, 1920) was given as a group of singers without a name. The first foreign tour was to Prague in Jan. 1922, on the invitation of the Czecho-Slovak Ministry of Education, for a series of British Concerts conducted by Adrian Boult. In Apr. 1922 concerts were given in Berlin, Prague and Vienna, and in Apr. 1923 a more extended tour in Czecho-Slovakia and Berlin, with a tour in Holland in the autumn of the same year. The original 'English Singers' were Flora Mann, Winifred Whelen, Lillian Berger, Steuart Wilson, Clive Carey, Cuthbert Kelly. In addition to their special study of the English Madrigals, they were the instruments of propaganda abroad for the unaccompanied music of Vaughan Williams, particularly his folk-song settings. The importance of their work lay in its exact coincidence with the republication of the text of so much English vocal music of the 16th-17th centuries, after the style and knowledge necessary for the performance of it had been rediscovered (cf. ENGLISH MADRIGAL SCHOOL).

In Oct. 1924 the group was reconstituted to consist of Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Notley, Cuthbert Kelly. This group made the first tour in America, on the invitation of Mrs. Coolidge, in 1925.

ENGLISH STRING QUARTET, THE. Founded in 1909, this quartet at first consisted of Tom Morris (1st violin), Herbert Kinze (2nd violin), Frank Bridge (viola), and Ivor James (violoncellist). In 1911 Miss Marjorie Hayward succeeded Morris as first violin. From the first the quartet took a high position as a result of both their intelligent interpretation of the classics and their enterprising attitude towards new music. They brought forward many works by their contemporaries, among them naturally those of Frank BRIDGE (*q.v.*). C.

ENGRAVING, MUSIC. The modern process by which is produced the greatest bulk of the music issued to-day is this :

The stave lines are first cut on a pewter plate, then a series of small steel punches are used for striking the notes and lettering, the graver being employed in other parts, and for the title-page. Proofs are pulled by an ordinary copper-plate press, and corrections can be easily made on the plates. For the final printing a copy in transfer ink is placed on a lithographic stone, from which the entire edition is worked, leaving the plates for future use, and with the exception of the lithographic part, this process has remained exactly the same for a couple of centuries.

While the arts of engraving and etching for pictorial purposes had attained a high degree of perfection during the 17th century, it is singular that so obvious a method and so superior a one to that where the clumsy music typography of the day was employed should have been so seldom used. The first music (of which we have record) printed in England from plates is either 'Parthenia,' 1611, or Gibbons's 'Fantazies of three parts' for viols. The date of this latter work has been fixed at 1609, and again at 1610, but these years are quite uncertain. Both 'Parthenia' and the 'Fantazies' were reprinted several times from the same plates.

It has been recently stated that the first English printed plate music occurs in the work, *The Noble Arte of Venerie or Hunting*, George Turberville, imprinted by Henry Bynnemann for Christopher Barker, 1575, 4to (second edition, 1611). The music is a short passage—notes for the hunting-horn—but the present writer contends that in both editions it has been printed from a raised surface, probably a woodcut, for the work is freely adorned with these. The appended list of English printed music from engraved plates before 1700 will probably be found to be fairly comprehensive, but so many of the works named are now only represented by a single copy that it is possible the titles of many others are now lost.

In 1683 Thomas CROSS (*q.v.*) began to engrave, and he soon made a revolution in English music publishing. After 1700 it was the rule rather than the exception to issue music from plates. About this time the Dutch appear to have found out a method of softening copper, so that the notes could be readily stamped on the plate. Pewter soon took the place of the more expensive metal, and engraving was superseded by stamping.

John Walsh and John Hare are stated to have introduced the process into England about 1710, but probably the date may be a few years earlier.

There are indications that Cross (except in his very early work) did much of his engraving on either zinc or pewter, and probably used in

some cases the etching-needle and acid. It must be noticed that before Cross engraved, nearly all engraved music was instrumental and that the quavers and semiquavers were joined in groups as in the manuscript of the day, while in music typography of the same period before the introduction of the 'tied note' the quavers were separated. The three principal London music engravers of the 18th century were Wm. Smith (working from about 1730–62), and John Phillips and his wife Sarah (1750–63). In Scotland (Edinburgh) Richard Cooper (*q.v.*) worked from about 1725–64. T. Phinn and James Read were a little later, while James Johnson, from 1772–1811, monopolised the whole of the Scottish trade. Manwaring and the Neal family worked in Dublin about the middle of the 18th century.

ENGLISH ENGRAVED MUSIC BOOKS BEFORE 1700

1611. 'Parthenia or the Maydenhead of the first music that euer was printed for the Virginalls.' Folio. (Reprinted 1613, 1655, 1659, with a 'Second Part' issued in 1639.)
1613. Notari, Angelo. Prime musiche nuove a una, due, e tre voci, etc. William Hole, London. Folio. (B.M.)
c. 1614. 'Parthenia inviolata,' obl. 4to. (The only known copy is in an American collection.)
(No date.) Gibbons, Orlando. Fantazies of three parts (for Viols) cut in copper, the like not heretofore extant. London at the Bell in St. Paul's Churchyard. 4to. (Reprinted from the original plates, no doubt several times: advertised by Playford in 1653, etc.)
1639. Child, Wm. 'Choise musick to the Psalmes of Dauid for three voices,' 12 mo. Four parts. (Reprinted by Playford: advertised in 1653; one of his editions dated 1656.)
1659. Simpson, Christopher. 'Division Violist.' Folio. (Letterpress and title printed; music from engraved plates. Later editions 1667 and 1712.)
1661. Greeting, Thomas. 'The Pleasant Companion or new Lessons for the Flagelet,' obl. 12°. (J. Playford: other editions said to be dated 1666, 1672, 1675, 1680, 1682, 1683 and 1688.)
1663. 'Musick's Handmaid, New Lessons and Instructions for the Virginals or Harpsychord,' obl. 4to. (J. Playford: many later editions.)
1678. Bowman, Henry. 'Songs for one, two and three voices.' Oxford. Folio. (A later edition 1679.)
1679. A Vade Mecum for the lovers of Musick, shewing the Excellency of the Rechorder. MDCLXXIX. London. N. Thompson for John Hudgebutt. Obl. 8vo. (Bodleian Library.)
1683. 'The Genteel Companion being exact directions for the Recorder.' Humphrey Saulter. Obl. 4to.
1683. 'The Delightful Companion, a new Book of Lessons for the Recorder.' Folio. J. Playford.
1683. Purcell, H. 'Sonnatas of III. parts for two violins and a basse.' Folio.
1684. 'Division Violin.' H. Playford. Obl. 4to. (Other editions 1685–95, 1700–01.)
1685. Matteis, N. 'Ayres for the Violin.' 4 vols. obl. 8vo. (Engraved by T. Greenhill: the date is concealed in the ornamentation of a crown on one of the title-pages.)
1686. Thornton, Robert, a Dublin bookseller and engraver, advertises in this year, that 'The choicest New Songs with musical Notes ... fairly engraven on Copper will be constantly printed and sold at Twopence a song by the said Robert Thornton.'
1695 ? 'Joyful Cuckoldom, or the Love of Gentlemen and Gentlewomen.' J. Heptinstall. London. 4to. (B.M.)
1696. Purcell, H. 'Lessons for the Harpsichord.' Obl. 4to.
1697. 'Youth's Delight on the Flagelet.' Sold by J. Clarke. Seventh edition. Obl. 8vo. Date cut off. *Circa* 1680. The eleventh edition, published by J. Hare, is dated 1697 in part from same plates.
c. 1698. A collection of songs by R. Leveridge, engraved by T. Cross, in possession of writer, title absent.
1700. Dr. Blow's 'Lessons for the Harpsichord.'
In addition several sheet songs published by Henry Playford and by T. Cross might be mentioned. F. K.

ENHARMONIC. (1) One of the genera of Greek Music (*q.v.*). (2) The word is usually applied to such modulations as involve in just intonation the use of the Diesis (*q.v.*), in equal temperament the use of two names to a single note, *e.g.* F sharp and G flat. See Harmony; Modulation.

ENNA, August (*b.* Nakskov, Denmark, May 13, 1860), composer, born of humble parents, his father being a shoemaker. His grandfather was an Italian soldier in Napoleon's army, who married a German woman and settled in Denmark. In 1870 the Ennas moved from Nakskov to Copenhagen, where August attended the free-schools. In early years he taught himself the pianoforte, and at 17 had a few lessons of little value on the violin and in theory. With this exception he was entirely self-taught. When he was about 20 he attached himself to a small travelling orchestra on a tour to Finland. After a fairly successful tour of six months he returned to Copenhagen, and composed an operetta called 'A Village Tale,' which was produced, towards the end of 1880, in several provincial theatres. In 1883 he obtained the post of conductor to a provincial company, for which he wrote the incidental music and several overtures. He was now enabled to publish some music, viz. songs, an orchestral suite, piano pieces and a symphony, which happened to attract Gade's attention. By Gade's help Enna gained the Ancker Scholarship, which enabled him to go to Germany for a year (1888–89), where he studied. A three-act opera called 'Heksen'—'The Witch'—was produced at the Royal Opera-house, Copenhagen, Jan. 24, 1892, and was a brilliant success. Two years later he produced another opera, 'Cleopatra,' at Copenhagen, but for some reason this failed to catch the public taste until the following year, when, with a new cast, it became extremely popular. He met with a further success with his 'Aucassin et Nicolette,' produced at Copenhagen in 1896, and at Hamburg in the following year. Later operas produced at Copenhagen have included 'The Little Matchseller' (after Hans Andersen) and 'Lamia,' both 1897, the latter revised as 'Ung Elskor' (1902); 'The Nightingale' (Nattergalen), 1912; 'Gloria Arsena,' 1917; 'The Jester' (Komedianter), after Victor Hugo, 1920. Two ballets, a choral work 'Mother-love,' a festival overture, symphonic pictures, a violin concerto and 2 symphonies are also in his list of compositions. His music is notable for its unconventional freshness, its beauty of sound and its clever and original orchestration. H. B., with addns.

ENOCH & SONS, a London firm of music publishers. The business was established by Emile S. Enoch in 1869 at No. 18 Berners Street, and in 1874 was removed to 19 Holles Street. In 1886 the firm moved to Great Marlborough Street. The publications of Enoch & Sons cover a great number of noteworthy and valuable works. They are the English agents for the well-known Litolff cheap editions of classical music. F. K.

ENRIQUEZ (Anriquez) de Valderrábano, Enrique (*b.* Peñaranda de Duero, 16th cent.), a Spanish lutenist, author of a 'Libro de musica de Vihuela, intitulado Silva de Sirenas' (Valladolid, 1547). The book contains a number of transcriptions of sacred

and secular music of the time, some of them arranged for two vihuelas, the parts being printed on opposite pages, and facing in opposite directions, so that the book could be used by two performers sitting opposite to one another. The transcriptions include a number of *villancicos* and madrigals, by Juan VASQUEZ (*q.v.*), Mateo Flecha and others, some of which are known in their original form (see DAZA). Morphy published a selection of the works of Enriquez in 'Les Luthistes espagnols.' J. B. T.

ENSDALL, JOHN (probably 1st half of 16th cent.), an English church composer whose 4-part motet 'Hic dies, quam fecit dominum' is in the British Museum (Add. MSS. 17,802-5). There is also a score of this, but arranged in 3 parts (Add. MSS. 29,382-5). J. MK.

ENSEMBLE (Fr.), 'together,' is a term adopted into the English language and used in a special sense. Its use as a substantive may come from the French phrase, 'musique d'ensemble,' for what we call concerted music, whether in regard to the concerted pieces in an opera, where the principal characters take part together, or in chamber music, written for a small number of instruments in combination. It is in regard to this latter sense that the special use of the word is most common. A party of players, brought up in different schools, each pre-eminent in his own line, if required to join their forces in a string quartet, for example, would find a special difficulty in so modifying their own individuality as to present a perfectly harmonious interpretation of the work; their 'ensemble' would probably be pronounced unsatisfactory, and players of far inferior attainment, who happened to have enjoyed frequent opportunities of playing together, and learning each other's manner of phrasing, would probably give a far better idea of the work as a whole, and their 'ensemble' would be rightly said to be good. The same applies to vocal performances of concerted music.

The term is also frequently used with regard to orchestral performances, but with less significance, since there the 'ensemble' is controlled by one mind, that of the conductor.

BIBL.—J. A. FULLER MAITLAND, *The Consort of Music*. London, 1915; T. DUNHILL, *Chamber Music*. M.; addns. C.

ENTFÜHRUNG AUS DEM SERAIL, DIE (Fr. 'L'Enlèvement au sérail'; Ital. 'Il seraglio'), singspiel in 3 acts by Mozart; text altered by Stephanie from Bretzner's *Belmont und Constanze*. Begun July 30, 1781; produced, Vienna, July 16, 1782; in English 'with additional airs by Kramer' as 'The Seraglio,' Covent Garden, Nov. 24, 1827 (see Moscheles, *Life*, i. 193); as 'Il seraglio' and 'Der Serail' by a German company, Drury Lane, June 14, 1854; and as 'Il seraglio,' Her Majesty's Theatre, June 30, 1866, and Covent Garden, June 9, 1881; revived in English (Beecham season), His Majesty's, June 20, 1910. G.

ENTR'ACTE (Fr.), literally 'between the acts,' is the word customarily used in England as elsewhere for orchestral music played between the acts of an opera or a play. It corresponds to the old English ACT-TUNE (*q.v.*), and is often used rather as the prelude to the coming act than as an interlude. Bizet's 'Carmen' gives admirable specimens of the Entr'acte standing apart altogether from the action of the play. C.

ENTRÉE. (1) A name formerly given to a small piece of music in slow 4–4 time, with the rhythm of a march, and usually containing two parts, each repeated. It received its name from the fact of its being largely used in theatrical and ballet music to accompany the entry of processions, etc. An example of this kind of Entrée may be found in J. S. Bach's Suite in A for piano and violin. (B.-G. ix. p. 51.) (2) The word Entrée (Ital. *Intrada*; Span. *Entrada*) is also used as synonymous with 'introduction,' and is applied to the opening piece (after the overture) of an opera or ballet. J. J. Rousseau (*Dictionnaire de musique*) defines it as 'Instrumental air forming the beginning of a ballet.' (3) It is also applied in an opera to one whole act, and in an opera-ballet where every act forms a separate argument (Rousseau). The ALLEMANDE (*q.v.*), with its heavy rhythm and rather solemn expression, was easily transformed into a prelude which, under the name of Entrée or Overture, was played before a ballet. E. P.; addns. M. L. P.

ENZINA (ENCINA), JUAN DEL (*b.* near Salamanca, 1469; *d.* León, 1534), a Spanish composer of the time of Ferdinand and Isabella. His work as a poet and dramatist, author of *representaciones* and *eglogas* both sacred and secular, is well known to Spanish scholars. They have a peculiar interest for the musician in that the speeches alternated with song, and that a considerable quantity of the music has been preserved and published. His technique shows the influence of the Flemish school, but has a curious directness of expression which distinguishes his work both from the Flemish composers and the authors of Italian *frottole*. It is curious that all his known compositions should be secular, for the greater part of his life was spent in ecclesiastical surroundings, and he was successively archdeacon of Malaga and prior of León.

From the University of Salamanca, Juan del Enzina passed to the service of the first Duke of Alba, where he began by the composition of mystery plays for performance before the duchess in her private oratory at Toledo. Most of his works, both in music and in verse, were (he says) written between his 14th and 25th year. In 1514 he was in Rome, where his 'Farsa de Placida e Vittoriano' (in which he parodied the Office of the Dead, and acted in it himself) attracted the attention of Leo X.,

and he was promised the priorate of León. (A curious account of the performance, and of the spectators who witnessed it, is printed by Mitjana from a contemporary Italian source.) His appointment as archdeacon of Malaga dates from 1509, though he was not at that time in full orders, and seldom in his place in the Chapter. There is no evidence that he was ever a singer in the papal choir, or that he was professor of music in the University of Salamanca, as has sometimes been supposed. In 1519 he went on pilgrimage to the Holy Land; and then retired to the enjoyment of his priorate. His music is to be found in Barbieri's *Cancionero musical de los siglos XV y XVI*, Madrid, 1890. (See also Mitjana, *Estudios sobre algunos músicos españoles del siglo XVI*, Madrid, 1918.) J. B. T.

EOLINA, see Aeolina.

ÉPINE, Francesca Margherita de l' (*d.* Aug. 9 or 10, 1746),[1] in spite of her French-sounding surname, appears to have been an Italian singer, although she frequently signed herself 'Françoise Marguérite.' She is famous as the first Italian to sing publicly in English.

From Italy she came to England with a German musician named Greber, and was often, therefore, called 'Greber's Peg' by the wits of the day. An advertisement in the *London Gazette* (No. 2834), 1692, announces that the

'*Italian lady* (that is lately come over that is so famous for her singing) though it has been reported that she will sing no more in the consort at York-buildings; yet this is to give notice, that next Tuesday Jan. 10th, she will sing there, and so continue during the season.'

A fortnight later, this 'lady' is more familiarly called the 'Italian woman' in the notice given in the *Gazette*, that she would not only sing at York-buildings every Tuesday, but on Thursday in Freeman's Yard, Cornhill. In May 1703 she received '20 ggs for one day's singing in y^e^ play call'd the Fickle Shepherdess' (MS. in the writer's collection). In the theatrical advertisement for Lincoln's Inn Fields, June 1, 1703, it is said that 'Signora Francesca Margarita de l'Épine will sing, being positively the last time of her singing on the stage during her stay in England.' She continued, notwithstanding this, to sing during the whole of that month; nor did she ever quit England, but remained here till the time of her death.

On Jan. 29, 1704, Margherita sang, for the first time, at Drury Lane. On her second appearance there was a disturbance in the theatre while she was singing, the instigation of which was attributed to her rival, Mrs. Tofts, whose servant was, indeed, one of the principal agents in it. Mrs. Tofts, however, indignantly denied this in a letter to Rich, printed in the *Daily Courant*, Feb. 8, 1704. In 1705 'Arsinoë' was produced, as announced in the *Daily Courant*,

'a new opera, after the Italian manner, all sung, being set by Master Clayton, with dances and singing before and after the opera, by Signora F. Margarita de l'Épine.'

This singing was probably in Italian. She sang in Greber's 'Temple of Love' the year after; and in 1707 in 'Thomyris,' the music taken from Scarlatti and Buononcini, the recitatives and accompaniments being added by Pepusch. She sang also in 'Camilla,' performing her part in Italian, while the English singers sang their own language. These rôles she repeated in 1708, and in 1709 added that of Marius in Scarlatti's 'Pyrrhus and Demetrius,' arranged for the English stage by Swiny and Haym. In 1710 she sang in 'Almahide,' that opera, the first ever performed wholly in Italian on our stage, the names of neither poet nor composer of which are known; and again in 'Hydaspes.' In addition to these she took part in 'Antiochus' and 'Ambleto,' and in Handel's 'Pastor Fido' and 'Rinaldo' in 1712; and in the pasticcio 'Ernelinda' and Handel's 'Teseo' in 1713. She continued to sing until 1718, when she married Dr. Pepusch, and retired from the stage. She is said to have brought him a fortune of £10,000.

'Her execution was of a very different order' from that of the English singers of that time, 'and involved real difficulties. Indeed, her musical merit must have been very considerable to have kept her so long in favour on the English stage, where, till employed at the opera, she sang either in musical entertainments, or between the acts, almost every night. Besides being *out-landish*, she was so swarthy and ill-favoured, that her husband used to call her *Hecate*, a name to which she answered with as much good humour as if he had called her Helen' (Burney).

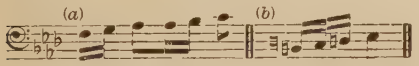
She is said to have been an excellent musician, not only as a singer, but also as an extraordinary performer on the harpsichord, and marks an era in the history of music in England. J. M.

EPISODES are secondary portions of musical works, which stand in contrast to the more conspicuous and definite portions in which the principal subjects appear in their complete form, through the appearance in them of subordinate subjects, or short fragments only of the principal subjects.

Their function as an element of form is most easily distinguishable in the fugal type of movement. In the development of that form of art composers soon found that constant reiteration of the principal subject had a tendency to become wearisome, however ingenious the treatment might be; and consequently they often interspersed exposition and counter-exposition with independent passages, in which sometimes new ideas, and more often portions of a counter-subject, or of the principal subject, were used in a free and fanciful way. By this means they obtained change of character, and relief from the stricter aspect of those portions in which

[1] It appears from a MS. diary (in the writer's possession) kept by B. Cooke (*i.e.* Dr. Cooke), a pupil of Dr. Pepusch, that Mme. Pepusch began to be ill on July 19, 1746, and that, on Aug. 10, following, in the afternoon he (B. Cooke) went to Vaux-Hall with the Doctor, *Mrs. Pepusch* being dead. She was 'extremely sick' the day before.

the complete subject and answer followed one another, in conformity with certain definite principles. In connexion with fugue, therefore, episode may be defined as any portion in which the principal subject does not appear in a complete form.

There are a certain number of fugues in which there are scarcely any traces of episode, but in the most musical and maturest kind episodes are an important feature. It is most common to find one beginning as soon as the last part which has to enter has concluded the principal subject, and therewith the exposition. Occasionally a codetta in the course of the exposition is developed to such dimensions as to have all the appearance of an episode, but the more familiar place for the first one is at the end of the exposition. As an example of the manner in which it is contrived and introduced, the Fugue in F minor, No. 12 of the first book of J. S. Bach's *Wohltemperirtes Clavier*, may be taken. Here the subject is clearly distinguishable at all times from the rest of the musical material by its slow and steadily moving crotchets. The counter-subject which at once follows the first statement of the subject, as an accompaniment to the first answer, introduces two new rhythmic figures, (*a*) and (*b*), which afford a marked contrast to the principal subject—

and out of these the various episodes of the movement are contrived. The manner in which it is done may be seen in the beginning of the first episode, which begins at bar 16, and into which figure (*a*) is closely woven. The adoption of this little figure is especially happy, as the mind is led on from the successive expositions to the episodes by the same process as in the first statement of subject and counter-subject, and thereby the continuity becomes so much the closer.

As further examples in which the episodes are noticeable and distinct enough to be studied with ease may be quoted the 2nd, 3rd, 5th, 10th and 24th of the first book of the *Wohltemperirtes Clavier*, and the 1st, 3rd, 12th and 20th of the second book. They are generally most noticeable and important in instrumental fugues, which have a definite and characteristic or rhythmically marked subject.

It follows from the laws by which expositions are regulated that episodes should be frequently used for modulation. While the exposition is going on, modulation is restricted; but directly it is over, the mind inclines to look for a change from the regular alternation of prescribed centres. Moreover, it is often desirable to introduce the principal subject in a new key, and the episode is happily situated and contrived for the process of getting there; in the same way that after transitions to foreign keys another episode is serviceable to get home again. In this light, moreover, episodes are very frequently characterised by sequences, which serve as a means of systematising the steps of the progressions. Bach occasionally makes a very happy use of them, by repeating near the end a characteristic episode which made its appearance near the beginning, thereby adding a very effective element of form to the movement.

In a looser sense the term Episode may be applied to portions of fugues which stand out noticeably from the rest of the movement by reason of any striking peculiarity; as, for instance, the instrumental portion near the beginning of the Amen Chorus in the 'Messiah,' or the central portions of certain very extensive fugues of J. S. Bach, in which totally new subjects are developed and worked, to be afterwards interwoven with the principal subjects.

In the purely harmonic forms of art the word is more loosely used than in the fugal order. It is sometimes used of portions of a binary movement in which subordinate or accessory subjects appear, and sometimes of the subordinate portions between one principal subject and another, in which modulation frequently takes place. It serves more usefully in relation to a movement in Aria or Rondo form: as the central portion in the former, and the alternative subjects or passages between each entry of the subject in the latter cannot conveniently be called 'second subjects.' In the old form of Rondo, such as Couperin's, the intermediate divisions were so very definite and so clearly marked off from the principal subject that they were conveniently described as Couplets. But in the mature form of Rondo to be met with in Sonatas and Symphonies the continuity is so much closer that it is more convenient to define the form as a regular alternation of principal subject with episodes. (See SONATA.) It sometimes happens in the most highly artistic Rondos that the first episode presents a regular second subject in a new key; that the second episode (following the first return of the principal subject) is a regular development or 'working out' portion, and the third episode is a recapitulation of the first transposed to the principal key. By this means a closer approximation to binary form is arrived at.

In operas and oratorios, and kindred forms of vocal art, the word is used in the same sense as it would be used in connexion with literature.

C. H. H. P.

EQUAL TEMPERAMENT is the division of the octave into 12 semitones of equal vibration ratios. It is the system of tuning now adopted for all keyboard instruments, and has superseded that known as Mean-tone System. An adjustment of some kind is necessitated by the existence of the COMMA (*q.v.*). Methods are fully discussed under TEMPERAMENT. See also INTERVAL; JUST INTONATION. C.

EQUAL VOICES, a term of rather ambiguous use, strictly denoting voices of equal compass. Sometimes works for female voices alone, or for male voices alone, are spoken of as ' works for equal voices ' ; but this is incorrect, and the term should be kept for those of equal compass, such as compositions for two or more soprani or for several contralti, as the case may be. In cases where one of two soprano parts is taken by a tenor, or one of two contralto parts by a bass, the composition does not cease to be ' for equal voices,' and the term is more correctly used of this combination than of that for soprano and contralto, or for tenor and bass. M.

ERARD. The name borne by this firm of harp and pianoforte makers has been known almost as long in England as in France, its workshops having been established in London near the close of the 18th century, not long after those in Paris. The reputation of Erard's house is as much due to successful improvements in the harp as in the pianoforte, those of the HARP (*q.v.*) being of similar importance to the perfecting of the violin accomplished by the famous Cremona makers.

(1) SÉBASTIEN ERARD (*b.* Strassburg, Apr. 5, 1752 ; *d.* Aug. 5, 1831) was early put to his father's handicraft of cabinetmaker. His father dying when he was 16, he went to Paris and placed himself with a harpsichord maker. He had soon the opportunity to display his practical ingenuity by the construction of a mechanical harpsichord, which was described by the Abbé Roussier in 1776. The Duchess of Villeroi took notice of him, and allotted to him a workshop in her own château, where, in 1777, he made the first pianoforte constructed in France. According to Fétis this was a square with two unison stops and a compass of five octaves, similar to the English and German instruments that had been imported. He now established himself, with his brother Jean Baptiste, in the Rue de Bourbon. Their success exciting the jealousy of the Parisian musical instrument makers known as Luthiers, and belonging to the Fan-makers' Guild, they used the power they possessed to seize Erard's workshops ; Louis XVI., however, came to the aid of the brothers, and conferred upon Sébastien (in 1785) a *brevet* permitting him to make ' forte-pianos ' independent of the guild, but obliging him to employ workmen who had satisfied its regulations.[1]

Sébastien was in London in 1786, and in 1792 took out a patent for improvements in harps and pianofortes. He returned to Paris, after the Terror, in 1796, in which year he made his first grand piano, using the English action, which, Fétis informs us, he continued with until 1808. In 1809 he patented a repetition grand piano action (the first) and improvements in the construction of the harp, nearly completing that ingenious double action which was begun about 1786 and was perfected in 1810. A feature in the 1809 patent was the inverted bridge or upward bearing at the wrestplank bridge of the piano. Advanced age made Sébastien leave to his nephew Pierre Erard the introduction of his perfected repetition action, the patent for which was taken out in London in 1821. Among Sébastien's other inventions may be mentioned a ' Piano organisé,' or combination of piano and organ, a ' harpe à fourchette,' and the ' orgue expressif.' In 1835 the patent was extended to Pierre Erard for seven years on the plea of its great value and of the losses sustained in working it. The invention in 1838 of the Harmonic Bar is claimed for him.[2] (See PIANOFORTE.)

(2) PIERRE ERARD (*b.* 1796 ; *d.* Château de la Muette, Passy, near Paris, Aug. 18, 1855). His widow succeeded him in the business. From her it descended to the Count de Franqueville, who had married her niece and became the chief proprietor of the Paris house, his partner Blondel being in direction of affairs. The London manufactory was discontinued in 1890.

A. J. H.

BIBL. — *Revue musicale de Fétis*, ii. 337-44, iii. 1-19, xi. 215; CONSTANT PIERRE, *Les Facteurs d'instruments*, Paris, 1893, 142-4 and 163-7.

ERBA, DON DIONIGI, a much-esteemed composer of Milan at the end of the 17th century. Like Marcello and Astorga he was of noble birth, and Cardinal Benedetto Erba seems to have been his brother. In 1692 he was maestro di cappella of the church of S. Francesco in Milan (see F. Vigoni's *Sacre armonie*, 1692, which contains music by him). The title of Don, given him by Quadrio, and that of ' R^d,' mentioned below, show that he was in holy orders. In 1694 he took part with Valtellina in the composition of the opera ' Arion,' and in 1695 with Besozzi and Battestini in ' Antemio.' But Erba's interest to us lies in the fact that he is not improbably the composer of a Magnificat for two choirs, from which Handel borrowed more or less closely for several pieces in the second part of ' Israel in Egypt.' A complete copy of this work, entitled ' Magnificat. Del R^d Sgr. Erba,' is in the R.C.M., and a partial one (ending in the middle sheet), in Handel's writing, without title or date, in the Roy. Lib., B.M. Opinions are divided as to whether it is an original composition of Handel's Italian time (1707–10), or of Erba. In favour of the former were Schoelcher and Macfarren (preface to ' Israel in Egypt ' for the Sacred Harmonic Society). It is obvious that but for the existence of the MS. by Handel the question would never have been raised. The whole evidence was examined at great length and pains by Chrysander (*Händel*, i. 168-78), whose conclusion is strongly in favour of its being that

[1] Rimbault, *The Pianoforte*, 1860, p. 124.

[2] Dr. Oscar Paul, *Geschichte des Claviers*, Leipzig, 1868.

of Erba. He shows that the date of Handel's MS. is probably 1735–40 ('Israel' was 1738); that it has marks of being a copy and not an original composition; that the paper is not Italian, but the same as that used for his English works; and that the style of the music differs materially from Handel's style, whether early or late. In addition it might be urged that it is extremely improbable that in a copy of a work of Handel's his powerful name would be displaced on the title in favour of the insignificant one of Erba. Chrysander published the Magnificat as the first of the 'Supplemente' to his edition of Handel. Since then the researches of Percy Robinson, embodied in his book *Handel and his Orbit*, have added fresh matter to this discussion. Robinson has found that Erba and URIO (*q.v.*) are names of places in the neighbourhood of Milan (Erba is between Como and Lecco), and on this discovery founds the theory that the MSS. which bear these names are the composition of Handel himself, dating from the Italian period. In this respect Robinson's book is of importance to the student. For the list of numbers borrowed in 'Israel,' see Sedley Taylor, *The Indebtedness of Handel* (Cambridge, 1906). S. G.

ERBACH, CHRISTIAN (*b.* Algesheim, Palatinate, 1573). About 1600 he became organist to the Fuggers at Augsburg, succeeded Hassler as town organist of Augsburg in 1602, and in 1628 (according to Gerber) was appointed 'Rathsherr' of the same city. The first book of his 'Modi sacri seu cantus musici vocibus 4, 5, 6, 7, 8 et pluribus, ad omne genus instrumenti musici accomodatis' was published in 1600 at Augsburg, the second in 1604, and the third in 1606. Bodenschatz's 'Florilegium Portense' and Schad's 'Promptuarium musices' (Strassburg) contain motets of his in 4, 6 and 8 parts. MS. compositions of his are in the cathedral library at Augsburg and in the State Library at Berlin. (See *Q.-L.*)

F. G., with addns.

ERBEN, K. J. (*b.* Miletině, Nov. 7, 1811; *d.* Prague, Nov. 21, 1870), a famous Czech poet, author of a popular 'Garland' of National ballads, from whose works compatriot musicians have drawn largely for their subject-matter. Dvořák's setting of his 'Svatební Košile'—literally 'The Wedding Shift' (or chemise), but toned down in a decorous Victorian translation to 'The Spectre's Bride'—is well known to us. Quite unfamiliar in this country is Vít. Novák's more modern version of Erben's ballad (op. 48). Dvořák also borrowed from the 'Garland' for the literary basis of his Orchestral Ballads (opp. 107-110). Bendl utilised the greater part of the ballad 'Štědrý Den' (Christmas Eve) for one of his best choruses. Fibich used the same material for a melodrama, and also the ballad 'Vodník' (The Water-sprite). R. N.

ERDMANN, EDUARD (*b.* Wenden, Latvia, Mar. 5, 1896), pianist and composer, comes of a Baltic family of scholars. Whilst attending the gymnasium at Riga he took piano lessons from Bror Möllersten and Jean de Chastain and learned theory from Harald Creutzburg. In June 1914, having matriculated, he went to Berlin to study the piano with Conrad Ansorge, and composition, until 1918, with Heinz Tiessen. From 1919 onwards he has toured as a concert pianist, in which capacity he has come to be known also as a disinterested champion of modern composers. For instance, at the Venice Festival of the International Society for Contemporary Music in 1925 he introduced the exacting piano sonata of Arthur Schnabel, another pianist-composer. Since Oct. 1925 he is a professor at the Hochschule in Cologne. As a composer he first attracted attention with a symphony performed at the 50th Tonkünstlerfest at Weimar in 1920, and afterwards in many German cities. His second symphony was performed for the first time in 1925 at the Prague Festival of the International Society. In his works Erdmann shows himself a daring and original thinker. He makes few concessions to his audiences, and it is sometimes a difficult task to follow his rather complex mode of expression, but whilst availing himself of modern harmonic freedom, he adheres to sound methods of construction, and notably to the principles of tonality. Of the compositions enumerated below, all of which are published, opp. 8, 10, 11, 12 and 13 are those which represent his present stage of development.

WORKS

Op.
1. 'An den Frühling,' vln. and PF.
2. Four songs.
3. Six songs.
4. Unpublished.
5. 'Bagatellen' for PF.
6. Five PF. pieces.
7. Five songs.
8. 'Himmel und Erde,' song.
9. Rondo for orchestra.
10. Symphony No. 1.
11. Two songs.
12. Sonata for vln., unaccomp.
13. Symphony No. 2.

Without opus number: a Fox Trot in C major. E. E.

EREDI (HEREDI), FRANCESCO, of Ravenna; maestro di cappella of the cathedral, 1623; and of the town, 1629. He composed 1 book of madrigals (1600); vesper psalms (1623); 'L' Armida del Tasso . . . a 5 voci,' op. 3 (1629); also songs in collective volumes (*Q.-L.*).

EREMITA, GIULIO (real name GIULIO GIUSBERTI) (*b.* Ferrara, second half of 16th cent.), a monk, organist at Ferrara (? Calmaldoli monastery), who composed 3 books of madrigals, 1584–89 (*Q.-L.*).

ERK, LUDWIG CHRISTIAN (*b.* Wetzlar, Jan. 6, 1807; *d.* Berlin, Nov. 25, 1883), rendered very important services to German popular music. His father (Adam Wilhelm Erk, 1779–1820) was cathedral organist at Wetzlar. Ludwig studied music under his father and André of Offenbach, receiving his general education from

Spiess, a well-known teacher at Frankfort. In 1826 he was appointed professor at the teachers' seminary at Moers on the Lower Rhine, and it was here that his connexion with popular music began. He started musical festivals at Remscheidt, Ruhrort, Duisburg and other small towns, which largely contributed to the taste for sacred and secular part-music. In 1836 he was appointed musical professor of the royal seminary at Berlin, and in the following year conductor of the newly-formed cathedral choir, which post, for want of proper support, he relinquished in 1838. In 1843 he founded a Männergesangverein in Berlin, for the express purpose of singing Volkslieder, and in 1852 started the 'Erksche Gesangverein' for mixed choir. In 1857 Erk was appointed director of music. In the beginning of 1877 he resigned his post in the seminary at Berlin, and was succeeded by Dienel. Among the most important of the many collections of German lieder which he edited is his 'Deutscher Liederhort,' of which vol. i. contains modern 'Volkslieder,' and vol. ii. those of the 13th-18th centuries.

F. G.

ERKEL, Franz (*b.* Békés, Gyula, Nov. 7, 1810; *d.* Buda-Pest, June 15, 1893), a composer of national Hungarian operas, was not at first intended for the musical profession, but having succeeded, by the indefatigable energy with which he trained himself as a pianist, in attracting the attention of Count Koloman Czáky, he was sent by the latter to Kolozsvar with a letter of introduction which enabled him in due course to become the centre of the musical life of the town, where his pianoforte recitals aroused considerable interest.

In the early 'thirties he was appointed deputy conductor at the German Theatre in Buda-Pest, and in 1838 he became conductor of the National Theatre. From this point his career was attended with unbroken success, which was due at least as much to his opportune introduction of the Hungarian national element into opera, as to his musicianship. The 'forties found the political conditions of Hungary such that any artistic embodiment of patriotic ideals was almost bound to ride on the wave of popular feeling; thus it is that the operas of Erkel, which, whilst containing much excellent music, were not intrinsically superior to many which have since been forgotten, attracted an amount of attention that would perhaps strike the modern critic as disproportionate. His first opera, 'Bathori Maria,' was produced Aug. 8, 1840, with instantaneous success. Its popularity was eclipsed by that of the opera 'Hunyady László,' which remains to this day the most frequently performed work of the national repertory. Its jubilee in 1894 was made the occasion of brilliant musical festivities. The year after its production there was a competition for a hymn to become the National Anthem of the Hungarians, in which Erkel obtained the prize. Then followed a period during which the musical life of Hungary was crippled by political disturbances which lasted several years, but in the early 'sixties we find Erkel at the zenith of his activity. In 1861 he produced an opera, 'Bank-Ban,' which, although surpassed in power and earnestness by some of its successors, is generally held to represent melodically the ideal of Hungarian music. These later operas, such as 'Dozsa György' (1866), 'Brankovics' (1874), 'Istvan Kiraly' (King Stephen), although sufficiently successful to be retained in the repertory, did not arouse such unbounded enthusiasm as the earlier works. Possibly their greater maturity was an element detrimental to popular success. 'Brankovics' is remarkable for the introduction of Serbian and Turkish melodies happily blended with the Hungarian. From 1868 to his death, Erkel occupied the position of head of all the choral societies of his native country and was held in the highest respect. He retired from active work in 1889, and was only seen afterwards at one or two festivals organised in his honour. Besides his operas he left a large number of songs, the majority of which are too intensely national to be of interest to musicians of other countries.

E. E.

ERLANGER, Camille (*b.* Paris, May 25, 1863; *d.* Paris, Apr. 24, 1919), French composer, entered the Conservatoire at the age of 17, studying piano and composition under G. Mathias, E. Durand, Taudou, Bazille and L. Delibes; won the Grand Prix de Rome in 1888 with the cantata 'Velléda.' His first great success was with a dramatic legend in three parts, 'Saint-Julien l'Hospitalier,' a powerful work after Flaubert's story, performed at the Conservatoire in 1896, and at the Concerts de l'Opéra in 1895; an 'Idylle d'Armorique' in three acts and a prologue, 'Kermaria,' was produced at the Opéra-Comique, Feb. 8, 1897; and his most important work hitherto, 'Le Juif polonais,' on the popular Alsatian story, in three acts, at the Opéra-Comique, Apr. 9, 1900. 'Aphrodité' was performed at the Opéra-Comique, Mar. 23, 1906; 'Bacchus triomphant,' 1910; 'La Sorcière,' at the Opéra-Comique, 1912. A 'Sérénade carnavalesque' for orchestra; six 'Poèmes russes'; besides other songs and some piano pieces, may also be mentioned. Another opera, 'Le Fils de l'étoile,' was produced at the Opéra, Apr. 20, 1904; he also composed 'Hannele Mattern' and 'Taublas.'

Bibl.—A. Bachelet, *Camille Erlanger, Le Monde musical*, May 1919.

G. F.

ERLANGER, Frédéric d' (*b.* Paris, May 29, 1868), composer, son of a German father and an American mother. He began his musical studies in Paris under Anselm Ehmant, his only teacher. His first work, a book of songs, was published by Hamelle during the composer's

twentieth year, and shortly afterwards he took up his abode in London, becoming a naturalised Englishman. His compositions include works of all kinds, notably three operas, 'Jehan de Saintré' (Aix-les-Bains and Hamburg, 1894), 'Inez Mendo' (produced, under the pseudonym of Ferd. Regnal, at Covent Garden, July 10, 1897, and subsequently in Germany) and 'Tess of the d'Urbervilles' (after Thomas Hardy), produced at the San Carlo Theatre, Naples, Apr. 10, 1906, and at Covent Garden, July 14, 1909. Among his other works are a string quartet, a sonata for violin and piano, an 'Andante symphonique' for violoncello and orchestra, a quintet for piano and strings (Popular Concerts, 1902), a 'Suite symphonique' for orchestra (Promenade Concerts, Sept. 1895), a violin concerto, op. 17, played by Kreisler at the Philharmonic Concert of Mar. 12, 1903, and a 'Concerto symphonique' for piano and orchestra (Queen's Hall, 1921). Clearness of form and elegance of idea and expression are the distinguishing marks of d'Erlanger's music, whether in his operatic work, in his chamber and orchestral music, or in his songs. G. F.

ERLEBACH, Philipp Heinrich (*b.* Essen, July 25, 1657; *d.* Rudolstadt, Apr. 17, 1714), Kapellmeister at the court of Rudolstadt, 1697; an important vocal and instrumental composer. His opera (Singspiel), 'The Plejades,' appears to be lost. He wrote cantatas, sacred songs, overtures, sonatas, etc. (See *Q.-L.*; also Spitta, *J. S. Bach*; Einstein, *Zur deutschen Literatur f. V^a da Gamba.*) E. v. d. S.

ERNANI, opera in 4 acts, by Verdi, founded on Victor Hugo's *Hernani*; produced La Fenice, Venice, Mar. 9, 1844. On its production at the Théâtre-Italien, Paris—Jan. 6, 1846—the libretto was altered in obedience to the wish of Victor Hugo. The personages were changed from Spaniards to Italians, and the name of the piece was altered to 'Il proscritto.' In England 'Ernani' was first played at Her Majesty's Theatre, Mar. 8, 1845, and in English, Surrey Theatre, Nov. 1, 1851; in New York, Astor Place Theatre, 1846.

ERNST, Alfred (*b.* Périgueux, Apr. 9, 1860; *d.* Paris, May 15, 1898), French writer on music, one of the foremost champions of Wagner in French literature. The following are his most important works: *L'Œuvre dramatique d'Hector Berlioz* (1884); *Richard Wagner et le drame contemporain* (1887); *L'Art de Wagner*, part i. *L'Œuvre poétique* (1893), part ii. *L'Œuvre musicale* (unfinished); *Étude sur Tannhäuser de Wagner* (1895, in collaboration with E. Poirée); and lastly, the translations into rhythmic French prose of the words of 'Die Meistersinger' and 'Der Ring des Nibelungen.' Ernst wrote also many articles in various reviews, and undertook the musical reporting in the *Revue Encyclopédique*, etc. G. F.

ERNST, Heinrich Wilhelm (*b.* Brünn, Moravia, May 6, 1814; *d.* Nice, Oct. 8, 1865), celebrated violin-player. As a pupil of the Vienna Conservatorium he had Böhm for his master on the violin, and studied counterpoint and composition under Seyfried. He afterwards received instruction from Mayseder, and soon achieved great proficiency on his instrument. When 16 he made his first tour and played with much success at Munich, Stuttgart and Frankfort. At that time Paganini was travelling in Germany, and Ernst, greatly fascinated by this extraordinary artist, followed him from town to town in order to become familiar with the peculiarities of his style and technique. Towards the end of 1832 he went to Paris, and lived there for six years, studying and repeatedly playing in public. Between 1838 and 1844 he travelled over a great part of Europe, meeting everywhere with enormous success. On his appearing in Leipzig, Schumann greeted him with one of those genial criticisms which are so characteristic of him.[1] He first appeared in London, on July 18, 1843, in the Hanover Square Rooms; on Apr. 15, 1844, he played for the first time at the Philharmonic, after which he regularly came to London for the season and settled there in 1855. He played in Dublin in 1851 and 1855. After some years, however, his health began to fail, and he had to give up playing in public. He died after a painful and protracted illness.

Ernst's playing was distinguished by great boldness in the execution of technical difficulties of the most hazardous character. At the same time his cantabile was full of deep feeling, and his tone had a peculiar charm. The warm impulsive nature of the man was reflected in his fiery passionate style. But it must not be supposed that he was a mere virtuoso. Ernst was a thorough musician, and although critics have found fault with his reading of classical music, on the other hand very competent judges have pronounced him an excellent quartet-player.

As a composer he started with salon pieces and brilliant fantasias, which have not much intrinsic merit, but are extremely effective and well written for the instrument, and mostly very difficult. The 'Élégie,' which had a long run of popularity, is perhaps the best specimen of the first, the fantasias on airs from Rossini's 'Otello,' and on Hungarian airs, of the second kind. The concerto in F sharp minor (op. 23) is a composition of no mean order, equally distinguished by the nobility of its ideas and its skilful treatment of the orchestra. That it is seldom heard is due to its enormous technical difficulties, which even Ernst himself did not always succeed in mastering. The best-known among his compositions for the violin are:

Deux nocturnes, op. 1; Élégie, op. 10; Fantasia on airs from Rossini's 'Otello,' op. 11; Concertino in D, op. 12; Polonaise de Concert, op. 17; Variations on Dutch airs, op. 18; Introduction,

[1] *Gesammelte Schriften*, Jan. 14, 1840.

caprice, and finale, on airs from 'Il pirata,' op. 19; Rondo Papageno, op. 30; Fantasia on 'Le Prophète,' op. 24; Hungarian airs, op. 22; Concerto pathétique in F♯ minor, op. 23.

In conjunction with S. Heller he wrote a number of very pretty duets for piano and violin, which were published under the title of 'Pensées fugitives.' He also published an imitation of Paganini's once famous 'Carnaval de Venise.' He wrote two string quartets, in B♭ and A. The latter of these was his last work, and was played under Joachim's lead at the Monday Popular Concerts, June 6, 1864. P. D.

EROICA. The SINFONIA EROICA is the third of Beethoven's symphonies. The title is his own—

'Sinfonia eroica composta per festeggiare il sovvenire di un grand' uomo dedicata a Sua Altezza Serenissima il Principe di Lobkowitz da Luigi van Beethoven. Op. 55. No. III. Partizione. Bonna e Colonia presso N. Simrock.'

(Note the Italian: the titles of symphonies 1 and 2 are in French.) But its original title was simply 'Bonaparte. Louis van Beethoven.' The subject was suggested to him—perhaps as early as 1798, two years before the known completion of the first symphony—by Bernadotte, the French ambassador at Vienna; but there is no trace of his having set seriously to work at it till the summer of 1803. On his return to town in the autumn of that year he played the Finale to Mähler and Breuning (Thayer, ii. 236). For the story of the intended dedication to Napoleon, see Vol. I. p. 282.

The work was finished in 1804, and is in four movements: (1) Allegro con brio, E♭. (2) Marcia funebre. Adagio assai, C minor. (3) Scherzo and Trio. Allegro vivace, E♭. (4) Finale. Allegro molto; interrupted by a Poco Andante, and ending in a Presto, E♭.

The symphony was purchased by Prince Lobkowitz. There is an interesting story of its having been played three times in one evening by the Prince's band, to satisfy the enthusiasm of Prince Louis Ferdinand of Prussia, passing through Vienna in strict incognito; but the first known performance (semi-private) was in Dec. 1804, when it was preceded by the previous two symphonies and the pianoforte concerto in C minor. The first public performance was at the Theatre 'an der Wien' on Sunday evening, Apr. 7, 1805, at a concert of Clement's, where it was announced as in D♯, and was conducted by Beethoven. Czerny remembered that at this performance some one in the gallery called out, 'I'd give a kreutzer if it were over.' The first performance in England was (probably) at one of the Vocal Concerts, at Hanover Square Rooms, on Feb. 14, 1806. It was played by the Philharmonic Society at the second concert of the second year—Feb. 28, 1814—and was announced as 'containing the Funeral March.' In France it was the opening work of the first concert of the Société des Concerts (Conservatoire), Mar. 9, 1828. It was published by Simrock of Bonn, the publisher of the first four symphonies, Oct. 29, 1806. G.

ERRARS, JEAN, a 14th-century troubadour, who wrote 24 chansons now in the Paris National Library (*Fétis*).

ERTHEL, FATHER SEBASTIAN, an early 17th-century monk at Freising, Bavaria; afterwards choirmaster at the monastery of Garsten, Upper Austria. He wrote masses and other church music, vocal and instrumental. (See *Q.-L.*) E. v. d. S.

ESCLARMONDE, opera in 4 acts, prologue and epilogue, text by Alfred Blau and Louis de Gramont, music by Massenet; produced Opéra-Comique, May 15, 1889.

ESCOBAR (early 16th cent.), a Spanish composer, who was maestro de capilla at Seville from 1507 until 1514, and possibly longer. Church music by him is to be found in a MS. 'Varios de musica,' bought in Seville by Ferdinand, nephew of Christopher Columbus, about 1533 (Bibl. Columbina, Seville); in the Chapter Library at Toledo, in the Cathedral at Tarazona, and the Bibl. de la Diputació at Barcelona. More interesting, however, are his secular compositions, of which 18 (for 3 and 4 v.) are printed by Barbieri from the MS. in the Royal Library at Madrid. J. B. T.

ESCOBAR (ESCOVAR), ANDRÉ DE (*b.* Evora?, 16th cent.), a Portuguese musician, possibly of Spanish origin, and a noted performer on the *charamelinha* or *boé* (shawm). He seems to have spent some time at Evora and at Coimbra, where he was a member of the University and Cathedral bands. In 1550 he sailed for the Portuguese Indies. He wrote a method for his instrument, *Arte musica para tanger o instrumento da charamelinha*, which is said to exist in MS. at Coimbra. J. B. T.

ESCOBAR, JOÃO DE (early 17th cent.), a Portuguese composer, who published a 'Colecçao de motetes' at Lisbon in 1620. A MS. 'Arte de musica theorica e pratica' by him was in the library of John IV., destroyed in the Lisbon earthquake of 1755. J. B. T.

ESCOBEDO (SCOBEDO), BARTOLOMEO (*b.* Zamora, 1510–20; *d.* Segovia, 1563?), a Spanish composer, who was admitted to the Papal Choir in Rome in 1536, the year after Morales. He is described in the records as 'clericus zamorensis'; on a certain occasion he acted as judge in a dispute between Vicentino and Lusitano. In 1541 he applied for leave to visit his country; in 1554 he left Rome altogether and became maestro de capilla at Segovia in Old Castile. His works, which are admirably conceived in the severe style of Morales, include:

Mass, 6 v. 'Philippus Rex Hispaniæ' (for accession of Philip II.; MS., Sistine Chapel, dated 1563).
Mass, 6 v. 'Ad te levavi.' (Sistine Chapel.)
Motets: 'Domine, ne memineris'; 'Hodie completi sunt.' (Vatican); 'Immutemur habitu,' 4 v. (Vatican; Toledo); 'Exsurge, quare obdormis,' 4 v. (printed in Gombert's 'Musica 4 vocum, vulgo Motecta . . .' Venice, 1541. MS. Toledo).
Magnificats; Miserere (Madrid Capilla Real).

Eslava prints the last two of the above-mentioned motets, and 'Erravi sicut ovis,' 4 v. J. B. T.

ESCRIBANO (Scribano), Juan (*b.* end of 15th cent.; *d.* Rome, 1558), a Spanish singer and composer, who was in the Papal Choir under a succession of popes from 1507 until 1539. The Vatican archives contain a motet, 'Paradisi porta' (5 v.), and a Magnificat in the 6th tone. In secular music, he was the author of two chansons included in the 'Canzoni nove' of Andrea Antiquo di Montona, Rome, 1510, now in the University Library at Basle. J. B. T.

ESCUDIER, (1) Marie (*b.* Castelnaudary, Aude, June 29, 1819; *d.* Apr. 17, 1880), and (2) Leon (*b.* Castelnaudary, Aude, Sept. 17, 1821; *d.* June 22, 1881), two brothers famous as *littérateurs* on music. They were the founders of *La France musicale* (1838), a weekly musical periodical, and joint authors of *Études biographiques sur les chanteurs contemporains* (Paris, Tessier, 1840); *Rossini, sa vie et ses œuvres* (Paris, 1854); and *Vie . . . des cantatrices célèbres*, etc. (Paris, 1856), which contains a life of Paganini. They set up a music-publishing business, and brought out many of Verdi's works. Their *Dictionnaire de musique* (two vols., 1844, 5th ed. 1872) is a compact but unequal work. (See Dictionaries of Music.) In 1862 the brothers dissolved partnership, Léon continuing in the business and starting a new paper, *L'Art musical*, while Marie directed *La France musicale* until 1870. In 1876 Léon was for a short time director of the Théâtre Italien. M. C. C.

ESLAVA, Miguel Hilarion (*b.* Burlada, Navarre, Oct. 21, 1807; *d.* Madrid, July 23, 1878), distinguished Spanish musician. In 1824 he was appointed violinist in the cathedral at Pampeluna, and in 1828 maestro de capilla of Burgo de Osma. Here he was ordained deacon and took priest's orders when maestro de capilla at the metropolitan church of Seville (1832). In 1841 he produced at Cadiz his first opera, 'Il solitario,' speedily followed by 'La tregua di Ptolemaide' and 'Pedro el Crual,' which were successfully performed in several Spanish towns. In 1844 he was appointed maestro de capilla to Queen Isabella. He composed over 140 pieces of church music, including masses, motets, psalms, etc. His Miserere is sung annually in Seville cathedral. The work by which he will live is his 'Lira sacro-hispana' (Madrid, Salazar, 1869, ten vols.), a collection of Spanish church music of the 16th-19th centuries, with biographical sketches of the composers. Some of his organ music appears in another collection, his 'Museo orgánico español' (Madrid). His 'Método de solfeo' (1846) has been adopted throughout Spain. His 'Escuela de armonía y composición,' in three parts, harmony, composition and melody, the fruits of many years' labour, appeared at Madrid in 1861 (2nd ed.). In 1855–56 he edited the *Gaceta musical de Madrid*, a periodical of considerable interest.

The following are the contents of the 'Lira sacro-hispana'[1]:

16th Century, t. 1

Ramos. Ave Regina. a 4 voces.
Anon. Magnificat. 4.
Do. Domine Jesu. 4.
Fevin, A. Sanctus. 4.
Do. Benedictus. 3.
Do. Agnus. 4.
Do. do. 5.
Do. Ascendens Christus. 6.
Peñalosa, F. Sancta Mater. 4.
Do. Tribularer si nescirem. 4.
Do. In passione positus. 4.
Do. Memorare, piissima. 4.
Do. Versa est in luctum. 4.
Do. Precor te, Domine. 4.
Ribera, B. Magnificat. 4.
Do. Virgo prudentissima. 5.
Do. Rex autem David. 5.
Torrentes, A. de. Magnificat. 4.
Ceballos, F. Hortus conclusus. 4.
Do. Inter vestibulum. 4.
Do. Exaudiat Dominus. 4.
Morales, Cr. Emendemus. 5.
Do. O vos omnes. 4.
Do. Verbum iniquum. 5.
Do. O crux ave. 5.
Do. Lamentabatur Jacob. 5.
Do. Kyrie; Christe; Gloria. 4.
Escobedo, B. Immutemur. 4.
Do. Erurge. 4.
Do. Erravi sicut ovis. 5.
Fernandez, P. Dispersit, dedit. 4.
Do. Heu mihi Domine. 4.
Bernal, A. Ave sanctissimum. 4
Robledo, M. Domine Jesu. 4.
Do. Regem cui omnia. 4.
Do. Magna opera. 4 & 5.
Do. Sumens illud ave. 4.

16th Century, t. 2

Victoria, J. L. de. Mass, 'Ave maris stella.' 4, solo.
Do. Vere languores.
Do. O Domine.
Do. Jesu dulcis memoria.
Do. O quam gloriosum.
Do. Laudate.
Do. Requiem mass, 'el canto llano.'
Guerrero, F. Passio sec. Matthæum. 2, 4, 5, 6.
Do. do. sec. Joannem. 4 & 5.
Do. Ave Virgo. 5.
Do. Trahe me post. 5.
Do. Mass, 'Simile est regnum.' 4.
Navarro, J. M. Lauda Jerusalem. 4.
Do. In exitu Israel. 4.
Do. Magnificat 1mi toni. 4.
Do. do. 2di toni. 4.
Do. do. 8vi toni. 4.
Castillo, D. del. Quis enim cognovit. 5.
Do. O altitudo. 5.
Las Infantas, F. de. Victimæ Paschali. 6.
Camargo, M. G. Defensor almæ Hispanæ. 4.
Ortiz, D. Peresat dies. 5.
Periañez, P. Maria virgo. 5.

17th Century, t. 1

Comes, J. B. Hodie nobis. 12.
Lobo, A. Versa est. 6.
Do. Credo quodRedemptor. 4.
Do. Vivo ego. 4.
Do. Ave Maria. 8.
Heredia, A. de. Magnificat (super tonos). 4.
Tafalla, P. Qui Lazarum. 5 & 8.
Romero, M. Libera me. 8.
Veana, M. Villancico Asturiano. 8.
Vivanco, S. O Domine. 5.
Vargas, U. de. Magnificat. 8.
Baban, G. Voce mea. 8.
Juarez, A. Vulnerasti cor meum. 8.
Do. Dum sacrum pignus. 9.
Caseda, D. Mass. 8.

17th Century, ii. 1

Pontac, D. Mass, 'In exitu Israel.' 4.
Patino, C. Mass, 'In devotione.' 8.
Salazar, G. Hei mihi. 4 (soli).
Do. O Rex gloriæ. 8, col organo.
Do. Quæ est ista. 6 Do.
Do. Vidi speciosam. 6 Do.
Do. Sancta Maria. 5 Do.
Do. Nativitas tua. 6 Do.
Do. Mater Dei. 5 Do.
Ortells. Lamentatio. 12.
Montemayor, F. de. Requiem mass. 8.
Duron, S. O vos omnes. 4.

18th Century, t. 1

Bravo, J. de T. M. Portions of a Misa de defuntos. 8.
Do. J. de T. M. Parce mihi. 8.
Do. Taedet animam meam. 8.
Dudoso. Dan, dan, don, don. 5.
Rabassa, P. Audite, universi. 12.
Valls, F. Tota pulchra. 4.
Cabrera, F. V. Kyrie and Gloria. 8.
Roldan, J. P. Sepulto Domine. 4.
Sanjuan, N. Spiritus meus. 8.
Paez, J. Jesu Redemptor. 4.
Muelas, D. O vos omnes. 8.
Do. Ductus est Jesus. 4.
Do. Dicebat Jesus. 4.
Do. Erunt signa. 4.
Do. Cumaudisset Joannes. 4.
Do. Vox clamantis. 3.
Caseda, J. de. Kyrie and Gloria. 4.
Literes, A. Vos sæculorum judices. 4.
Do. Hi sunt quos fatue. 4.
Juliá, B. Dilexi quoniam. 4.
Fuentes, P. Beatus vir. 10.
Soler, F. A. Introito and offertoria de defuntos. 8.
Anon. Ecce sacerdos. 5.

18th Century, ii. 1

Nebra, J. de. Requiem mass. 8 (strings and flutes).
Ripa, A. Mass. 8 (strings, trumpets and organ).
Do. Stabat Mater (6 verses). 8 (organ).
Lidon, J. Ave maris stella. 4 & 8.

19th Century, t. 1

Garcia, F. J. Lamentation. 8 (orch.).
Do. do. 7 (orch.).
Aranaz, P. Ad te levavi. 4 (solos).
Do. Laudate. 6 (viol. and trumpets).
Doyagüe, M. Miserere. 4 (wind).
Secanilla, F. Defensor almæ Hispanæ. 5 (strings, trumpets and organ).
Do. Pange lingua. 7.
Prieto, J. Salve regina. 4 (strings, trumpets and organ).
Cuellar, R. Lauda Sion. 5 (strings, oboes and trumpets).
Montesinos, A. Sancta et immaculata Virginitas. 8.
Pons, J. Vetrida. 'O Madre. 8.
Cabo, F. J. Memento Domine. 7.

19th Century, t. 2

Ledesma, N. Stabat mater (12 verses) accd. by string quartet. 3.
Andrevi, Fr. Nunc dimittis. 4 (orch.).
Andrevi. Salve Regina. 6 (orch.).
Ledesma, M. R. Principes persecuti. 4 (orch.).
Bros, J. Benedictus. 4 (orch.).

19th Century, ii. 1

Eslava, H. Te Deum. 4.
Do. O sacrum convivium. 4.
Do. Bone Pastor. 4.
Do. O salutaris hostia. 8.
Do. Requiem mass. 8 (orch.).
Do. Parce mihi. 8.
Do. Taedet animam. 8.
Do. Libera me. 8.

19th Century, ii. 2

Perez y Alvarez, J. Salve Regina. 8.
Do. O Salutaris. 4 (bar. solo and orch.).

[1] The numbering of the volumes is very puzzling; but the plan seems to be that each century is represented by two 'series,' and each 'serie' is divided into two volumes or 'tomos.' The number of the 'serie' is indicated above in Roman figures, that of the 'tomo' in Arabic numerals.

Hugalde, C. J. Bone pastor. Bass solo and organ.
Hugalde. O salutaris. 3 (organ).
Meton, V. O quoniam suavis. 5.
Do. Ecce panis. 5.
Do. O salutaris. 5 (all with orch.).
Olleta, D. Salve Regina. 5 (organ and basses).
Garcia, M. Ave maris stella. 4. (strings, trumpets and organ)
Prádanos, H. O quam suavis. 4 (strings).
Caballero, M. F. Ave maris stella. 4 (orch.).
Calahorra, R. O. Lauda Sion. 1.
Do. Vere languores. 4 (orch.).

APPENDIX

Secanilla, F. Hymn, Scripta sunt. 8, 3, 8, 4, 8 (orch.).
Doyagüe, M. Magnificat. 8 (str., oboes, trump. and organ).
Duron, S. Fragmenta.

M. C. C.

ESMERALDA, opera in 4 acts; words by Theo Marzials and Alberto Randegger, after Victor Hugo; music by A. Goring Thomas. Produced (Carl Rosa Co.) Drury Lane, Mar. 26, 1883; Berlin, Sept. 1891; Covent Garden (in French), July 12, 1890. For an earlier setting of Victor Hugo's libretto, see BERTIN. M.

ESPLÁ, OSCAR (*b.* Alicante, 1886), a Spanish composer who, after becoming a qualified civil engineer and doctor of philosophy, obtained a first prize at Vienna in 1909 for an orchestral suite. His subsequent works include a scherzo and sonata for PF.; sonata, PF. and violin; quintet; 'Crepusculo' for PF.; a symphonic poem, and a 'Suite Levantine.' His later manner, represented by 'Evocations, Danses, et Confins' for PF.; the ballet 'Ciclopes'; and the symphonic poem 'Los Cumbres,' has a markedly individual character, which, without drawing on folk-song, derives its inspiration from the 'Levantine' music of the south-east provinces of Spain. J. B. T.

ESPOSITO, MICHELE (*b.* Castellammare, near Naples, Sept. 29, 1855). At the age of 10 he entered the Conservatorio at Naples, where he remained for eight years, studying (as classmate with G. Martucci) pianoforte-playing under Cesi, and composition under Serrao. In 1878 he came to Paris, where he remained until 1882, when he was appointed professor of pianoforte-playing at the Royal Irish Academy of Music, Dublin. For several years he was principally occupied with teaching and concert playing, giving pianoforte recitals under the auspices of the Royal Dublin Society, and also organising and playing for many years in the chamber music recitals given by that Society. In 1899, aided by some friends, he succeeded in establishing in Dublin a resident orchestra (the Dublin Orchestral Society), the concerts of which he conducted with much success (see DUBLIN).

His published works include 'Deirdre,' cantata for soli, chorus and orchestra (Feis Ceoil prize), produced Dublin, 1897, and subsequently given by Wood at a Queen's Hall Concert; an operetta, 'The Postbag' (libretto by A. P. Graves), produced at St. George's Hall, London, Jan. 27, 1902, by the Irish Literary Society; a string quartet; a sonata for violoncello and piano (Incorporated Society of Musicians prize, 1898); a sonata for violin and piano; and many songs and pianoforte pieces. He has also written an 'Irish' symphony (Feis Ceoil prize, 1902), an 'Otello' overture, and other orchestral works unpublished. He was made Doctor of Music (*honoris causa*) of Dublin University in 1917, and the Italian title of Commendatore was conferred on him in 1922.

L. M'C. L. D.

ESQUIVEL, JUAN BARAHONA DE (ESQUIVEL BARAHONA, JUAN DE) (*b.* Ciudad Rodrigo, end of 16th cent.), a Spanish church musician, maestro de capilla in his native town, whose motets were printed at Salamanca in 1612 under the title of:

'Motecta festorum et dominicarum cum communi Sanctorum 4, 5, 6 et 8 vocibus concinnanda. Salmanticae, excudebat Artus Tabernelius Antverpianus, MDCXII.'

A second part, comprising hymns, Magnificats, etc., and published in 1613, is mentioned by Vicente Espinel, but has not been preserved. J. B. T.

ESSENGA, SALVADOR (DEL ESSENGA), a 16th-century composer and monk of Modena, apparently teacher of Orazio Vecchi, who composed 2 books of madrigals *a* 5 v. (1st lost; 2nd, 1561); 1 book of madrigals *a* 4 v. (1566); single numbers are in collective volumes (*Q.-L.*).

ESSER, HEINRICH (*b.* Mannheim, July 15, 1818; *d.* Salzburg, June 3, 1872), composer and conductor, was appointed Konzertmeister 1838, and then musical director in the court theatre at Mannheim. He was for some years conductor of the 'Liedertafel' at Mayence, and in 1847 succeeded O. Nicolai as Kapellmeister of the Imperial Opera, Vienna, where he was honoured as an artist and beloved as a man. In Nov. 1869, shortly after becoming artmember of the board of direction of the Opera, he was compelled by ill-health to resign, and retired on a considerable pension to Salzburg, where he died.

As a conductor he was admirable. Wagner showed his appreciation by entrusting him with the arrangement of his 'Meistersinger' for the piano. Esser was the first to discern the merit of Hans Richter, whom, while a member of his band, he recommended to Wagner as a copyist and arranger, and who ultimately justified the choice by succeeding Esser at the Opera in May 1875 (the former sub-conductor, Dessoff, having filled the chief post between Esser's death and Richter's appointment).

As a composer Esser was industrious and successful. The stage was not his forte, and though three of his operas were produced—'Silas' (Mannheim, 1840), 'Riquiqui' (Aix-la-Chapelle, 1843) and 'Die beiden Prinzen' (Munich, 1845)—they have not kept the boards. His compositions for the voice are numerous and beautiful—some forty books of Lieder, two of duets, four of choruses for men's voices and two for mixed ditto, etc. His symphonies (opp. 44, 79) and suites (opp. 70, 75), and orchestral arrangements of Bach's organ works (Passacaglia, Toccata in F), performed by the Phil-

harmonic Society in Vienna, are published by Schott, and a string quartet (op. 5) by Simrock. C. F. P.

ESSER, Karl Michael Ritter von (*b.* Aix-la-Chapelle, *c.* 1736), a famous violinist and viola d' amore player; Konzertmeister in the court chapel, 1763. He toured over Europe, 1772, and was knighted by the Pope. In 1774 he created sensation in Paris, and was no less successful in London, where 12 of his symphonies and 6 violin duets, op. 2, were published in 1775; 6 violin duets, op. 1, were published in Paris in 1770. Reichard, in the *Calendar* for 1783, mentions a singspiel 'Die drei Pächter.' A concerto for viol d'amour and a duet for the same instrument and viola da gamba, both in MS., are in the British Museum. (See *Q.-L.*) E. v. d. S.

ESSIPOFF, Annette (*b.* St. Petersburg, Feb. 1, 1850; *d.* there, Aug. 18, 1914), Russian pianist, was educated at the Conservatorium of St. Petersburg, principally under the care of Theodor Leschetizky. After attaining considerable reputation in her own country she undertook a concert tour in 1874, appearing in London at the New Philharmonic concert of May 16, in Chopin's E minor concerto, at recitals of her own, and elsewhere. She made her début in Paris in the same concerto in 1875 at one of the Concerts Populaires, and afterwards at a chamber concert given by Wieniawski and Davidov. In 1876 she went to America, where her success was very marked. From 1880–92 she was the wife of Leschetizky. M.

ESTE (Est), see East.

ESTE, in N.E. Italy, between Padua and Rovigo. Two musical academies—Degli Eccitati and Degli Atestini—were established in Este in 1575. The family of the Este, always liberal patrons of the fine arts, encouraged especially the revival of music. Francesco Patrizzi (*b.* 1530; *d.* 1590), a professor in the latter of these two academies, in dedicating one of his works to Lucrezia d' Este, daughter of Ercole II., the reigning Duke, ascribes the revival of music in Italy to the House of Este, because Guido d' Arezzo was a native of Pomposa in their dominions, and because such famous musicians as Fogliano, Giusquino (Josquin), Adriano and Cipriano, first found favour and support from the Dukes of Este. C. M. P.

ESTEVE Y GRIMAU, Pablo (18th cent.), a Spanish composer, and author of a great number of Tonadillas (*q.v.*) in the second half of the 18th century, the MSS. of which are preserved in the Bibl. Municipal, Madrid. One of his earliest works is a *zarzuela* (comic opera), 'Los portentosos efectos de la naturaleza,' written in collaboration with 'Sr. Escarlati,' *i.e.* Scarlatti, nephew of Domenico. Pedrell (*Teatro Lírico*) prints extracts from various *tonadillas* dating from 1779–87. J. B. T.

ESTHER, (1) Handel's first English oratorio; words by S. Humphreys, founded on Racine's 'Esther.' Written for the Duke of Chandos, who paid Handel £1000 for it, and first performed at Cannons, Aug. 29, 1720. Performed again, in action, under Bernard Gates—in private Feb. 23, 1732, and in public at the King's Theatre, Haymarket, May 2, 1732, with 'additions' not specified.

(2) For the music to Racine's tragedy, see Moreau.

ESTOCART, Pachal de, L' (*b.* Noyon, Picardio, 1540), gained the silver harp at the Évreux contest in 1584 with the motet 'Ecce quam bonum.' He composed several books of motets and French and Latin songs and 150 psalms (*Q.-L.*).

ESTRÉES, Jean d', a 16th-century French musician, whom Duverdier calls 'joueur de hautbois du Roy.' He wrote 4 books: 'Livre de danseries, contenant le chant des branles communs, gays, de Champagne, de Bourgogne . . .' (Paris, 1559–64), a collection of great interest. E. v. d. S.

ESTWICK, Rev. Sampson, B.D. (*b.* 1657; *d.* Feb. 16, 1738/39), was one of the children of the Chapel Royal under Captain Henry Cooke. Upon quitting the chapel on the breaking of his voice he went to Oxford, took holy orders and became one of the chaplains of Christ Church. He took the degree of B.A. in 1677, M.A. in 1680, and B.D. in 1692. In 1692 he was appointed sixth minor prebend of St. Paul's. On Nov. 27, 1696, he preached at Christ Church, Oxford, 'upon occasion of the Anniversary Meeting of the Lovers of Musick on St. Cæcilia's day,' a sermon upon 'The Usefulness of Church Musick,' which was printed in the following year. In 1701 he was appointed vicar of St. Helen's, Bishopsgate, which he resigned in 1712 for the rectory of St. Michael, Queenhithe. Estwick composed several odes for performance at the Acts at Oxford, and other pieces still in MS. W. H. H.

ÉTOILE DU NORD, L', opera in 3 acts, words by Scribe, music by Meyerbeer, comprising many numbers from his 'Feldlager in Schlesien.' Produced, Opéra-Comique, Feb. 16, 1854; and as 'La stella del nord,' Covent Garden, July 19, 1855. For other operas on the story of Peter the Great, see Czaar und Zimmermann.

ÉTRANGER, L', 'action musicale,' in 2 acts; words and music by V. d'Indy. First performance, Paris Opéra, Dec. 4, 1903.

ÉTUDES (Fr.), studies, exercises, caprices, lessons. The large number of works extant under these heads for pianoforte, violin, violoncello, and in sundry instances for other orchestral instruments, are in a large measure mere supplements to the respective instruction books. They may be divided into two kinds—pieces contrived with a view to aid the student

in mastering special mechanical difficulties pertaining to the technical treatment of his instrument, like the excellent pianoforte Études of Clementi and Cramer; and pieces wherein, over and above such an executive purpose, which is never lost sight of, some characteristic musical sentiment, poetical scene or dramatic situation susceptible of musical interpretation or comment is depicted, as in certain of Moscheles's 'Characteristische Studien,' or the Études of Chopin, Liszt or Alkan.

An *étude* proper, be it only a mechanical exercise or a characteristic piece, is distinguished from all other musical forms by the fact that it is invariably evolved from a single phrase or *motif*, be it of a harmonic or melodious character, upon which the changes are rung.

E. D.

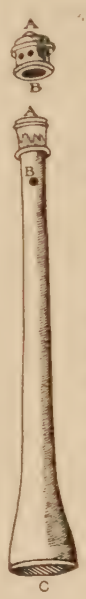
EUGEN ONIEGIN, opera in 3 acts, libretto adapted from Pushkin, music by Tchaikovsky. Composed during 1877 and 1878, and performed by students of the Moscow Conservatorium, Mar. 1879; in English, Olympic Theatre, Oct. 17, 1892.

EULENSTEIN, Charles (*b.* Heilbronn, Würtemberg, 1802; *d.* Styria, 1890), a performer on the Jew's-harp (*q.v.*). After enduring all sorts of privations and ill-success, he appeared in London in 1827, and produced extremely beautiful effects by performing on sixteen Jew's-harps, having for many years cultivated this instrument in an extraordinary manner. The patronage of the Duke of Gordon induced him to return in 1828; but he soon found that the iron Jew's-harp had so injured his teeth that he could not play without pain, and he therefore applied himself more and more to the guitar. At length a dentist contrived a glutinous covering for the teeth, which enabled him to play his Jew's-harp again. He was very successful in Scotland, and thence went to Bath (1834–45), to establish himself as teacher of the guitar, concertina and the German language. He eventually returned to Germany, and lived at Günzburg, near Ulm.

V. de P.

EULER, Leonhard (*b.* Basle, Apr. 15, 1707; *d.* St. Petersburg, Sept. 7, 1783), wrote a number of important books on musical science, and was the first to employ logarithms in calculating the pitch of notes (*Riemann*; *Q.-L.*).

EUNUCH-FLUTE (*Flûte-eunuque*). An instrument described and figured by Mersenne.[1] It consisted of a tube (A C) open at one end where it terminated in a bell mouth (C), but closed at the other (A) by a piece of membrane stretched like the head of a drum, and covered for protection with a movable cap (A B) pierced with holes. In the side of the tube not far from the membrane, which was to be as thin as the skin of an onion, was a hole (B) into which the player emitted his voice. The membrane, thrown into vibration by the sound of the voice, gave out notes of its own, the same in pitch as those of the voice, but louder, and different in timbre, they being of an ægophonous or bleating character. Mersenne states that music in four or five parts was performed on such instruments, the eunuch-flute having



'this advantage over all other flutes that it imitates better the concert of voices, for it lacks only the pronunciation to which a near approach is made in these flutes.'

He adds that 'the little drum imparts a new charm to the voice by its tiny vibrations which reflect it,' and expresses the opinion that a concert of eunuch-flutes is better than one of voices, 'which lack the softness of the harmony and the charm of the pieces of membrane.' The idea on which the eunuch-flute is based seems to have struck Lord Bacon, for he wrote[2]:

'if you sing into the hole of a drum, it maketh the singing more sweet. And so I conceive it would, if it were a song in parts sung into several drums; and for handsomeness and strangeness sake, it would not be amiss to have a curtain between the place where the drums are and the hearers.'

One of these instruments is preserved in the Museum of the Conservatoire of Paris. It is 88 centimetres in length, and is believed to date from the time of Henry III. of France. Eunuch-flutes are still manufactured, but only as toys. They are made in different sizes and sold as soprano, tenor, bass and contrabass.

C. W.

EUPHONIUM (Ger. *Euphonion*, *Baryton*). This brass valve-instrument is often called Tuba, and it is described under that heading. It is the highest in pitch of that group of instruments, and corresponds to the highest of the bass saxhorns, being built in B flat or C of the eight-foot octave. Tenor-tuba parts, such as that in Strauss's 'Don Quixote,' are generally played on the euphonium in England. (See Saxhorn and Tuba, and *PLATE LXXXIV.*)

EURHYTHMICS, see Jaques-Dalcroze.

EURYANTHE, opera by Weber, the libretto by Helmine von Chezy; produced Oct. 25, 1823, Kärnthnerthor Theatre, Vienna; Covent Garden, June 29, 1833; Paris, Opéra, Apr. 6, 1831, with interpolations from 'Oberon'; Théâtre Lyrique, with new libretto, Sept. 1, 1857; New York, Wallack's Theatre, 1863. On Jan 19, 1904, it was revived at the Vienna Hofoper, with many alterations or omissions, both in words and music, by Gustav Mahler, who conducted it.

G.

EUSTORG DE BEAULIEU, Hector (*b.* Beaulieu, near Limousin, *c.* 1500; *d.* Basle,

[1] *Harmonie universelle*, liv. v. prop. iv.

[2] *Sylva sylvarum*, Cent. III. 233.

Jan. 8, 1552), organist at Lectoure, 1522; he became a Protestant, *c.* 1536, and went to Switzerland, where he set to music in 1546 a collection of his own poems, on the title-page of which he calls himself 'a former priest, musician and organist of the false Popish Church . . .' (*Q.-L.*).

EVACUATIO (Eng. *evacuation*; Ger. *Ausleerung*; Ital. *evacuazione*), a term used in the 15th and 16th centuries to denote the substitution of a 'void' or open-headed note for a 'full' or closed one; *e.g.* of a minim for a crotchet. The process was employed both with black and red notes, and continued for some time after the invention of printing; but its effect upon the duration of the notes concerned differed considerably at different epochs. Morley,[1] writing in 1597, says:

'If a white note wh they called blacke voyd, happened amongst blacke full, it was diminished of halfe the value, so that a minime was but a crotchet, and a semibriefe a minime,' etc.

But, in many cases, the diminution was one-third, marking the difference between 'perfection' and 'imperfection'; or one-fourth, superseding the action of the 'point of augmentation.' For the explanation of these cases, see NOTATION. W. S. R.

EVANS, CHARLES SMART (*b.* 1778; *d.* London, Jan. 4, 1849), was a chorister of the Chapel Royal under Dr. Ayrton. On arriving at manhood he became the possessor of an unusually fine alto voice. On June 14, 1808, he was admitted a gentleman of the Chapel Royal. He was the composer of some anthems (two of them printed), and of many excellent glees and other pieces of vocal harmony, most of which have been published. In 1811 the Glee Club awarded him a prize for his cheerful glee 'Beauties have you seen a toy,' and in the following year a second for his 'Fill all the glasses.' In 1817 he carried off the prize offered by the Catch Club for the best setting of William Linley's 'Ode to the Memory of Samuel Webbe,' the eminent glee composer. In 1821 he obtained another prize for his glee 'Great Bacchus.' He also produced several motets for the use of the choir of the Portuguese Ambassador's chapel in South Street, Grosvenor Square (of which he was a member), some of which are printed in Vincent Novello's Collection of Motets. He was for some years organist of St. Paul's, Covent Garden. W. H. H.

EVANS, (1) EDWIN (*b.* 1844; *d.* London, Dec. 21, 1923), was an organist and the writer of several meritorious books on music, of which a *Handbook to the Vocal Works of Brahms* is valuable as a work of reference for English readers. This was issued in 1912 as volume i. of an 'historical, descriptive and analytical account of the entire works of Johannes Brahms' to be completed in three volumes with the instrumental works. Two volumes on *Beethoven's Nine Symphonies* were published in 1923–24. His son (2) EDWIN (*b.* London, Sept. 1, 1874) is also a writer on music and has specially devoted himself to propaganda on behalf of modern types of composition. His campaign has been almost entirely carried on through lecturing and journalism. His series of articles in the *Musical Times* (1919–1920) on modern British composers are full of valuable information and he has been a contributor both to the second and present editions of this Dictionary. In Jan. 1923 his services to the cause of the younger British composers were acknowledged by the presentation to him of his portrait subscribed for by a group of composers. C.

EVE (HEVE), ALPHONSE D' (*b.* near Courtrai, mid-17th cent.), became choirmaster at St. Martin's, Courtrai, then at St. Walburga's, Oudenarde; and on Nov. 5, 1718, at Notre Dame, Antwerp, where he is traceable in documents only until Oct. 1719; but Fétis says that he was pensioned in 1725 on account of his great age, and succeeded by Wm. De Fesch. Of his numerous masses and church compositions only a few are still in existence. (See *Q.-L.*) E. v. d. S.

EVEN TEMPERAMENT, see EQUAL TEMPERAMENT.

EVERS, (1) CARL (*b.* Hamburg, Apr. 8, 1819; *d.* Vienna, Dec. 31, 1875), pianist and composer, made his first appearance when 12, and shortly after went on long professional tours. Returning to Hamburg in 1837 he studied composition under Carl Krebs. On a visit to Leipzig in 1838 he made the acquaintance of Mendelssohn, whose influence affected him greatly, and started him in instrumental compositions on an extended scale. In the following year he went to Paris, and was kindly received by Chopin and Auber, where he remained for some time working hard. In 1841 he was appointed Kapellmeister at Grätz, where he started a music business in 1858, taught, and otherwise exercised his profession. From 1872 until his death he resided in Vienna. His compositions comprise four pianoforte sonatas, of which those in B minor, B♭ and D minor were much esteemed; twelve 'Chansons d'amour' for piano; fugues; fantasias; solo and part-songs, etc. Haslinger of Vienna and Schott of Mayence were his publishers. His sister (2) KATINKA (*b.* 1822) was favourably known as an opera singer in Germany and Italy. M. C. C.

EVOVAE (*or* EUOUAE), a technical word, formed from the vowels of the last clause of the Gloria Patri—*seculorum. Amen*; and used, in mediæval Office-Books, as an abbreviation, when, at the close of an Antiphon, it is neces-

[1] *A Plaine and Easie Introduction.* Annotation at the end of the volume, referring to p. 9.

sary to indicate the Ending of the Tone adapted to the following Psalm, or Canticle.

The following example, indicating the Second Ending of the First Tone, is taken from an Office-Book printed at Magdeburg in 1613.

F.M. Böhme[1] mistook the vowels E.V.O.V.A.E. for a familiar Greek word, and was greatly exercised at the admission of a 'Bacchanalian shout' into the Office-Books of the Church! 'Statt *Amen* der bacchische Freudenruf, *evovae!*' W. S. R.

EWER & CO. John Ewer & Co. were in trade as 'importers of foreign music' at 1 Bow Church Yard, Cheapside, in or before the year 1824. The firm afterwards became Ewer & Johanning at the same place, with another address at Tichbourne Street, Piccadilly. In 1848 they were at 72 Newgate Street, in 1853 their address was 390 Oxford Street, and in 1865, 87 Regent Street, where William Witt is advertised as 'sole proprietor.' They held copyright of some of Mendelssohn's work, and did an important business.

In 1867 they became incorporated into the house of Novello, Ewer & Co., and removed to 1 Berners Street. (See NOVELLO.) F. K.

EXAUDET (EXAUDÉ), JOSEPH (*b.* Rouen, *c.* 1710; *d.* Paris, *c.* 1763), first violinist at the Rouen Academy concerts. From thence he went to Paris, where he was engaged for the Opéra in 1749. He composed 2 books of sonatas, opp. 1 and 3 (MS.), for violin and bass, and a book of trios for 2 violins and bass, op. 2. He is known at present by his beautiful minuet. E. V. d. S.

EXHIBITIONS OF MUSIC. The idea of bringing before the public the art treasures of private collectors under the form of a loan exhibition is essentially English, the Special Exhibition of Ancient Musical Instruments held at South Kensington in 1872 being acknowledged as the prototype of the many similar collections which have since been made in Europe and America. Although musical exhibitions for trade purposes only do not fall within the scope of the present article, students of musical history will find much information in the reports on the musical instruments in the two earliest London exhibitions (the Great Exhibition of 1851 and the International Exhibition of 1862) by Dr. William Pole, and the accounts by Clay and Pontécoulant of the musical section in the Paris Exhibition of 1867, whilst many recent exhibitions, though not arranged with this particular object in view, have afforded unusual opportunities of hearing the music of extra-European peoples performed by native artists. In the following list are included the names of the most important exhibitions, in which there have been loan collections of musical instruments and literature, those of marked value from an antiquarian standpoint being denoted by an asterisk. Official catalogues of exceptional interest, and treatises which have been published bearing on these exhibitions, are mentioned under the special occasion which produced them.

1872. LONDON. *Special Exhibition of Ancient Musical Instruments, South Kensington. Catalogue with introductions, notes and photographs by Carl Engel, 1873. Cremona Violins and Varnish, by Charles Reade, 1873. Some account of the Special Exhibition, being Appendix 2 to Catalogue of the Musical Instruments in S. Kensington Museum, by C. Engel, 1874.

1878. PARIS. *Historical Exhibition, Trocadéro. Report by Gustave Chouquet.

1880. BRUSSELS. National Exhibition.

1881. MILAN. *Musical Exhibition. Official Catalogue with short notes.

1885. LONDON. *Loan Collection of Musical Instruments, Books, etc., Albert Hall. A very fine collection held in connexion with the Inventions Exhibition. Guide to the Loan Collection with notes and preface by A. J. Hipkins. 1885. A Brief Description of Spinets, and other Keyboard Instruments in the Loan Collection, by William Dale (privately printed). Notes on Siamese Musical Instruments (Siamese Embassy, London). 1885. Musical Instruments, Historic, Rare and Unique, by A. J. Hipkins, with illustrations in colour by W. Gibb. 1888.

1886. EDINBURGH. International Exhibition.

1887. MANCHESTER. Royal Jubilee Exhibition (Musical autographs).

1888. BOLOGNA. *International Exhibition of Musical Instruments. Official Catalogue with short notes.

BRUSSELS. Industrial Art Exhibition.

1889. PARIS. *Universal Exhibition. Report on the Musical Instruments by Thibouville Lamy. La Facture instrumentale (wind instruments), with illustrations by Constant Pierre. 1890.

1890. LONDON. *Military Exhibition, Chelsea (no stringed instruments, but in all other respects very complete). Official Catalogue with short preface to the musical section. Descriptive Catalogue of the Musical Instruments with prefaces, illustrations and appendices, by Captain C. R. Day. 1891 (Eyre & Spottiswoode).

EDINBURGH. International Exhibition.

1892. VIENNA. *International Exhibition of Music and the Drama. The most extensive exhibition at present held. Illustrated Catalogue with notes, issued in 'National' sections. Musical History in the International Exhibition at Vienna, by R. A. Marr. 1893. The International Exhibition of Music and the Drama, edited by Hipkins, Steinert and Schneider, translated from the German. 1894.

LONDON. Musical Art Exhibition, Royal Aquarium. Catalogue with short prefaces and notes.

1893. CHICAGO. The World's Columbian Exhibition. Illustrated and annotated Catalogue of the Steinert Collection of Keyed and Stringed Instruments. 1893.

1894. EDINBURGH. Loan Exhibition of the Society of Musicians.

1897. LONDON. Victorian Era Exhibition, Earl's Court (especially Musical Literature).

BRUSSELS. Universal Exhibition.

1898. BERLIN. Musical Exhibition. Official Catalogue with short notes.

1900. LONDON. *Musical Exhibition, Crystal Palace. The first Exhibition in which the whole collection was systematically arranged to show classification and development. Annotated Catalogue with prefaces and Lectures. 1900. *Musical News* Office.

PARIS. *Universal Exhibition. Musée rétrospectif, illustrated Report of the Committee on the Musical Instruments. 1905 (privately printed).

1901. BERLIN. Bach Exhibition. Official Catalogue of Musical Instruments.

1902. BOSTON, U.S.A. Historical Musical Exhibition. Illustrated Catalogue with notes by Chickering.

1904. LONDON. *Tercentenary Exhibition of the Musicians' Company, Fishmongers' Hall. An important feature was the system of Daily Lectures. Official Catalogue with prefaces and notes. 1904. The Lectures with illustrations. 1906 (Walter Scott Publishing Co.). Illustrated and Annotated Catalogue (Novello), 1909.

Owing to Continental complications no Musical Exhibitions have been held for many years.

F. W. G.

EXIMENO, ANTONIO (*b.* Valencia, Sept. 26, 1729; *d.* Rome, June 9, 1808), Spanish Jesuit. Having studied mathematics and music at Salamanca he became professor of both sciences at the military academy of Segovia. On the expulsion of the Jesuits from Spain he settled in Rome. His work, *Dell' origine e delle regole della musica, colla storia del suo progresso, decadenza, e rinnovazione* (1774; Spanish translation, 1796), contains the germ of the theories afterwards elaborated by Wagner, and at the time raised a

[1] Böhme, *Das Oratorium*, Leipzig, 1861.

host of polemical writings, to which even Padre Martini contributed his share. He proposed to abolish the strict laws of counterpoint and harmony, and apply the rules of prosody to musical composition. He was the first scientific exponent of the doctrine that the aim of music is to express emotion, and thus exercised considerable influence on musical æsthetics. His contemporaries stigmatised his book as an 'extraordinary romance, in which he seeks to destroy music without being able to reconstruct it'—a verdict which curiously anticipates that often passed upon Wagner in later days.

His other works include *Don Lazarillo Vizcardi*, a musical novel in the manner of *Don Quixote*, describing the adventures of a musician whose mind has been deranged not by books of chivalry but by the study of counterpoint. Besides the plan of the book, the author has something of the admirable prose style of his model. It was edited by Barbieri (Madrid, 1872–73), while chapters taken from it and other writings of Eximeno were reprinted by Pedrell in 1921. Eximeno was one of the first exponents of the theory of nationalism in music; it was (he said) on the basis of its national song that the music of a country should be founded. J. B. T.

EXPERT, Henry (*b.* Bordeaux, May 12, 1863), French 'musicologist,' came to Paris in 1881 and entered the École de Musique Classique founded by Niedermeyer (École Niedermeyer), in which he afterwards taught. He subsequently completed his musical studies under C. Franck and E. Gigout. For many years professor at the École des Hautes Études Sociales in the musical department, he founded with Ed. Maury a Société d'Études Musicales et de Concerts Historiques, and the choral society, La Chanterie de la Renaissance, which he himself conducts. From 1909 he was second librarian at the Paris Conservatoire Library, replacing J. Tiersot as senior librarian in 1920. Irresistibly attracted by the music of the French Renaissance, he has devoted himself heart and soul to the study of music of this period and to the publications of its achievements. Under the general title of 'Les Maîtres Musiciens de la Renaissance française,' now continued as 'Monuments de la musique française au temps de la Renaissance' (Leduc, Sénart, Paris), he has published since 1894 a great quantity of examples of Franco-Flemish art of the 15th and 16th centuries in a manner which is a model of scrupulous erudition. The work is divided into 6 sections as follows:

I. 23 volumes (*Maîtres Musiciens*) containing works of Lassus, Goudimel, Costeley, Claudin de Sermisy, Consilium, Courtoys, Deslonges, Dulot, Gascongne, Hesdin, Jacotin, Jannequin, Lombart, Sohier, Vermont, Brumel, P. de la Rue, Mouton, Févin, Mauduit, Le Jeune, Regnard, E. du Caurroy, Claude Gervaise, E. du Tertre. The sequel (*Monuments de la musique*) comprises (1924–25) 3 vols. (Le Jeune, Certon Didier le Blanc).

II. *Bibliographie thématique* (catalogue of French and Flemish works of the 15th and 16th century (2 vols.)).

III. *Théoriciens de la musique au temps de la Renaissance* (1 vol.), Michel de Menehou.

IV. *Sources du Corpus* (authorities). Not yet published.

V. *Commentaires* (in preparation).

VI. *Extraits des Maîtres Musiciens de la Renaissance* (Anthologie Chorale), separate examples of sacred and secular music.

To these publications must be added reprints of instrumental music of the same period (Le Jeune, du Caurroy), and a special selection of pieces written on poetry of P. de Ronsard, under the title of *La Fleur des musiciens de P. de Ronsard, Sonnets, Odes et Chansons à 4 voix* . . . etc. (Paris, Cité des Livres, 1923). Besides these works, he has written a remarkable book on the Huguenot Psalter of the 16th century (Paris, Fischbacher). Specially dedicated to the music of the 16th, 17th and 18th centuries are the following collections: 'Chants de France et d'Italie' (3 series), 'Répertoire classique de musique religieuse et spirituelle,' 'Les Maîtres français du clavecin,' 'Amusements des maîtres français du XVIII^e siècle' (Sénart). He has contributed to the *Encyclopédie de la Musique et Dictionnaire du Conservatoire* (article: *Musique vocale*, 16th century), and has written the analytical notes of the 'Édition Nationale' (Sénart). M. L. P.

EXPOSITION is the putting out or statement of the musical subjects upon which any movement is founded, and is regulated by various rules in different forms of the art.

In fugue the process of introducing the several parts or voices is the exposition, and it ends and passes into Episode (*q.v.*) or counter-exposition when the last part that enters has concluded with the last note of the subject. Counter-exposition is the reappearance of the principal subject or subjects, after complete exposition, or such digressions as episodes. (See Fugue.)

In forms of the harmonic order the term Exposition is commonly used of the first half of a movement in Binary form, because that part contains the statement of the two principal subjects. This use of the word is evidently derived from the incomplete and superficial view which was the legacy of theorists of some generations back, that a Binary movement was based on two tunes which for the sake of variety are put into two different keys. Hence it is not so apt in this sense as it is in connexion with fugue. But it may be defended as less open to objection when it is used as the obverse to Recapitulation, so as to divide Binary movements into three main portions, the Exposition, Development and Recapitulation; and though it leaves out of count the vital importance of the contrast and balance of key, it is likely to be commonly accepted in default of a better. (See also Form.) C. H. H. P.

EXPRESSION (Ger. *Ausdruck*). When we speak of 'playing with expression' we imply the exercise of judgment as to more or less in matters of pitch, duration and tone (both qualitative and quantitative). Thorough-bass still left Chording (*q.v.*) in the hands of the

executant; that, and the graces, ornaments and cadenzas of voice and instrument, were the last remnants of the executant's discretion in matters of pitch. Duration he may still control in RUBATO (*q.v.*). The volume of tone—the dynamics, as it is sometimes called—is in great part left to him.

The composer began in the 18th century to give directions as to fast and slow, loud and soft. Bach would write an occasional 'Largo' or mark an echo effect, *f* and *p*. The autograph of 'Messiah' confines itself to 'forte,' 'pian.' and 'pianiss,' as directions to the strings, and only at places where there could be any doubt. Of these Mozart gave a reading in his additional accompaniments. Beethoven wrote *fff* in the finale of his 7th Symphony. Schumann diminished the number of his dynamic marks after his early works. Tchaikovsky saw some advantage in ornamenting his string quartets with *fff* and *ppp*, and later composers have gone further; but such minutiae have their place in students' editions rather than in the literature of music.

With the executant must always rest the final decision. His difficulty is to acquire enough control over fingers or bow to be sure of maintaining a level of strength from which every divergence, even the slightest, will immediately tell. Clara Schumann and Teresa Carreño, conspicuously among pianists, had this power, but no great player has ever been without it. The gamut of strengths must vary with the player; the lower limit is that at which the instrument will speak, and the upper that at which it will produce a round, penetrating tone. Whether it should approach these limits depends chiefly on the character of the piece; much of the best playing keeps well within them. It is a common thing to play ascending passages crescendo on the analogy of the voice, though there is often something to be said for refraining from, or even reversing, this practice. The scale in the fourth bar of Beethoven's concerto in G is a test of skill and good taste. A sforzando in a quiet passage, such as that in the second bar in the finale of Beethoven's C♯ minor sonata, should be kept down. In any case crescendos and diminuendos, however the composer may have marked them, should be considered in relation to the piece as a whole.

A. H. F. S.

EXPRESSION STOP, see HARMONIUM.

EXTEMPORISATION or IMPROVISATION is the art of thinking and performing music simultaneously. It is therefore the primitive act of music-making, existing from the moment that the untutored individual obeys the impulse to relieve his feelings by bursting into song.

Accordingly, therefore, amongst all primitive peoples musical composition consists of extemporisation subsequently memorised, and the process can proceed no further until some method of notation is devised to record the composer's musical thoughts independently of his musical performance. The folk-music of all countries, so long as it has existed without notation, has been developed in this way. The composer extemporises a melody either to a poem (possibly also extemporised) or to the movements of the dance, and memorises it for repetition later. Where memory is imperfect the power of extemporisation is called in again, either by the original composer or by some other, and so the melody is gradually moulded in the passage of time. Notation of any sort stereotypes the composition once for all. That is the difference between folk-song and plain-song. The Christian Church fixed its traditional melodies by NOTATION (*q.v.*) comparatively early, while folk-song remained unnoted and therefore subject to perpetual variation by extempore additions. Much of our English folk-song has been noted for the first time in our own generation.

But the standardisation of the church's song (plain-song) by notation merely turned the impulse to extemporise in another direction. The contrapuntal art of church music was developed primarily by the persistent desire of singers to extemporise additions, ornaments and contrasting melodies (see DESCANT), on and around the prescribed plain-song. Experiments made extemporaneously were passed into writing; they then became codified and reduced to rule. The conflict between ecclesiastical authority and the exuberant fancy of singers in extemporisation, existing from the famous edict of Pope John XXII.[1] (1322) to the Council of Trent (1545–63), has been noted by all historians; another and a more purely artistic conflict has not been so generally recognised, that is, the conflict between the composer who writes, and the impulse of the performer to embellish by extemporisation. That, which began in the Middle Ages, was carried on at any rate to the beginning of the last century. The whole history of composed music from John Dunstable to Beethoven may be described as the process of making the composer's defences sure against the incursions of the extemporiser. The polyphonic composers of the 16th century had won the battle as far as concerted vocal music, either sacred or secular, was concerned. The masses of Palestrina and the madrigals of William Byrd alike leave no room for the inspiration of the moment beyond the possible addition of an occasional vocal embellishment.

But extemporisation played a large part in the two forms most characteristic of the 17th century, the opera and the sonata. The singer of an aria was expected to show his skill in extemporised ornamentation, especially at

[1] See *Oxf. Hist. Mus.* ii. 89.

cadences,[1] and the composer left him free to do so; Corelli,[2] and other founders of the Italian sonatas for strings, frequently made their written parts a mere sketch of what the player should do. C. P. E. Bach's comments in his *Versuch* (see for examples ORNAMENTS and TURN) show that he regarded extemporised ornamentation as a legitimate part of the harpsichord-player's interpretation.

For two centuries (17th and 18th) ACCOMPANIMENT (*q.v.*), both in the opera and in concerted chamber music, was generally left to the extemporising skill of a harpsichord-player guided by the indications of a bass-part figured (see THOROUGH-BASS). Gradually the autocracy of composers curtailed these liberties. Handel wrestling physically with his singers,[3] Bach pursuing a course of peaceful penetration by so elaborating his instrumental *obbligati* that neither singer nor harpsichordist could indulge in independent action, are alike evidential of the general process of strengthening the composer's defences. By Mozart's day the singer of an aria and the player of a solo concerto alike had to submit to discipline, and both were only, as it were, let out on sufferance in passages marked cadence or CADENZA (*q.v.*), where the orchestra was brought to a halt generally on the $\frac{6}{4}$ chord preceding the final dominant to tonic ending. The cadenza of the concerto was still frequently extemporised at the beginning of the 19th century, and sometimes later. Even Brahms in his violin concerto (1879) allowed for it, but by that time the custom of writing even cadenzas had become so general that his friend Joachim promptly supplied written cadenzas to the work. Thus the divorce of extempore from written composition was made absolute.

Meantime extemporisation had had a distinguished history as an independent art; it had exerted at times a powerful influence on written composition, and had in turn been influenced by the rules which, crystallising round instrumental composition, produced works in distinguishable forms. This history was more especially bound up with the perfecting of keyboard instruments, organ, harpsichord, etc., towards the end of the 16th century, for they gave to the single player complete control of harmony. The European reputation which the English virtuoso of these instruments, John BULL (*q.v.*), enjoyed, was evidently founded largely on his power of extemporisation at the keyboard, especially that of the organ. In the 17th century the organists of Germany developed the great school of organ music which culminated in J. S. Bach largely on the basis of extemporisation. Such rhapsodic forms as the Toccata and Fantasia were created in this way, and many existing specimens of the more loosely constructed kind seem to justify the suggestion that they may have been extemporised first and noted afterwards. Of even greater importance was the organists' extempore preluding on Chorals or hymn tunes. What the singers of descant had done with the plain-song in the 14th century German organists did with the Lutheran melodies in the 17th, and with at least equally important results (see CHORAL). If the efforts of the descanters may be said to have evolved the counterpoint which made the Missa Papae Marcelli possible, the organists equally put tools into the hands of the greatest master of them all with which to fashion the 'St. Matthew Passion.' Reincken's commendation of Bach's own extemporisation on a Choral is sufficient evidence of this (see REINCKEN).

In the 18th century the debt which written composition owed to the extempore player was repaid. All the accounts bear witness to the fact that what impressed listeners in that classic age most profoundly was the ability of the masters to extemporise in the strict forms, from the fugue to the sonata, which the written art had evolved. Their triumph was to show that they could do without premeditation[4] at the keyboard what they did in their studies on paper. Handel playing between the parts of his oratorios in London, Bach accepting themes from Frederick the Great at Potsdam (1747), Mozart and Clementi competing at Vienna (1781), are particularly salient instances among the many which crowd the pages of 18th century history. Their admirers never tired of the marvel; the more subtle the art of instrumental composition became, the more they could wonder at the masters' command of its subtleties of form and style in extempore playing, until the story is rounded off by Czerny's explicit account[5] of Beethoven's extemporisation in three ways, namely, first movement sonata form, variations and free fantasia (see Vol. I. p. 265).

Many eminent composers of later times have been masters of extemporisation, from Mendelssohn and Hummel to César Franck and Saint-Saëns, yet undoubtedly in the 19th century the art retired rather into the background. Several causes contributed to this. Romanticism, which set comparatively little store by perfection of form and niceties of style, killed that wonder at the capacity to produce fugues and sonatas extempore which brought fame to the performances of earlier masters. Moreover, specialisation reached a stage hitherto unheard of in which great composers appeared, like Wagner and Berlioz, who were scarcely able to play their own works on the piano, much less improvise in their manner. Such men thought in terms of the orchestra, not in terms of their

1 See Henderson, *Early History of Singing*.
2 See Chrysander and Joachim's edition of Corelli's sonatas.
3 See Streatfeild's *Handel*, pp. 92, 137.
4 The German term, *Auf dem Stegreife*, 'from the stirrup,' is significant.
5 Thayer, ii. 347.

hands on a keyboard. Again, the conventionalising of all music-making by the spread of public concerts and the premium set on personal interpretation of famous works tended to banish extemporisation. There have been pianists from time to time who introduced it into their recitals, but with only very partial success.

Not unnaturally it has flourished most conspicuously among organists, since the organist's duties in church favour, if they do not absolutely demand, it. The two French composers mentioned above were organists, and the French use of the organ in churches to provide interludes between various parts of the Mass and Vespers is peculiarly favourable to organ extemporisation. Recently the education of the Paris Conservatoire has specially fostered it, and the performances of Marcel DUPRÉ (*q.v.*), now famous in Europe and America, may be taken as typical of what a number of young French organists can do. The record of English organists is by no means insignificant, though the English cathedral service practically only allows a place to it in voluntaries before and after the office, and sometimes as an introduction to the anthem. S. S. Wesley (1810–76) was a great master of extemporisation. As he sat at the organ extemporising after service he appeared to be like a man in an hypnotic trance. His playing would include the most daring modulations and harmonic effects which anticipated those of modern music.[1] It is recorded that the beautiful opening passage of his anthem 'Thou wilt keep him in perfect peace' was originally improvised as a voluntary. E. J. Hopkins (1818–1901), for fifty-five years organist of the Temple Church, London, was famous for his extemporised introductions to anthems, and his successor, Walford Davies, carried further the tradition. Edwin Lemare, W. G. Alcock, Alfred Hollins and W. Wolstenholme, the last two stimulated in this direction by the fact of their blindness, have been other worthy representatives of the art in England.

Extempore playing is now recognised as an important factor in musical education even in the most elementary stages. Systems of mental training and 'aural culture' for children and young musicians, such as those of JAQUES-DALCROZE (*q.v.*) and YORKE TROTTER (*q.v.*), rely on it to a considerable extent. As a means of teaching the simple principles of form, the balance of rhythmic phrases in the structure of melodies, the current figures of speech in harmony and the contrasts producible by modulation, it has proved invaluable. It brings reason to the support of instinct and quickens the intelligence. Fifty years ago it was said to be doubtful whether 'the art of improvisation could ever be satisfactorily taught,'[2] but the statement would hardly stand to-day. It has been realised that not only can it be taught just so far as, and no further than, written composition can be taught (that is, you cannot create genius but you can impart technique), but it is one of the most direct ways of teaching music itself. It is the most natural means of approach.

BIBL.—F. J. SAWYER, *Extemporization* (Novello's Primer); A. MADELEY RICHARDSON, *Extempore Playing*, New York, 1922; HARVEY GRACE, *The Complete Organist*. C.

EXTRAVAGANZA, a work which depends for its interest on extravagant fancy of one kind or another.

(1) It has been applied to instrumental works which either violate the conventions of contemporary style purposely or are designed in the spirit of caricature. Mozart's 'Ein musikalische Spass' (Köchel 522) has been quoted as the classical instance of instrumental extravaganza. In an age which disowns all conventions extravaganza of this type is scarcely possible. Stanford's 'Ode to Discord' may be recalled, however, as an attempt to caricature the liberties of the modern composer.

(2) The word is most frequently met with in connexion with the theatre, but there the extravagance is more usually in the part of the playwright than in that of the musician. Thus W. S. Gilbert used it more than once as a subtitle, *e.g.* 'Trial by Jury, an Extravaganza.' (See SULLIVAN.) C.

EYBLER (EIBLER), JOSEPH EDLER VON (*b.* Schwechat, near Vienna, Feb. 8, 1765; *d.* Vienna, July 24, 1846), took lessons (1777–79) from Albrechtsberger. In 1793 the master gave the pupil a testimonial in which he places Eybler as second only to Mozart (*Q.-L.*). Both Haydn (1787) and Mozart (1790) testified to his ability as a composer and his fitness for the post of Kapellmeister. Eybler nursed Mozart during his last illness, and after his death it was to him that the widow at once committed the task of completing the Requiem. He accepted the charge in a letter dated Dec. 21, 1791, and began the work, but soon gave it up. He was appointed choirmaster to a church in the suburbs in 1792, and in 1794 to the Schotten monastery in Vienna itself. About this time his first work, three string quartets, dedicated in Italian to Haydn, was published by Traeg. In 1804 he was appointed vice-Kapellmeister, in 1810 music-master to the imperial children, and, on Salieri's retirement in 1824, chief Kapellmeister. In 1834 he was ennobled by the Emperor, whose meetings for quartet practice he had regularly attended. A year before he had been obliged to give up the exercise of his profession owing to a paralytic stroke while conducting Mozart's Requiem. His opera 'L'Épée enchantée' was performed at the Leopoldstadt Theatre in Vienna in 1790, and some other operas are in

[1] This statement is made on the authority of Mr. C. Lee Williams, a pupil of Wesley and sometime organist of Gloucester Cathedral.

[2] Franklin Taylor on 'Extempore playing' in former editions of this Dictionary.

the possession of the Gesellschaft der Musikfreunde. For the 'Tonkünstler-Societät,' of which he was many years president, he wrote the cantata 'Die Hirten bei der Krippe' (1794); and for the Emperor 'Die vier letzten Dinge,' an oratorio first performed at court (1810) and afterwards by the Tonkünstler-Societät. His printed works—chamber music, pieces for pianoforte and other instruments, vocal music, and several symphonies—were favourites in their day, but his church music is of greater value. His best work is the 'Requiem in C minor.' Haslinger published the Requiem, seven masses, two Te Deums, thirteen offertoriums, graduales, and Vespers, of which some are still in use.

C. F. P.

F. (1) The name of the fourth degree of the natural scale of C both in English and German, the French and Italian name being *Fa*.

Further nomenclature is as follows :

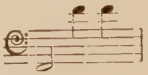
English.	French.	German.	Italian.
F flat.	Fa bémol.	Fes.	Fa bemolle.
F double flat.	Fa double bémol.	Feses.	Fa doppio bemolle.
F sharp.	Fa dièze.	Fis.	Fa diesis.
F double sharp.	Fa double dièze.	Fisis.	Fa doppio diesis.

In the modal system F is the final of modes V. and VI., Lydian and Hypolydian, and the dominant of mode II., Hypodorian.

The F clef is the bass clef. See Clef.

(2) *f* and *ff* are the abbreviations for *forte* and *fortissimo*.

(3) The holes cut in the belly (table) of violin, etc., are called the *f* holes from their shape.

Sir George Grove remarked that a note from Beethoven to Steiner is signed

FA, the fourth note of the major scale in the nomenclature of France and Italy. See F; Hexachord; Solmisation; Tonic Sol-fa.

FAA, Orazio, 16th-century composer, calls himself 'Gentil' huomo di Casale di Monferrato.' He wrote 'Salmi di Davit' . . . (1573, 2nd ed. 1587), 2 books of madrigals (Venice, 1569 and 1571); 1 Motet and Domine in collective volumes. E. v. d. S.

FABER, (1) Heinrich (*b.* Lichtenfels; *d.* Oelsnitz, Feb. 26, 1552), studied at Wittenberg University in 1542. He was rector of the monastery school of St. George at Naumburg, from whence he was expelled in 1549 for writing derisive songs against the Pope. In 1551 he was lecturer on music at Wittenberg University, and thence went to Oelsnitz as rector of the school. He wrote *Compendiolum musicae pro incipientibus*, which appeared in numerous editions and translations between 1552 and 1665 (some undated); and *Ad Musicam practicam introductio*, several editions between 1550 and 1571 (*Riemann*).

(2) Benedikt, teacher and choir singer under Melchior Franck at Coburg, 1602–31, composed psalms (8 v.), cantiones sacrae (4-8 v., 1604), and some cantatas (*Q.-L.*).

FABRI, Annibale Pio (called Balino) (*b.* Bologna, 1697; *d.* Lisbon, Aug. 12, 1760), one of the most excellent tenors of the 18th century.

Educated musically by the famous Pistocchi (*q.v.*), he became the favourite of the Emperor Charles VI., and other Princes sought to engage him in their service. He was also a composer, and member of the Accademia Filarmonica of Bologna. Received into that society in 1719, he was named its *Principe*, or president, in 1725, 1729, 1745, 1747 and 1750. In 1729 he came to England and sang, with Bernacchi, his fellow-pupil under Pistocchi, in Handel's 'Tolemeo,' taking the part of Araspe, formerly sung by Boschi. As the latter was a bass, the part was probably transposed for Fabri for want of a bass to sing it. In the same year he performed the tenor part in 'Lotario,' as also in 'Partenope' (1730), and in 'Poro' and a *reprise* of 'Rinaldo' (1731), all by the same master. He was appointed to the Royal Chapel at Lisbon a few years later. J. M.

FABRICIUS, Werner (*b.* Itzehoe, Holstein, Apr. 10, 1633; *d.* Leipzig, Jan. 9, 1679),[1] an organist and composer of note. As a boy he studied music under his father, Albert Fabricius, organist in Flensburg, and Paul Moth, the cantor there.

He went to the Gymnasium in Hamburg, where Thomas Selle and Heinrich Scheidemann were his teachers in music. In 1650 he went to the Leipzig University, studying philosophy, theology and law; in the latter he became a fully qualified 'Notar.' He was appointed Musik-Director of the Paulinerkirche, Leipzig, in 1656, and in 1658 was also appointed organist to the Nicolaikirche. Although he tried for the post of cantor to the Thomaikirche in Mar. 1658, he was not elected. He was married July 3, 1665, and one son survived him, Johann Albert Fabricius.

LIST OF WORKS

1. Deliciae harmonicae oder musikalische Gemüths-Ergötzung, von allerhand Paduanen, Alemanden, Couranten, Balletten, Sarabanden, von 5 Stimmen nebenst ihrem Basso Continuo, auff Violen und andern Instrumenten füglichen zu gebrauchen. Leipzig. Joh. Bauern. 1656. 4to. 64 compositions. Four partbooks (the Bassus missing) in Upsala Library.

2. Trauer-Trost-Nahmens Ode, dem . . . Herrn Joh. Bauern . . . über dem allzufrüzeitigen Abschiede Ihres . . . Söhnleins David welches . . . den 28 Feb. 1656, entschlafen . . . in folgende Melodey gesetzt von Wernero Fabricio. Text: 'Du Blut von unserem Blute,' for five voices, in score. Leipzig, folio sheet.

Gedoppelte Frülings Lust . . . bey erfreulichen Hochzeits-Feste des . . . Herrn Sigis. Ruperti Saltzbergers . . . den 15 Ap. 1656. In einer Arie entworffen von Wernero Fabricio Holsato. Druckts, Quirin Bauch. Text: 'Schöner Frühling lass dich küssen,' in score, folio sheet. Both in the Zwickau Ratsschulbibl.

3. E. C. Homburgs geistlicher Lieder erster Theil, mit zweystimmigen Melodeyen geziehret von W. F., Jetziger Zeit Musik-Directoren in der Paulinerkirchen zu Leipzig. Jena. Georg Sengenwalden. 1659. 8vo. pp. 526. Contains 100 melodies with figured bass; Zahn gives 23 of them which became part of the church song. In the Augsburg Stadtbibl., etc.

4. Werneri Fabricii Holsati N[otarius] P[ublicus] C[aesareus] Academiae & ad D. Nicolai Lipsiensium musici, Geistliche Arien, Dialogen und Concerten, so zu Heiligung hoher Fest-Tagen mit 4, 5, 6, und 8 Vocal-Stimmen sampt ihrem gedoppelten Basso continuo, auff unterschiedliche Arten, nebst allerhand Instrumenten füglich können gebraucht und musicirt werden. Leipzig. Joh. Bauern. 1662. 4to. Contains complimentary Latin verses addressed to him by the aged Heinrich Schütz. Six compositions. Nine partbooks in the British Museum, etc.

5. Vier-stimmige Motette; 'Vater in deine Hände' . . . auf Herrn Wentzel Buhlens Namens-Tage. Leipzig. 1671. 4to.

6. Werneri Fabricii Manuductio zum General Bass bestehend aus lauter Exempeln. Leipzig. 1675. This work is mentioned in Mattheson's *Grosse General Bass Schule*, 1731, p. 13.

7. Werneri Fabricii, ehemaligen Organisten zu St. Nicolai in Leipzig, Unterricht, wie man ein neu Orgelwerk, obs gut und beständig sey, nach allen Stücken, in- und auswendig examiniren und so viel möglich, probiren soll. Frankfurt und Leipzig, 1756. 1 vol. 8vo. pp. 87. No preface or dedication. In British Museum, etc. It is curious that this work should have been published nearly 80 years after Fabricius's death, for no earlier edition is known. It has been suggested that the date is a misprint for 1656, but the title states 'formerly organist of S. Nicolas, Leipzig,' and he held that post until his death.

His music is also to be found in :

1. Passionale melicum . . . Martino Jano, Görlitz. 1663. Three melodies.

[1] According to the contemporary account of him in *Musica Davidica, oder Davids Musik, bei der Leichbestattung des . . . Herrn Werneri Fabricii . . . durch Joh. Thilone, ad S. Nicolaum Ecclesiaste* (see *M.f.M.*, 1875, p. 180), but Eitner (*Q.-L.*) corrects the date of death to Apr. 9, 1679.

2. Johann Crügers . . . praxis pietatis melica. Frankfurt. 1676 and 1693 editions. Six melodies with figured bass.
3. Nürnbergisches Gesangbuch. 1676, 1677 and 1690 editions. Five melodies with figured bass, from the *Geistliche Lieder* of Homburg, 1659.
4. Geistlicher Harffen-Klang auf zehen seyten . . . Joh. Quirsfelden. Leipzig. 1679. Five melodies.
5. Musikalischer Vorschmack . . . von Peter Sohren. Hamburg. 1683. One melody with figured bass.
6. Lüneburgisches Gesangbuch. 1686 and 1694 editions: one melody. 1695 and 1702 editions: two melodies.
7. Das grosse Cantional oder Kirchen-Gesangbuch. Darmstadt, 1687. Three melodies.
8. Choral Gesangbuch . . . von Daniel Speeren. Stuttgart. 1692. Three melodies.
9. Meiningenisches Gesangbuch. Editions 3 and 4, 1693 and 1697. Two melodies with figured bass.
10. Darmstadtisches Gesangbuch. 1699. One melody.
11. Cantiques spirituels. 5ème édition. Frankfort. 1702. One melody with figured bass.
12. König's Liederschatz. 1738. Eight melodies.

Winterfeld (*Der evang. Kirchengesang*. 11. Musikbeilage, Nos. 173-4) reprinted two of Fabricius's best-known chorales from the 1659 *Geistliche Lieder*: 'Lasst uns jauchzen' and 'Jesus du, du bleibst,' voice part with figured bass. In the Upsala Library, in Gustaf Düben's Collection of 'Motetti e concerti, libro 5,' 1665, are two compositions by W. Fabricius. Eitner (*Quellen-Lexikon*) gives the following MSS.: in the Berlin Königl. Bibl. MS. Z. 40. No. 2 'Lieblich und schöne sein,' and No. 4 'Herr, wenn ich nur dich habe,' both for eight voices.

C. S.

FABRITIUS (FABRICIUS), ALBINUS (fl.1580–1595), is said to have lived in Görlitz, Prussia. The one work known of his was published at Grätz, Styria (Steiermark), in Austria: 'Cantiones sacrae sex vocum iam primum lucem aspicientes. Authore Albino Fabritio. Graecii, quae est metropolis Styriae, excudebat Georgius Widmanstadius.' 1595. Obl. 4to. Twenty-five motets. Six partbooks in Wolfenbüttel Herzogl. Bibliothek.

Contents: 1. Gaudent in coelis; 2. O sacrum convivium; 3. Quare tristis es anima; 4. Non vos relinquam; 5. Hodie rex coelorum; 6. Ave Regina; 7. Salve festa dies; 8. Christus resurgens; 9. Aurea lux poseo; 10. Tu solis qui facis; 11. Scio quod redemptor; 12. Cantate Domino; 13. Hodie Christus natus; 14. Sis praesens Deus; 15. Ad te levavi; 16. Convertisti planctum; 17. Vulnerasti cor meum; 18. Exuitet omnium; 19. Ascendit Deus; 20. Alma redemptoris; 21. Sancta Maria; 22. Levavi oculos meos; 23. Benedictus Deus; 24. Deus canticum novum; 25. Exaudiat te Dominus.

Five motets from this work, Nos. 1, 4, 41, 24 and 25, were included in the Bodenschatz Collection 'Florilegium select. cant.' Lipsiae, 1603, and again in 1618. A motet for four voices, 'Estote fortes in bello,' by 'Fabricius,' is in the 'Theatri musicae selectissimae Orlandi de Lassus,' etc., Lib. 2, 1580, No. 7 (Vogel. *Cat. Wolfenbüttel Herzogl. Bibliothek*).

MSS.—*Q.-L.* mentions six motets in the Proske Bibl. MS. 775, and one, 'O sacrum convivium' (No. 2 in A. F.'s *Cant. Sac.*), in the Dresden Königl. Bibl. MS. mus. q. 89 a-f. No. 37.

In the Breslau Stadtbibliothek (see Bohn's *Cat.*) the MSS. 15, 18 (dated on cover 1580) and 30 contain 'Haec est dies quam fecit Dominus' for six voices; and fourteen of the motets in A. F.'s *Cant. Sac.*, Nos. 1, 3, 4, 7, 8, 11, 12, 13 (two copies), 14, 15, 16, 23, 24 and 25. 'Non vos relinquam' (No. 4, *Cant. Sac.*) is also in the Zwickau Ratsschulbibl. MS. 53, No. 78 (see Vollhardt's *Cat.*). In the library at Freiberg, Saxony, are 26 motets for 6 voices, Nos. 1-25 the same as those published in A. F.'s *Cant. Sac.* 1595, and placed in the same order: No. 26, 'Quam pulchra es' (Cant. cantici), is also headed 'Albini Fabricii a 6 vocib.' (see Kade's *Aeltere Musikalien*).

C. S.

FACCIO, FRANCO (*b.* Verona, Mar. 8, 1840 [1]; *d.* Biffi Sanatorium, Monza, July 23, 1891), conductor and composer. He was born of parents in humble circumstances, who deprived themselves almost of the necessaries of life in order to give their son a musical education. In Nov. 1855 he entered the Conservatorio of Milan, where he made remarkable progress in composition under Ronchetti. An overture by him was played at one of the students' concerts in 1860. In the following year he left the institution, and on Nov. 10, 1863, he had the good fortune to have a three-act opera, 'I profughi Fiamminghi,' performed at La Scala. Before this a remarkable work, written in collaboration with his friend BOITO (*q.v.*) and entitled 'Le sorelle d' Italia,' had been performed at the Conservatorio. The same friend, for whom he had formed a warm attachment during the time of their studentship, wrote him the libretto of 'Amleto,' which was given with success at the Teatro Carlo Fenice, Genoa, May 30, 1865 (not at Florence, as Pougin states), but which was unfavourably received at La Scala in Feb. 1871. In 1866 he fought, together with Boito, in the Garibaldian army, and in 1867–68 undertook a tour in Scandinavia. A symphony in F dates from about this time. In July 1868 he succeeded Croff as professor of harmony in the Conservatorio, and after acquiring great experience as a conductor at the Teatro Carcano, was made conductor at La Scala. A Cantata d' inaugurazione was performed in 1884, and two sets of songs by him have been published by Ricordi. Faccio held an important position among the advanced musicians of Italy, and as a composer his works commanded attention by their originality. It was, however, as a conductor that he made his greatest success, and he was rightly considered as the greatest Italian conductor of his time. He directed the first European performance of Verdi's 'Aïda' in 1872, and the production of his 'Otello' in 1887, both at Milan. He visited England and conducted the performances of 'Otello' at the Lyceum Theatre in July 1889.

M.

FACHIRI, MME., see ARANYI, Adela.

FACIO, ANSELMO, a 16th-century Augustinian monk of Castro Giovanni, Sicily, who composed a book of motets (5 v., Messina, 1589 [2]); a book of madrigals (5 v., Messina, 1589); a book of madrigals (6 v., Venice, 1601); 2 songs in collective volumes, and an Ave Maria in MS. (*Q.-L.*).

FACKELTANZ, or *Marche aux flambeaux*, a torchlight procession—a survival from the mediæval tournaments—which took place at some of the German courts on occasion of the marriage of members of the royal family.[3] The music — for military band — is a polonaise, usually with a loud first and last part, and a soft trio. Meyerbeer wrote four—one for the

[1] Paloschi and *Riemann*. Pougin gives the date as 1841. Various articles in the *Gazzetta musicale di Milano* support either date indifferently.

[2] Fétis and Eitner were unable to trace this work.

[3] *The Times*, Feb. 19, 1878.

marriage of the Princess Royal (the Empress Frederick), (Jan. 25, 1858). Spontini, Flotow, and others, also wrote them. G.

FA FICTUM. In the hexachordal system of Guido d'Arezzo B♭, the third sound in the *Hexachordum durum*, was called B *Mi*: *i.e. ut* = G, *re* = A, *mi* = B; and B♭, the fourth sound in the *Hexachordum molle*, B *Fa*: *ut* = F, *re* = G, *mi* = A, *Fa* = B♭. And because B♭ could not be notated without the accidental sign B *rotundum* (♭), it was called *fa fictum*. For this reason the term *Fa fictum* was applied to note B♭ whenever it was introduced into the F mode; and, by analogy, to the E♭ which represented the same degree of the scale in the transposed mode. See HEXACHORD; MUSICA FICTA. S. T. W.

FAGE, JUSTE ADRIEN LENOIR DE LA (*b.* Paris, Mar. 30, 1805[1]; *d.* Charenton, Mar. 8, 1862), composer and writer on music, grandson of the celebrated architect Lenoir. After education for the Church and the army, he settled to music as a pupil of Perne for harmony and counterpoint, devoting himself especially to the study of plain-song.

Perne recommended him to Choron, who took him first as pupil and then as répétiteur, or assistant-master. In 1828 he was sent by the government to Rome and studied for a year under Baini. While in Italy he produced a comic opera, 'I creditori,' but comic opera was not to be his road to distinction. On his return to Paris, in Dec. 1829, he was appointed maître de chapelle of St. Étienne du Mont, where he substituted an organ (built by John Abbey) for the harsh out-of-tune serpent hitherto used to accompany the voices. The years 1833–36 he spent in Italy, and lost his wife and son. He returned to Paris, and there published the *Manuel complet de musique vocale et instrumentale* (1836–38), the first chapters of which had been prepared by Choron; *Séméiologie musicale* (1837); *De la chanson considérée sous le rapport musical* (1840); *Miscellanées musicales* (1844); *Histoire générale de la musique* (1844); and many biographical and critical articles collected from periodicals. He again visited Italy after the Revolution of 1848, and during this trip took copies of MSS. never before consulted. He also visited Germany and Spain, and during the Exhibition of 1851 made a short excursion to England. He then settled finally in Paris, and published the works which place him in the first rank of 'musicists'—to use a favourite word of his own — of his time. In 1853 he published three books on ancient music—*Nicolai Capuani presbyteri compendium musicale*; *De la réproduction des livres de plain-chant romain* and *Lettre écrite à l'occasion d'un mémoire pour servir à la restauration du chant romain en France, par l'abbé Céleste Alix*—and in 1859 he brought out *De l'unité tonique et de la fixation d'un diapason universel.* Overwork as an author, and as editor-in-chief of *Le Plain-Chant*, a periodical which he founded in 1859, brought on a nervous affection, which ultimately led to his removal to the asylum for the insane at Charenton.

[1] On the authority of his biographer, Dieudonné Denne-Baron. Fétis gives Mar. 27, 1805; Mar. 28, 1801, was given in the last edition of this Dictionary.

La Fage composed much music of many kinds, both vocal and instrumental, sacred and secular, but it is as an historian and didactic writer that his name lives. His *Cours complet de Plain-chant* (Paris, 1855–56, two vols. 8vo) is a book of the first order, and fully justifies its title. It was succeeded in 1859 by the *Nouveau Traité de Plain-chant romain*, with questions, an indispensable supplement to the former. His *Histoire générale de la musique et de la danse* (Paris, 1844) is incomplete, treating only of Chinese, Indian, Egyptian and Hebrew music, but it is a careful and conscientious work, and has been largely used by Fétis. His learning and method appear conspicuously in his *Extraits du catalogue critique et raisonné d'une petite bibliothèque musicale* (Rennes, undated, 120 pp. 8vo, 100 copies only), and in his *Essais de diphthérographie musicale* (Paris, 1864, two vols. 8vo, one containing very curious musical examples). He left a valuable library (the catalogue was published, Paris, 1862, 8vo), afterwards dispersed by auction; but his unpublished works and materials are in the Bibliothèque Nationale, to which he bequeathed all his papers, with the MSS. of Choron and Baini in his possession.

BIBL.—DIEUDONNÉ DENNE-BARON, *Adrien de La Fage* (Paris, 1863). G. C.; addns. M. L. P.

FAGGE, ARTHUR (*b.* Milton, Kent, 1864), conductor, was a chorister under the Rev. Thomas Helmore. He became organist of St. Barnabas, Soho, in 1878; St. Philip's, Battersea, 1885–87; and St. Paul's, Forest Hill, 1887–1901. From 1884–87 Fagge acted as musical director and organist of the Albert Palace, Battersea. He became known to the general public as a choral conductor through the LONDON CHORAL SOCIETY (*q.v.*), which he founded in 1903, having had a good deal of experience as conductor to various South London choral societies, including the Dulwich Philharmonic Society, which he conducted from 1898–1905, and again from 1923. Fagge has also conducted opera for the Carl Rosa and other companies. N. C. G.

FAGO, NICOLA (called IL TARANTINO) (*b.* Taranto, 1674; *d.* Naples, 1740), pupil of Alessandro Scarlatti at the Conservatorio dei poveri, Naples, and of Provenzale at the Conservatorio de' Turchini, succeeded the latter as teacher, and counted among his pupils Leonardo Leo and Jomelli. He composed operas, an oratorio, cantatas, masses and other church music (4-10 v.). The MSS. are in various Italian and German libraries; also in the British Museum and

R.C.M. and the Paris Conservatoire (*Riemann*; *Q.-L.*).

FAGOTGEIGE (Bassoon Fiddle), a small bass viol with sympathetic strings. (See Viola di Fagotto; Viola Bastarda.) F. W. G.

FAGOTTO, Fagottino, the Italian names for Bassoon and Tenoroon respectively. See Bassoon.

FAIGNIENT, Noé, a Belgian composer of the 16th century. His first book of *Chansons, Madrigales & Motetz a Quatre, Cincq & Six Parties, Nouuellement composees par Noe Faignient*, was published at Antwerp in 5 part-books in 1568; Yonge's *Musica Transalpina* (1588) contains 2 madrigals, and 32 other compositions are noted in Eitner's *Bibl. d. Musik-sammelwerke* (*Q.-L.*).

FAIRCHILD, Blair (*b.* Belmont, Massachusetts, U.S.A., June 23, 1877), an American composer. He studied music at Harvard College with Paine and Spalding, later with Buonamici in Florence. In 1901–03 he was in the diplomatic service of the United States. Since 1903 he has lived in Paris. In 1919 he was made chevalier of the Legion of Honour. His compositions include the following:

LIST OF WORKS

Stage

'Dame Libellule,' op. 44, ballet-pantomime in 1 act, produced at the Opéra-Comique, 1921.

Orchestra

'East and West,' op. 17, a poem in 1 movement, for orchestra—also for PF., 4-hands.
Symphonic Poem, 'Zál,' op. 38, after a Persian legend. (1918, Paris.)
Symphonic Poem, 'Shah Feridoun, op. 39, after a Persian legend.
'Légende' op. 31, for vln. and orch.—also with PF.
'Tamineh,' sketch for orch., after a Persian legend.
Étude symphonique,' op. 45, for vln. and orch.

Chamber Music

Arrangement of Schumann's Adagio and Allegro (op. 70), for v'cl. and orch.
Two Novelettes, op. 10, for string-quartet—also for piano-trio or v'cl. and PF.
Three Pieces, op. 11, for v'cl. and PF. or orch.
Three Pieces, op. 12, for clarinet and PF. or orch.
Sonata, op. 16, for vln. and PF.
Quintet, op. 20, for PF. and strings.
Rhapsody, op. 21, for PF. and strings.
Trio, op. 24, for PF., vln. and v'cl.
Concerto, op. 26, for vln. and PF.—also for vln. and PF.
Quartet, op. 27, for strings.
Two Duos, op. 32, for vlns. and v'cl.
Six 'Esquisses,' op. 36, for vln. and PF.
Sonata, op. 43, for vln. and PF.
'Mélodie,' for vln. and PF.

Vocal

Six Psalms, op. 33, for soli and chorus *a cappella*.
Two 'Bible Lyrics,' op. 29, for soprano, chorus, and orch.
'In Memoriam,' for chorus *a cappella*.
Requiem, for tenor and men's chorus, with PF. or organ.
Six series of 'Stornelli Toscani,' opp. 5, 14, 23, 28, 30, settings of Tuscan folk-poems.
Twelve Persian Folk-songs.
'A Baghdad Lover,' op. 25, cycle of nine songs for baritone.
Five 'Greek Sea-Prayers,' op. 35.
'Les Amours de Hafiz,' op. 38, seven songs.
'Les Quatrains d'Al-Ghazali,' op. 40, eight songs in French.

R. A.

FAIR MAID OF PERTH, see Jolie Fille de Perth, La.

FAISST, Immanuel Gottlob Friedrich (*b.* Esslingen, Würtemberg, Oct. 13, 1823; *d.* Stuttgart, June 5, 1894), organist and composer.

He was sent to the seminary at Schönthal in 1836, and in 1840 to Tübingen, in order to study theology, but left it for music. In 1844 he went to Berlin and showed his compositions to Mendelssohn, who advised him to work by himself rather than attach himself to any teacher. In 1846 he appeared in public as an organ player in many German towns, and finally took up his abode in Stuttgart. Here in 1847 he founded an organ school and a society for the study of church music. He undertook the direction of several choral societies, and in 1857 took a prominent part in the foundation of the Conservatorium, to the management of which he was appointed two years later. Some time before this the University of Tübingen bestowed upon him the degree of D.Ph., in recognition of the value of his *Beiträge zum Geschichte der Claviersonate*, an important contribution to the musical periodical *Cäcilia* (1846), and the title of Professor was given him a few years afterwards. In 1865 he was appointed organist of the Stiftskirche, and received a prize for his choral work 'Gesang im Grünen' at the choral festival in Dresden. His setting of Schiller's *Macht des Gesanges* was equally successful in the following year with the Schlesische Sängerbund, and a cantata 'Des Sängers Wiederkehr' has been frequently performed. Several quartets for male voices, and organ pieces, were published collectively, and the Lebert and Stark 'Pianoforteschule' contains a double fugue by him. With the latter he published in 1880 an 'Elementar- und Chorgesangschule,' which has considerable value. He undertook the editing of the great edition of all the pianoforte solo works of Beethoven with Lebert, for the firm of Cotta, for which edition Von Bülow edited the sonatas from op. 53 onwards. M.

FA-LA, a common English name for the 'ballets' with refrain sung to these syllables founded on the Italian Balletti (*q.v.*). See also Gastoldi, Morley, Savile, Weelkes.

FALCON, Marie Cornélie (*b.* Paris or Monestier near Le Puy, Jan. 28, 1814; *d.* Feb. 27, 1897), opera singer, received vocal instruction at the Paris Conservatoire from Henri, Pellegrini, and Bordogni, and learnt dramatic action from Nourrit; she gained in 1830–31 first prizes for vocalisation and singing.

On July 20, 1832, she made her début at the Opéra as Alice in 'Robert,' with brilliant success. She remained at the Opéra until 1838, when ill-health and loss of voice compelled her to leave for Italy. Her parts included Donna Anna on the production of 'Don Juan,' Mar. 10, 1834; Julie in 'La Vestale' at Nourrit's benefit, May 3, 1834; the heroines in 'Moïse' and 'Siège de Corinthe.' She also created the parts of Mrs. Ankarstroem ('Gustave III.'), Morgiana in Cherubini's 'Ali Baba,' Rachel ('La Juive'), Valentine ('Huguenots'), the last two her best parts, the heroine in Louise Bertin's 'Esmeralda,' and Léonor in Niedermeyer's 'Stradella.'

'Richly endowed by nature, beautiful, possessing a splendid voice, great intelligence, and profound dramatic feeling, she made every year remarkable by her progress and by the development of her talent' (Fétis).

After an absence of two years, and under the impression that her voice was restored, on Mar. 14, 1840, she reappeared at a benefit given on her behalf in the first two acts of 'La Juive,' and in the fourth act of the 'Huguenots.' But her voice had completely gone, and it was with difficulty she could get through the first part—indeed she fainted in the arms of Duprez.[1] After this she retired altogether from the Opéra, where her name still survives to designate dramatic soprano parts. Mme. Falcon afterwards married M. Malançon. A. C.

FALCONI (Falcono, Falconius), Placido (*b.* Asola, *c.* 1530; *d.* Monte Cassino after 1600), an important church composer. He entered the Order of St. Benedict at Brescia in 1549. In 1580 he calls himself 'Monacho Cassinensi Euphemiano' (Monte Cassino). A list of his existing works is in *Q.-L.*; others are given by Fétis without stating whether or where he found them. E. v. d. S.

FALCONIERI, Andrea (*b.* Naples, latter part of 16th cent.). In a letter from Florence dated 1615, written to the Duke of Mantua, he offers to send him some female singers and some of his compositions. He wrote a book of 1-3 part 'Villanelle' (accompaniment in guitar tablature, Rome 1616); 2 books of 'Musiche a 1-3 voci' (1619); a book of valuable instrumental pieces (1650). Some of the latter are in a modern edition by Torchi (*Riemann*; *Q.-L.*).

FALLA, Manuel de (*b.* Cadiz, Nov. 23, 1876), Spanish composer. He received his first instruction from his mother, a talented pianist, with whom he made his first public appearance at an early age, in a performance of Haydn's 'Seven words from the Cross' (arr. for 4 hands), a work still performed in the city for which it was originally composed. The exertions of a local amateur gave him a thorough knowledge of the best chamber music; afterwards at Madrid he studied composition with Pedrell (*q.v.*) and pianoforte with Tragó, the teachers who may be said to have created the modern Spanish school. Falla won a prize for piano-playing and the prize in an open competition for a national opera, with 'La vida breve' (1905). He lived in Paris from 1907–14, on terms of friendship with Debussy, Dukas and Ravel, and published 'Quatre pièces espagnoles pour le piano' (1909), 'Trois mélodies' to words by Théophile Gautier (1910). 'La vida breve' was first performed at Nice (1913), and afterwards in Paris (Opéra-Comique, 1914). Falla refused the suggestion that he should adopt French nationality as a means to success. On the outbreak of war he returned to Madrid, where 'La vida breve' was performed in 1915, as well as early versions of the ballets 'El sombrero de tres picos' (The Three-cornered Hat, produced in its final form in London, 1919) and 'El amor brujo' (Wedded by Witchcraft).

[1] Clément, *Histoire de Musique* p. 749.

His three pieces for orchestra and piano, 'Noches en los jardines de España' (Nights in the Gardens of Spain), were finished in 1916 (London, 1921, with the composer at the piano). Falla eventually retired to Granada, where (1922) he organised a festival of Cante hondo, the traditional popular song of Southern Spain. His puppet-opera 'El retablo de Maese Pedro' (Master Peter's Puppet-show, an adventure of Don Quixote) was performed in Paris in 1923, at Clifton in 1924, New York and Zürich, 1926. In Southern Spain in 1925, there were concert performances with a chamber orchestra (Orquesta Bética de Cámera) founded by Falla and conducted by Halffter.

Falla's music is extremely individual, and is distinguished from that of Granados, Albéniz, Turina and other Spanish composers by its concision, rapid logic and sense of form. Andaluz (S.W. Spanish) on his father's side, and Catalan (E. coast) on his mother's, Falla seems to combine the imagination of the Spaniard with the sense of formal perfection of the man of the Mediterranean. To a power of obtaining the subtlest orchestral effects with the simplest means, of seeing where the point is and going straight towards it, is added a power of what Spaniards call *evocación*—a sense of poetry or suggestiveness (not always a Mediterranean quality), something which can be felt rather than explained. It is also present in Debussy's 'La Soirée dans Grenade,' and in some of the pieces in the 'Iberia' of Albéniz; and may be the impression which remains with the hearer when the so-called 'Spanish idiom' has become so familiar as to be no longer noticeable.

In pianoforte writing Falla somewhat resembles Domenico Scarlatti (who spent many years in Spain, and is regarded as the founder of Spanish style in keyboard music). Examples of Falla's treatment of the piano are to be seen in the 'Quatre pièces espagnols' (especially the last, 'Andaluza'), the 'Fantasía bética,' the piano part of 'Noches en los jardines de España,' and the accompaniments to arrangements of folk-songs, 'Siete canciones populares españolas.' In his 'Concerto' (as in the puppet-opera, 'El retablo de Maese Pedro') the piano is replaced by a harpsichord.

In his works for orchestra Falla shows clearly that he thinks of music in terms of instrumental texture; a melody or a rhythm is not a thing in itself but something individual, belonging to a particular instrument. His mental background is strongly influenced by the dance, by the conflicting rhythms of the castanets and the harmonic peculiarities of the guitar, both treated seriously as serious instruments. How seriously he treats the guitar may be realised from his 'Homenaje' to the memory of Claude Debussy, a work of intense emotion and yet written for guitar solo. Indeed the whole of his music shows that passionate

sincerity which is the characteristic of all genuine Spanish art.

OPERAS

La vida breve (Life is Short). 2 acts.
El retablo de Maese Pedro (Master Peter's Puppet-show).

BALLETS

El sombrero de tres picos (The Three-cornered Hat).
El amor brujo (Wedded by Witchcraft).

PF. AND ORCHESTRA

Noches en los jardines de España: (3) impresiones sinfónicas.

HARPSICHORD

Concerto, for harpsichord and small orch.

PF. SOLO

4 Pièces espagnoles.
Fantasía bética.

GUITAR SOLO

Homenaje, pour le tombeau de Claude Debussy.

SONGS

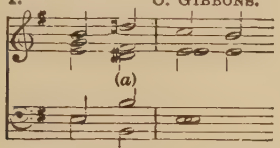
3 Mélodies (Théophile Gautier).
Psyche (mezzo-sopr.; fl., harp, vln., vla., v'cl.).
7 canciones populares españolas.

J. B. T.

FALSE RELATION is a term used in the analysis of harmony in two connexions. It denotes (1) the occurrence of a chromatic contradiction between two notes of the same chord, such as is shown between D natural and D sharp in chord (*a*) of Ex. 1. It also describes (2) a chromatic contradiction of similar character in two adjacent chords, as in Ex. 2.

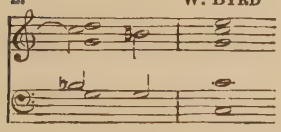
Anthem—'If ye be risen.'

1. O. GIBBONS.



'Sed tu, Domine.'

2. W. BYRD

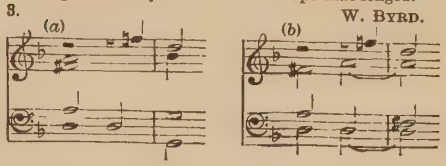


False relations must be both semitonic and chromatic. The semitones which belong to the accepted scale or mode are therefore not capable of a false relation. It is also essential to the definition that the chromatic alteration should take place in another part, and this usually means at another pitch. The *falsity* of the relation is thus derived from the rule, common to most systems of classical harmonic theory, that chromatic changes should be melodic; *i.e.* developed and resolved within one and the same part. The harshness of progressions such as Ex. 2 above is due to the persistence in the mind of the B flat in the first chord, which is thus part of a general tonal or modal impression which the B natural in the second chord contradicts rather than resolves.

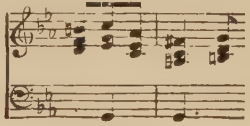
Yet the very acuteness of this conflict of sensations has undoubtedly attracted the deliberate attention of composers. The English madrigal school in particular is notorious for its frank acceptance of false relations of exceptional violence. See Ex. 3.

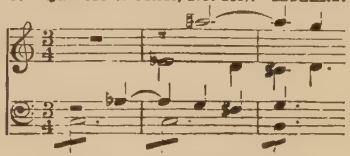
Songs of sundry natures: 'Penelope that longed.'

3. W. BYRD.



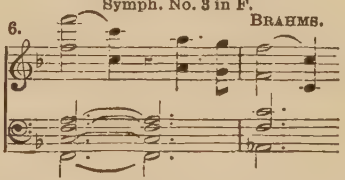
There would seem indeed to be but one consistent qualification to which the technique of that period gave assent in this matter. The parts which were thus falsely related were always, in themselves, melodically coherent. Clashes arose normally through the simultaneous pursuit of two distinct and conflicting melodic idioms. False relations are thus outstanding examples of the evolution of harmonic values from melodic sources. And this derivation is equally clear in the following later examples:

4. St. Matthew Passion. BACH.

5. Quartet (Köchel, No. 465). MOZART.



Symph. No. 3 in F.

6. BRAHMS.



The effectiveness of such devices of expression must always be in inverse proportion to their frequency. When, as in the more extreme harmonic experiments of the 20th century, there ceases to be any precise tonal or modal consistency, the term false relation loses its meaning, for there may be no recognisable relations to which any particular idiom can be deemed to be false. (See HARMONY; CHROMATICISM.)

G. D.

FALSETTO. By falsetto is meant a particular form of sound production at the larynx, sometimes adopted by male singers, and in the majority of cases employed only when it is desired to reach a note above the ordinary range of the individual voice.

By some singers falsetto is habitually adopted, as in singing alto, and in such cases tones of wide range, extending to a compara-

tively low pitch, and of powerful volume, may be produced. But in most instances the tones of this mechanism are high-pitched, of feeble volume, of short duration, and of poor quality.

It has been shown by stroboscopic observations that during the ordinary mechanism of phonation in a man the vocal cords are in absolute contact at one moment during each vibration; at this moment the current of escaping air is shut off. When the air pressure in the trachea rises as the result of this obstruction, the membranous vocal cords are blown apart, while the vocal processes of the arytenoid cartilages remain in apposition. An oval aperture appears between the cords, and some air escapes, thus lowering the intra-tracheal pressure. Rhythmical repetition of the movement interrupts the current of air a certain number of times per second, and a tone of a certain pitch is produced.

When falsetto voice is brought into use, the vocal cords—when viewed with a stroboscope—are seen to be blown apart, whereby a permanent oval orifice is left between the edges; through this aperture a certain volume of air escapes. The arytenoid cartilages are held in firm apposition. Either a short length or the whole of the membranous vocal cords may be separated; the size of the aperture varies, and is found to increase as the pressure of air expelled from the lungs is raised.

In ordinary phonation the vocal cords vibrate as a whole; the vibratory masses appear to be made up of a layer of elastic and fatty tissue, covered superficially by the laryngeal mucous membrane, and supported on the deep surface by the innermost fibres of the thyro-arytenoid muscle.

In falsetto, the extreme membranous edges of the vocal cords appear to be the only parts in vibration; the mass corresponding to the inner part of the thyro-arytenoid muscle remains motionless.

The difference in mechanism between the ordinary—or as it is usually called the chest voice—and falsetto voice appears to depend on the relation between contraction of the thyro-arytenoid and posterior crico-arytenoid muscles.

Some singers feel a sense of muscular relief when they change from chest voice to falsetto; the vocal cords appear to increase in length, possibly because of partial relaxation of the thyro-arytenoid muscle and consequent changes in the elasticity of the margins of the glottis.

Other mechanisms of falsetto have been described, but the explanation given above fits in with practical observation. V. E. N.

FALSTAFF. (1) Opera in 2 acts; words by Maggioni, music by Balfe. Produced Her Majesty's Theatre, July 19, 1838. (2) Opera in 3 acts; libretto by Boito, music by Verdi; produced Scala Theatre, Milan, Feb. 9, 1893; Covent Garden, May 19, 1894; Buenos Aires, July 19, 1893; New York, Metropolitan Opera House, Feb. 4, 1895. (See MERRY WIVES; AT THE BOAR'S HEAD.) For a 'symphonic study' on 'Falstaff' see ELGAR.

FAMITSIN (FAMINTSIN), ALEXANDER SERGEIVICH (*b.* Kalouga, Oct. 24 (O.S.), 1841; *d.* St. Petersburg, July 6, 1896), composer.

He was of aristocratic descent, educated in St. Petersburg, and, on leaving the University, spent two years in Leipzig, where he studied theory under Hauptmann, Richter and Moscheles. On his return to Russia he was appointed professor of musical history and æsthetics at the newly opened Conservatoire. He resigned in 1872, in order to devote himself to composition. As a critic he made himself notorious by his attacks upon the new national school of music. Famitsin composed two weak but pretentious operas: 'Sardanapalus,' given in St. Petersburg in 1875, but with so little success that he made no effort to produce his second opera, 'Uriel Acosta.' His instrumental works include three quartets, a pianoforte quintet, and a 'Russian Rhapsody' for violin and orchestra. Two books of 'Songs for Russian Children' have outlived his more ambitious attempts. As a musical antiquary he did his best work in the following publications: *Russian Mummers and Gleemen* (1889); *The Ancient Indo-Chinese Scale in Europe and Asia, and its appearance in the Russian Folk-Songs* (1890); *The Gusslee: a Russian National Instrument* (1890); and *The Dombra and Kindred Instruments* (1891).

R. N.

FANCELLI, GIUSEPPE (*b.* 1835; *d.* Florence, Jan. 22, 1888), Italian tenor.

Fancelli was a valuable member of Mapleson's company at Drury Lane soon after 1870. One of the least-instructed musicians who ever earned distinction on the operatic stage, he had no charm of personality and no gifts as an actor, but his voice was superb in quality and his truth of intonation unfailing. It was his privilege on many occasions to sing Raoul in 'Les Huguenots' to the Valentina of Tietjens. He was heard first in London at Covent Garden—in or about 1867—but he made little mark there, and transferred his services from Frederick Gye to Mapleson. The event of Fancelli's life was his appearance as Rhadames, in company with Madame Stolz and Madame Waldmann, at La Scala in 1872 when 'Aïda' was heard for the first time in Italy. He had made his début at La Scala in Sept. 1866. S. H. P.

FANCIULLA DEL WEST, LA, opera in 3 acts, text by C. Zangarini and G. Civini after David Belasco's play. Produced Metropolitan Opera House, New York, Dec. 10, 1910; Covent Garden, May 29, 1911; Costanzi Theatre, Rome, June 1911; in English (Quinlan Opera Co.), Royal Court Theatre, Liverpool, Oct. 1911; Berlin, 1913.

FANCY, FANTASIE, FANTASY (PHANTASY), (1) the English term corresponding to the Italian FANTASIA (*q.v.*), and meaning a piece of music unrestricted by any prearranged formal conditions and independent of words; consequently it belongs to instrumental rather than to vocal music.

It is found in the Mulliner Book (*c.* 1560),[1] where 'Fansye of Master Newmans' appears as title of a piece for a keyboard instrument. In the VIRGINAL MUSIC (*q.v.*) of the late 16th century the name 'Fancy' (or its Italian equivalent Fantasia [2]) is given to any piece not in a dance form, or defined by purely musical structures such as variations, the 'Ground,' or a descriptive title. (See IN NOMINE.)

Fancies were composed for every kind of CONSORT (*q.v.*), whole and broken, in the Elizabethan era, and were specially developed in connexion with the consort of viols. Thomas Morley [3] speaks of the Fantasie as 'the chiefest kind of music made without a ditty' (*i.e.* without words), and says that 'for them that practise instruments' it is 'in great use.' He also gives it the following description:

'When a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seem best in his own conceit. In this may more art be shown than in any other music, because the composer is tied to nothing, but that he may add, diminish or alter at his pleasure. And this kind will bear any allowances whatsoever tolerable in other music except changing the ayre or leaving the key, which in Fantasie may never be suffered.'

It is not easy to see what Morley meant by these last restrictions beyond the necessity for preserving tonality according to the madrigalian conception which stood half-way between the melodic idea of the modes and the harmonic one of the key system. The importance of his description, however, lies in the evidence it brings that to English musicians at the end of the 16th century the Fancy was music which based its interest solely on thematic development, it was in fact what a later age came to regard as purely symphonic music.

The Fancy for viols continued to hold this place throughout the first half of the 17th century, surviving beyond its vocal counterpart, the madrigal, and developing a characteristic string technique on polyphonic lines. Among its famous composers were BYRD,[4] Orlando GIBBONS,[5] John COOPER (Coprario), Martin PEERSON and John JENKINS.

The publication by the last-named in 1660 of 'Twelve Sonatas for two Violins and a Base' (his Fancies remained in manuscript) marks the end of the Fancy's reign. Similarly a little later (1680) Henry Purcell wrote his youthful Fantasias for strings and followed them with the publication in 1683 of 'Twelve Sonatas of 3 parts,' admittedly [6] in the Italian manner. Thus the Fancy, which had developed a type without establishing a form, was superseded.

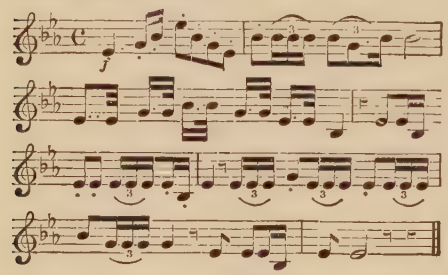
(2) The term, especially in the form 'Phantasy' (Phantasie), was consciously revived in English music in connexion with the Cobbett competitions (see COBBETT), begun under the auspices of the Worshipful Company of Musicians in 1906. These were designed to encourage the composition by the younger group of British composers of short chamber works in a single movement. (See CHAMBER MUSIC.) The first of the prizes offered was won by W. Y. HURLSTONE (*q.v.*) with a Phantasy string quartet. Largely as a result of these competitions a fairly wide repertory of works for various combinations of strings, with or without piano, was created, which has proved very acceptable in the concert room. Among the many composers who have contributed successfully to the new Phantasy literature may be named Frank BRIDGE, Thomas DUNHILL, John IRELAND, R. VAUGHAN WILLIAMS (*q.v.*). These compositions have something more than the name in common with the old, for of them it may equally be said that they have developed a type without establishing a form. Morley's description, without his restrictions, might even be applied to them. C.

FANDANGO, a Spanish dance in triple time to a lively tune, accompanied by guitar and castanets, with violin and other instruments *ad lib.* It seems to have been introduced into Spain from South America, and is first mentioned in an anonymous *entremés*, 'El novio de la aldeana' (A village maiden's lover), at the beginning of the 18th century. The original words are a grotesque parody of a serenade. The fandango in 'Figaro' is taken from Gluck's ballet 'Don Juan,' and resembles the Basque form. (It is printed as an appendix to Jahn's *Mozart.*) The Southern Spanish type is different, and has given rise to many modern popular songs and dances (*e.g.* 'Granadinas,' 'Malagueñas,' 'Murcianas,' 'Rondeñas,' etc.) ending on the dominant, to which the accompaniment descends by a semitone, with the cadence a-g-f-e. J. B. T.

FANDANGUILLO, see SONG, subsection SPAIN (4).

FANFARE, a French term of unknown origin—perhaps Moorish, perhaps onomatopœic—denotes in strictness a short passage for trumpets, such as is performed at coronations and other state ceremonies. (1) In England they are known as 'Flourishes,' and are played by the Trumpeters of His Majesty's Household Cavalry to the number of eight, all playing in unison on

1 B.M. Add. MSS. 38,513. See Davey's *History of English Music* (ed. 1921), p. 119.
2 Used throughout the 'Fitzwilliam Virginal Book,' where other foreign titles such as Toccata and Praeludium are resorted to. In 'Benjamin Cosyn's Virginal Book' pieces with the title 'Fantasia' at the head are called 'Fancy' in the index.
3 *A Plaine and Easie Introduction to Practicall Musicke.* 1597.
4 See 'Psalms, Songs and Sonnets' (1611), Eng. Mad. Sch. vol. xiv., where two are included among the vocal pieces.
5 Fantasias . . . edited by E. H. Fellowes.
6 See Purcell's preface to these Sonatas, Purcell Society's edition, vol. v.

E♭ trumpets without valves. The following, believed to date from the reign of Charles II., is the Flourish regularly used at the opening of Parliament, and was also performed at the announcement of the close of the Crimean War, the visit of Queen Victoria and the Prince of Wales to St. Paul's after the Prince's recovery, and on other occasions :

(2) So picturesque and effective a feature as the Fanfare has not been neglected by opera composers. No one who has heard it can forget the effect of the two flourishes announcing the arrival of the Governor, in ' Fidelio,' both in the opera and in the two earlier overtures. True to the fact, Beethoven has written it in unison (in the opera and the later overture in B♭, in the earlier overture in E♭, with triplets). Other composers, not so conscientious as he, have given them in harmony, sometimes with the addition of horns and trombones. See Spontini's ' Olympie ' ; Meyerbeer's ' Struensee,' Act 2 ; Ambroise Thomas's ' Hamlet,' and many more. A good example is that in ' Tannhäuser,' which forms the basis of the march. It is for three Trumpets in B.

Weber has left a short one—' *kleiner Tusch* ' —for twenty Trumpets in C (Jähns's *Verzeichniss*, No. 47 A). (See Tusch.)

(3) The word is also employed in a general sense for any short prominent passage of the brass, such as that of the Trumpets and Trombones (with the wood wind also) near the end of the fourth movement in Schumann's E♭ Symphony, or of the whole wind band in the opening *Andante* of the Reformation Symphony.

G.

(4) In 1921 a monthly paper called *The Fanfare* was started in London to voice contemporary views on music. A number of prominent composers were invited to write fanfares for publication in the first number. Several of their productions were performed at Eugène Goossens's concerts of contemporary music in Queen's Hall (Oct. 1921). The paper soon died.

C.

FANING, Eaton (*b.* Helston, Cornwall, May 20, 1850), teacher, choral conductor and composer, is the son of a professor of music.

He received his first instruction on the pianoforte and violin from his parents, and performed at local concerts before he was 5 years old. In Apr. 1870 he entered the R.A.M., where he studied under Sterndale Bennett, Steggall, Ciabatta, Sullivan and others, and carried off several medals as well as the Mendelssohn Scholarship (1873). In 1874 Faning joined the staff of the R.A.M. as sub-professor of harmony, and in 1878 became professor of the pianoforte. On July 18, 1877, Faning's operetta, ' The Two Majors,' was performed at the R.A.M., which event led to the establishment of the Operatic Class at the institution. A comic operetta, ' Mock Turtles,' was produced at the Savoy Theatre in 1881, and another, ' The Head of the Poll,' at the German Reed Entertainment in 1882. At the same date Faning occupied the posts of professor and conductor of the choral class at the National Training School, and professor of the pianoforte at the G.S.M. ; the latter post he resigned in July 1885, when he was appointed director of the music at Harrow School. He filled this post with much credit and important musical results until 1901, when he retired. He examined for the Associated Board of the R.A.M. and the R.C.M. in South Africa in 1901. From the opening of the R.C.M. until July 1885 he taught the pianoforte and harmony, and until Easter 1887 also conducted the choral class at that institution. For a good many seasons he conducted a ' Select Choir ' at Boosey's Ballad Concerts. Faning was for some time conductor of the London Male Voice Club and of the Madrigal Society. He took the degree of Mus.B. at Cambridge in 1894, and of Mus.D. in 1900. For this last his exercise was a Mass in B minor. His compositions include two operettas, a symphony in C minor, two quartets, an overture, a Magnificat and Nunc Dimittis for full orchestra (performed at St. Paul's at the Festival of the Sons of the Clergy), besides anthems, songs, duets and partsongs, among which the ' Song of the Vikings,' for four-part chorus with pianoforte duet accompaniment, has attained wide popularity. (See *Mus. T.*, 1901, p. 513.)

W. B. S.

FANISKA, opera in 3 acts ; words by Sonnleithner ; music by Cherubini ; produced Kärnthnerthor Theatre, Vienna, Feb. 25, 1806.

FANTASIA (Ital.), a piece of instrumental music owning no restriction of formal construction, but the direct product of the composer's impulse. Hence the central development of a movement in classical sonata form, from its freedom of modulation and other procedure, is often referred to as ' free fantasia.'

(1) The Fantasia, after an early history in Continental music more or less parallel with that of the Fancy (*q.v.*) in England, entered on a new lease of life in the hands of that school of German organists which attained eminence in Buxtehude and surpassed itself in J. S. Bach. The organ with its opportunities for Extemporisation (*q.v.*) naturally favoured composition in this style, and the practice arose of

coupling the Fantasia with the Fugue, producing the effect of contrast by the passage from the freest manner of preluding to the strictest form of composition. Bach's Fantasia and Fugue for the organ in G minor, shows the highest use to which the Fantasia of this kind could be put, while his early Fantasia in G major (without Fugue), a piece of brilliant and youthful virtuosity, is more typical of the style inherited from his predecessors. Bach, too, identified the Fantasia with the harpsichord, and that known as the ' Chromatic Fantasia ' is his masterpiece in harpsichord music. From Bach the Fantasia as a style (though it could not be called a form) passed by way of his sons, especially Carl Philip Emmanuel, to Mozart, and was thus received into the canon of the German classics. Famous examples in piano music are Mozart's in C minor (Köchel 475), Beethoven's op. 77 and Schumann's op. 17. Beethoven's Choral Fantasia, in which piano, orchestra and voices are joined, is an unique treatment of the style.

(2) The term is also applied to works built on already existing musical themes. Fantasias of this kind include a great mass of ephemeral arrangements such as pot-pourris of airs from popular operas put together for orchestra or military band. They also include arrangements of similar material for the display of the pianist's virtuosity on the piano in the manner promulgated by Liszt in his ' Fantaisies sur des motifs des soirées musicales de Rossini.' The Fantasia of this kind, however, that is the reverie on some pre-existing musical idea, may also be traced from the German organ school which produced Bach. It is found there in the ' Choralfantasie,' a type of composition in which ' the phrases of their loved chorales were introduced bodily with infinite adornment of expressive polyphony.' [1]

Vaughan Williams's ' Fantasia on a theme by Tallis ' for stringed orchestra may be named as an instance of a similarly serious treatment of the Fantasia in modern music. C.

FANTASIE, see FANCY.

FANTASIESTÜCK, a name adopted by Schumann from Hoffmann to characterise various fancy pieces for pianoforte, alone and with other instruments (PF. solo, op. 12, 111 ; with clarinet, op. 73 ; with violin and violoncello, op. 88).

FÁRÁBÍ (AL-), ABU NAṢR MUḤAMMAD (*b.* Fáráb, Transoxania, 897 ; *d.* Damascus, 950 or 966), a philosopher and *Ṣúfí*, author of a celebrated treatise on the theory of Arab music. He was of Turkish origin, but acquired a thorough knowledge of Greek musical theory, which he preferred to describe rather than the practice of his contemporaries. After studying the works of Plato and Aristotle at Baghdád he moved to Aleppo, where he lived at the court of Sayfu 'l Dawla. His wants were modest, and he contented himself with a pension of 4 dirhems (about 2s.) a day. His best known musical work, ' Kitáb al-músiqí ' (MSS. Leyden, Madrid, Milan), was translated by J. P. N. Land (*Actes du 6me Congrès int. des orientalistes*, Leyden, 1885). His conclusions were adopted 300 years later by ṢAFI ED-DÍN (*q.v.*). Al-Fárábí was also a practical musician and virtuoso performer ; dervishes are said still to use chants attributed to him. J. B. T.

FARAJ (ABU 'L), 'ALÍ AL-IṢFAHÁNÍ (*b.* Isfahan, 897 ; *d.* Baghdád or Aleppo, 967), a writer on music and author of the Arabic equivalent of this Dictionary. He was descended from the Umayyad caliphs of Baghdád, and kept in touch with musicians and poets in Spain after members of his family had become rulers in Córdoba. His chief work is ' The Great Book of Songs ' (*Kitábu 'l-Aghání el-kebir* (partly translated by Kosegarten, 1840). Besides a quantity of anecdotes and biographical notices relating to musicians, the book includes a history and anthology of the Arabic poetry which had been set to music down to his own times. It was based on a collection made originally for Hárún ar-Rashíd (786–809), the favourite caliph of the *Arabian Nights*. The names of the tunes are given with the words ; but the music itself was not written down, since Arab musicians had no practical system of notation and were accustomed to memorise the melodies which they learnt from their masters. Examples of his style in musical biography will be found translated in the *Journ. Asiatique* (1873 and 1891), and in *Les Penseurs de l'Islam : La Musique* (iv. pp. 343 ff.), by B. Carra de Vaux, and elsewhere. J. B. T.

FARANDOLE, a national Provençal dance. No satisfactory derivation has been given of the name. Diez [2] connects it with the Spanish Farandula, a company of strolling players, which he derives from the German *fahrende*. A still more unlikely derivation has been suggested from the Greek φάλαγξ and δοῦλος, because the dancers in the Farandole are linked together in a long chain. The dance is very probably of Greek origin, and seems to be a direct descendant of the Cranes' Dance, the invention of which was ascribed to Theseus, who instituted it to celebrate his escape from the Labyrinth. This dance is alluded to at the end of the hymn to Delos of Callimachus : it is still danced in Greece and the islands of the Aegean, and may well have been introduced into the South of France from Marseilles.

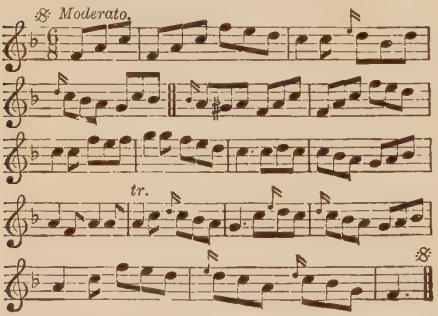
The Farandole consists of a long string of young men and women, sometimes as many as a hundred in number, holding one another by the hands, or by ribbons or handkerchiefs. The

[1] Parry, *Johann Sebastian Bach*, p. 182.

[2] *Etymologisches Wörterbuch der romanischen Sprachen.*

leader is always a bachelor, and he is preceded by one or more musicians playing the *galoubet* and the *tambourin* (see PIPE AND TABOR). With his left hand the leader holds the hand of his partner; in his right he waves a flag, handkerchief or ribbon, which serves as a signal for his followers. As the Farandole proceeds through the streets of the town the string of dancers is constantly recruited by fresh additions. The leader (to quote the poet Mistral)

'makes it come and go, turn backwards and forwards ... sometimes he forms it into a ring, sometimes winds it in a spiral, then he breaks off from his followers and dances in front, then he joins on again, and makes it pass rapidly under the uplifted arms of the last couple.'[1]

The Farandole is usually danced at all the great feasts in the towns of Provence, such as the feast of Corpus Christi, or the 'Coursos de la Tarasquo,' which were founded by King René on Apr. 14, 1474, and take place at Tarascon annually on July 29. In the latter the Farandole is preceded by the huge effigy of a legendary monster—the Tarasque—borne by several men and attended by the gaily dressed 'chevaliers de la Tarasque.' The music of the Farandole is in 6–8 time, with a strongly accentuated rhythm. The following is the traditional 'Farandoulo dei Tarascaire' of Tarascon:

The Farandole has occasionally been used for less innocent purposes than that of a mere dance: in 1815 General Ramel was murdered at Toulouse by the infuriated populace, who made use of their national dance to surround and butcher him.

The Farandole has been introduced on the stage in Gounod's 'Mireille' and in Daudet's 'L'Arlésienne' (with Bizet's music), but the dance is not suited for the purposes of a ballet. Further information concerning it will be found in

Larousse's *Dictionary*, Vidal's *Lou Tambourin*, Désanat's *Coursos de la Tarasquo*, Mistral's *Mireille*, *Fêtes de la Tarasque*, and introduction to Mathieu's *La Farandoulo*, and in the works of Hyacinthe Morel. A good description of the dance occurs in Daudet's *Numa Roumestan*. W. B. S.

FARCE (FARSE), from Lat. *farcire*, to stuff. Originally the term denotes an interpolation. Liturgical farsing became common in the 9th century. (See TROPE.) On a more extensive scale, alien elements were introduced into religious drama, especially to bring in a comic effect. Hence the modern use of the term farce as an extravagant kind of comedy. W. H. F.

FARDING (FARTHING), THOMAS (*b. circa* 1475; *d. circa* 1520), mentioned by Morley in his list of authors whose works he either cited or used in his *Plaine and easie Introduction*, was a gentleman of the Chapel Royal whose career can be traced in several warrants for goods delivered to him. For details of these see W. H. Grattan Flood, *Early Tudor Composers*, and *Mus. T.*, Dec. 1, 1920, p. 814.

FARINA, CARLO (*b.* Mantua, end of 16th cent.). He was engaged about 1625 as violinist at the court at Dresden, where he remained until about 1632. In 1636 and 1637 he was engaged by the Council (Rathsmusik) of Danzig. Nerici says that he returned to Italy. Carlo Farina may be regarded as the first virtuoso on the violin whose importance, not only in the development of the technique of his instrument but also in that of the solo sonata, cannot easily be overrated (see VIOLIN-PLAYING). In the latter he adopted the form employed by Gabrieli while dispensing with the polyphonic treatment. His Capriccio Stravagante or 'Kurtzweiliges Quodlibet,' from 'Ander Teil newer Gagliarden,' etc. (1627), although a piece of the most childish programme music,[2] contains the first specimens of harmonics, staccato, pizzicato, col legno, etc., which more than a hundred years later appeared as legitimate parts of violin technique. Farina wrote 5 books of pavans, galliards, courantes, etc., which were all published at Dresden between 1626 and 1628. E. v. d. S.

FARINELLI, CARLO BROSCHI, DETTO (*b.* Naples,[3] Jan. 24, 1705; *d.* July 15, 1782), the most famous singer (castrato) of his day. Various reasons have been adduced for Carlo Broschi's adoption of the name Farinelli when he went on the stage. If, however, his uncle had already made the name more or less famous in musical circles, and acceptable in several European courts, the reason seems obvious. Sacchi declares that he saw in Farinelli's possession the letters of nobility which he was required to produce when admitted, by the favour of the King of Spain, into the orders of Calatrava and St. Iago. It seems scarcely credible that noble parents should have consented to the peculiar preparation necessary to make him a soprano; but this, as usual, is explained by the story of an accident having happened to the boy while riding, which rendered necessary the operation by which he retained his treble. The voice, thus manufactured, became the most beautiful ever heard.

He entered the school of Porpora, of whom he was the first and most distinguished pupil.

[1] Ansèume Mathieù, *La Farandoulo*, published with a translation and notes by F. Mistral. Avignon, 1862.

[2] E. van der Straeten, *The Romance of the Fiddle*.

[3] According to his own statement made to Dr. Burney, who saw him at Bologna in 1770, though Padre G. Sacchi, his biographer, fixes his birthplace at Andria.

In spite of his explicit statement to Dr. Burney, it is not possible that Farinelli could have made his début at Naples in 1720, at the age of 15, in Metastasio's 'Angelica e Medoro'; for the latter did not leave Rome till 1721, and 'Angelica e Medoro' was not written before 1722 (*Fétis*). In that year Farinelli, already famous in southern Italy under the name of *il ragazzo* (the boy), accompanied Porpora to Rome, and made his first appearance there in 'Eumene,' composed by his master for the Teatro Aliberti. There was a German trumpet player at that time in the capital, who excited the admiration of the Romans by his marvellous powers. For this artist Porpora wrote an obbligato part to a song, in which his pupil vied with the instrument in holding and swelling a note of extraordinary length, purity and volume. Although the virtuoso performed this in a wonderful manner, Farinelli excelled him in the duration, brilliance and gradual crescendo and diminuendo of the note, while he carried the enthusiasm of the audience to the highest pitch by the novelty and spontaneity of the shakes and difficult variations which he introduced into the air. It is probable that these were previously arranged by Porpora, and not due to the impromptu inspiration of the singer. Having remained under the instruction of his master until 1724, Farinelli made his first journey to Vienna in that year. A year later he sang for the first time at Venice in Albinoni's 'Didone abbandonata,' the libretto by Metastasio; and subsequently returned to Naples, where he achieved a triumph in a Dramatic Serenade by Hasse, in which he sang with the celebrated *cantatrice*, Tesi. In 1726 he appeared in Fr. Ciampi's 'Ciro' at Milan; and then made his second visit to Rome. In 1727 he went to Bologna, where he was to meet the famous Bernacchi, the 'King of Singers,' for the first time. Meeting this rival in a grand duo, Farinelli poured forth all the beauties of his voice and style without reserve, and executed a number of most difficult passages, which were rewarded with tumultuous applause. Nothing daunted, Bernacchi replied in the same air, repeating every trill, roulade or cadenza which had been sung by Farinelli. The latter, owning his defeat, entreated his conqueror to give him some instruction, which Bernacchi, with equal generosity, willingly consented to bestow; and thus was perfected the talent of the most remarkable singer, perhaps, who has ever lived.

After a second visit to Vienna in 1728, Farinelli went several times to Venice, Rome, Naples, Piacenza and Parma, meeting and vanquishing such formidable rivals as Nicolini, Faustina and Cuzzoni, and being everywhere loaded with riches and honours. In 1731 he visited Vienna for the third time. It was at this point that he modified his style, from one of mere brilliance and *bravura*, which, like a true pupil of Porpora, he had hitherto practised, to one of pathos and simplicity. This change is said to have been suggested by the Emperor Charles VI.

Returning once more to Italy, he revisited Venice, Rome, Ferrara, Lucca and Turin. In 1734 he made his first journey to England. Here he arrived at the moment when the opposition to Handel, supported by the nobles, had established a rival Opera, with Porpora for composer, and Senesino for principal singer. The enterprise, however, did not succeed, but made debts to the amount of £19,000. At this juncture Porpora naturally thought of his illustrious pupil, who made his first appearance at the Theatre in Lincoln's Inn Fields, in 'Artaserse,' the music of which was chiefly by Riccardo Broschi, his own brother, and Hasse. The most favourite airs were 'Pallido il sole,' set by Hasse and sung by Senesino; 'Per questo dolce amplesso,' by the same, and 'Son qual nave,' by Broschi, both the latter being sung by Farinelli. He sang also in 'Onorio,' 'Polifemo' and other operas by Porpora; and excited an enthusiastic admiration among the dilettanti, which finally culminated in the famous ejaculation of a lady in one of the boxes (perpetuated by Hogarth in the *Rake's Progress*) —'One God and one Farinelli!'

On June 11, 1737, Farinelli set out for Spain, staying a few months in France by the way; where, in spite of the prejudice against foreign singers, he achieved a great success. Louis XV. heard him in the Queen's apartments, and applauded him to an extent which astonished the court (Riccoboni). The King gave him his portrait set in diamonds, and 500 louis d'or. Though the singer, who had made engagements in London, intended only a flying visit to Spain, his fortune kept him there nearly twenty-five years. He arrived in Madrid at a critical moment. Philip V., a prey to melancholy depression, neglected the affairs of the state, and refused even to preside at the council. The Queen arranged a concert in the next room to that which the King occupied, and invited the singer to perform there a few tender and pathetic airs. The success of the plan was complete: Philip, overcome with pleasure, sent for the artist, thanked him with effusion, and bade him name his reward. Farinelli, duly prepared, answered that his best reward would be to see the monarch return to the society of his court and to the cares of the state. Philip consented, allowed himself to be shaved for the first time for many weeks, and owed his cure to the powers of the great singer. The Queen, alive to this, succeeded in persuading the latter to remain at a salary of 50,000 francs, and Farinelli thus separated himself from the world of art for ever. He related to Burney that during ten years, until the death of Philip V., he sang four songs to the King every night without change of any

kind. Two of these were the 'Pallido il sole' and 'Per questo dolce amplesso' of Hasse; and the third, a minuet on which he improvised variations. He thus repeated about 3600 times the same things, and never anything else: he acquired, indeed, enormous power, but the price paid for it was too high. It is not true that Farinelli was appointed prime minister by Philip; this post he never had; but under Ferdinand VI., the successor of Philip, he enjoyed the position of first favourite, superior to that of any minister. Farinelli received the cross of Calatrava (1750), one of the highest orders in Spain. Seeing the effect produced on the King by music, he easily persuaded him to establish an Italian opera at Buen-retiro, to which he invited some of the first artists of Italy. He was also employed frequently in political affairs, was consulted constantly by the minister La Enseñada, and was especially considered as the agent of the ministers of those European courts which were opposed to the family treaty proposed by France. (Bocous.)

While still at Madrid he heard of the death of his former rival, teacher and friend, Bernacchi. In a letter [1] dated Apr. 13, 1756, he speaks with deep regret of the loss of one 'for whom he had always felt esteem and affection,' and condoles with his correspondent, Padre Martini.

Shortly after the ascent of Charles III. to the throne (1759), Farinelli received orders to leave the kingdom, owing probably to Charles's intention to sign the family pact with France and Naples, to which the singer had ever been opposed. He preserved his salary, but on condition that he should live at Bologna and not at Naples. Once more in Italy, after twenty-five years of exile, Farinelli found none of his friends remaining. Some were dead; others had quitted the country. New friends are not easily made after middle age; and Farinelli was now 57 years old. He had wealth, but his grandeur was gone. Yet he was more addicted to talking of his political career than of his triumphs as a singer. He passed the twenty remaining years of his life in a splendid *palazzo*, a mile from Bologna, contemplating for hours the portraits of Philip V., Elizabeth and Ferdinand, in silence, interrupted only by tears of regret. He received the visits of strangers courteously, and showed pleasure in conversing with them about the Spanish court. He made only one journey during this period, to Rome, where he expatiated to the Pope on the riches and honours he had enjoyed at Madrid. The Holy Father answered, 'Avete fatta tanta fortuna costà, perche vi avete trovato le gioie, che avete perdute in quà.'

When Burney saw him at Bologna in 1771, though he no longer sang, he played on the viola d'amour and harpsichord, and composed for those instruments. He had also a collection of keyed instruments in which he took great delight, especially a piano made at Florence in 1730, which he called *Rafael d'Urbino*. Next to that, he preferred a harpsichord which had been given to him by the Queen of Spain; this he called *Correggio*, while he named others *Titian*, *Guido*, etc. He had a fine gallery of pictures by Murillo and Ximenes, among which were portraits of his royal patrons, and several of himself, one by his friend Amiconi, representing him with Faustina and Metastasio. The latter was engraved by I. Wagner at London (fol.), and is uncommon; the head of Farinelli was copied from it again by the same engraver, but reversed, in an oval (4to), and the first state of this is rare: it supplied Sir J. Hawkins with the portrait for his *History of Music*. C. Lucy also painted Farinelli; the picture was engraved (fol.) in mezzotint, 1735, by Alex. Van Haecken, and this print is also scarce.

Fétis falls into an error in contradicting the story of Farinelli's suggesting to Padre Martini to write his *History of Music*, on the ground that he only returned to Italy in 1761, four years after the appearance of the first volume, and had no previous relations with the learned author. The letter quoted above shows that he was in correspondence with him certainly as early as April 1756, when he writes in answer to a letter of Martini, and, after adverting to the death of Bernacchi, orders twenty-four copies of his work, bound in red morocco, for presents to the Queen and other notabilities of the court. It is therefore quite possible that their correspondence originated even long before this. They remained in the closest intimacy until death separated them by the decease of Farinelli.

Giambattista Mancini, a great master of singing, speaks of Farinelli's art thus:

'His voice was thought a marvel, because it was so perfect, so powerful, so sonorous and so rich in its extent, both in the high and the low parts of the register, that its equal has never been heard in our times. He was, moreover, endowed with a creative genius which inspired him with embellishments so new and so astonishing that no one was able to imitate them. The art of taking and keeping the breath so softly and easily that no one could perceive it began and died with him. The qualities in which he excelled were the evenness of his voice, the art of swelling its sound, the *portamento*, the union of the registers, a surprising agility, a graceful and pathetic style and a shake as admirable as it was rare. There was no branch of the art which he did not carry to the highest pitch of perfection. . . . The successes which he obtained in his youth did not prevent him from continuing to study; and this great artist applied himself with so much perseverance that he contrived to change in some measure his style and to acquire another and superior method, when his name was already famous and his fortune brilliant.'

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J. M.

FARINELLI (Farinel), a French musical family whose name, in its Italianised form,

[1] This letter was in the possession of the writer, Julian Marshall.

reached fame through two brothers, violinists, reputed to have been uncles of the great singer who adopted the name of Farinelli.

The family has been traced back as resident in Grenoble[1] to (1) François Farinel, originally of Auvergne, who married Anne Chapaty (June 27, 1620), and is described as 'maître joueur d'instruments.' His son (or brother) Robert was the father of the violinists (2 and 3).

(2) Michel (*bapt.* Grenoble, May 23, 1649) travelled to Spain and Portugal, was Intendant of Music to the Queen of Spain, and eventually retired to become singing-master to the nuns of Montfleury, near Grenoble. For them he issued a volume of sacred music in 1696. He married Marianne, the daughter of Cambert (*q.v.*), the composer. In a register of 1690 he is described as a 'gentleman pensioner of the King of England' and signs 'Michel Farinelly.' His personal reputation as a violinist stood high, but his name survives in history as the composer or arranger of 'Les Folies d'Espagne' (see Folia), known as 'Farinel's Ground.'

(3) Jean Baptiste (Giovanni Battista) (*b.* Jan. 15, 1655[2]) was Konzertmeister to the Elector of Hanover about 1680, and according to Chrysander[3] was still in that service when the Elector became George I. of England (1714).

Jean Baptiste was ennobled by the King of Denmark, and, according to Hawkins, was appointed by George I. his resident in Venice. He was the composer of concertos for the flute and some stage music. C.

FARINELLI, Giuseppe (*b.* Este, May 7, 1769; *d.* Trieste, Dec. 12, 1836), composer.

In 1785 he entered the Conservatorio de' Turchini at Naples, where he studied accompaniment under Fago, and composition under Sala and Tritto. In 1808 he was in Venice, and 1810–17 at Turin. In 1819 he was appointed Kapellmeister at Trieste. He composed an immense number of operas (*Fétis* enumerates 40, and *Riemann* gives the number as 20 serious and 38 comic operas) in avowed imitation of Cimarosa, which, however, were more successful than the majority of imitations. A duet he introduced into the 'Matrimonio segreto' has been mistaken for Cimarosa's own composition. He also wrote Masses, a Stabat in two parts and other church music.

M. C. C.

FARJEON, Harry (*b.* Hohokus, New Jersey, May 6, 1878). Of English parentage, he came to England in infancy, and studied music, at first privately, with Landon Ronald and Dr. John Storer. In 1895 he entered the R.A.M., where he was a pupil of Battison Haynes and Corder for composition, and of S. Webbe for piano. An opera, 'Floretta,' to a libretto by his sister, Eleanor Farjeon, was produced at the Academy in 1899, and he gained various prizes and academic distinctions in the same year. He left the institution in 1901, but returned to it as a teacher of harmony and composition in 1903. Two operettas, 'The Registry Office' and 'A Gentleman of the Road,' were performed at St. George's Hall in 1901 and 1902; and in 1903 the performance at a Promenade Concert of his pianoforte concerto in D minor gave him his first important opportunity. A 'Hans Andersen' suite for small orchestra was played with great success at a Patron's Fund concert of the R.C.M. in 1905, and given at Bournemouth and elsewhere. A string quartet in G was performed by Hans Wessely and his colleagues, and another quartet in B♭, as well as a violin sonata in F♯ minor, represent the composer's chamber music. Two song cycles, 'Vagrant Songs' and 'The Lute of Jade,' show skill in writing for the voice, and the composer has achieved much success as a writer of pianoforte pieces. Among these there is a suite called 'Night Music' and many popular pieces. A series of Impression Studies, 'Four Winds,' and a set of Preludes must also be mentioned; three of the latter were introduced by Fanny Davies in May 1908. It is in these smaller forms that Farjeon has more particularly made his mark, but the piano concerto was played twice at Bournemouth in 1919. (See *B.M.S. Ann.*, 1920.) G. S. K. B., with addns.

FARMER, John (fl. 1591–1601), an important madrigalian composer of the Elizabethan period, and also known to us by his skilful settings for four voices of the old church psalm tunes. He was the author of a little treatise entitled:

'Divers and sundry waies of two parts in one, to the number of fortie, upon one playn Song; sometimes placing the ground above and two parts benethe, and otherwhile the ground benethe and two parts above, or againe, otherwise the ground sometimes in the middest betweene both, and likewise other Conceites, which are plainlie set downe for the Profite of those which would attaine unto Knowledge. Performed and published by John Farmer in favoure of such as love Musicke, with the ready way to Perfect Knowledge. *Imprinted at London by Thomas Este the Assigne of William Byrd, and are to be sould in Broad Streete neere the Royal Exchaunge at the Author's house.* 1591.'

The only known copy now extant of this tract, which is dedicated to 'Edward de Vere, Earle of Oxenford,' is in the Bodleian Library. It consists of a series of examples of three-part counterpoint in different orders, and seems to have attained considerable success. Hawkins (*Hist.* iii. 373) says, 'Before Bevin's time the precepts for the composition of Canon were known to few. Tallis, Bird, Waterhouse and Farmer were eminently skilled in this more abstruse part of musical practice.'

In 1599 was published:

'The first set of English Madrigals to Foure Voices. Newly composed by John Farmer, practicioner in the art of Musicque. 4to. *Printed at London in Little Saint Helen's by William Barley, the Assigne of Thomas Morley, and are to be solde at his shoppe in Gratious-streete, Anno Dom.* 1599.'

This work also is dedicated to the 'Earle of Oxenford,' whom Farmer calls his 'very good Lord and Master.' In the address to the reader he claims to have 'fitly linkt Musicke

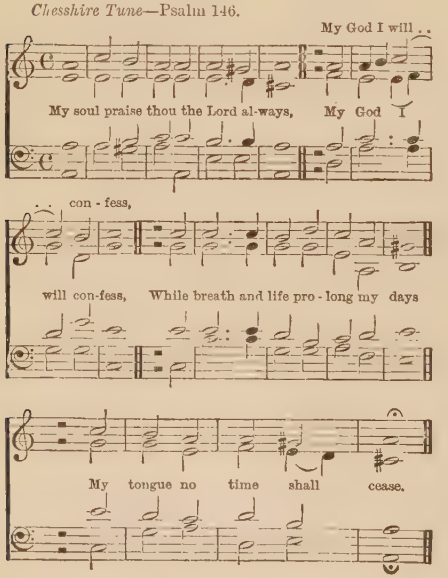
[1] J. G. Prod'homme, *Les Musiciens dauphinois. Sammelb. Int. Mus. Ges.*, 1905–06, p. 73.
[2] *Riemann.*
[3] *Händel*, i. 418.

to Number, as each give to other their true effect, which is to make delight, a virtue so singular in the Italians, as under that ensign only they hazard their honour.' The collection consists of seventeen madrigals, sixteen of which are for four, and the seventeenth for eight voices. It is reprinted in ENGLISH MADRIGAL SCHOOL, vol. viii.

Farmer's madrigals are of an unpretentious character, but several of them are melodious and attractive. 'Fair Phyllis I saw sitting all alone' is perhaps the best of the set and will always be a favourite. Almost equally good is 'A little pretty bonny lass,' often sung in the past with Oliphant's lamentable alteration of the words beginning 'To take the air.' 'You pretty flowers,' in a sadder vein, is also charming. Farmer's contribution to 'The Triumphes of Oriana' was a 6-part madrigal, 'Fair Nymphs, I heard one telling.' The Library of Christ Church, Oxford, and the Music School contain some MS. music of his, and there are a few of his hymn tunes in MS. at the British Museum.

Farmer was one of the most important contributors to Thomas East's 'Whole Booke of Psalmes,' 1592. (See EAST.) He not only set all the canticles, hymns, etc. (twelve in number), which are there prefixed to the Psalms proper, but also five of the psalm tunes themselves. Burney, speaking of these settings (*Hist.* iii. 54), says, 'The counterpoint is constantly simple, of note against note, but in such correct and excellent harmony as manifests the art to have been very successfully cultivated in England at that time.' The following interesting example will show that Farmer was not

Chesshire Tune—Psalm 146.


My God I will . .
My soul praise thou the Lord al-ways, My God I
con - fess,
will con-fess, While breath and life pro - long my days
My tongue no time shall cease.

unworthy of Burney's encomium. It may be mentioned that in all these settings the melody or 'playnsong' is invariably given to the voice immediately above the bass; generally the tenor, but in this example the counter-tenor, as this tune is set for two trebles, counter-tenor and bass. The rule by which the old writers introduced the major third into the final chord of all compositions in the minor mode (see TIERCE DE PICARDIE) is rigidly observed by Farmer and the other contributors to East's collection, not only at the end of each psalm tune, but also at the end of every line in each tune.

Nothing is known as to either the dates or places of Farmer's birth and death; and until recently nothing has been known of his life, except that he was living in London at the date of the publication of his madrigals in 1599. From an inspection, however, of the Chapter Acts of Christ Church Cathedral, Dublin (kindly afforded to the writer by the Dean), it appears that Farmer preceded Thomas Bateson as organist of that Cathedral. The following are the only Chapter Acts which refer to him:

'1595. Feb. 16.—Yt is ordered ye said daie by the Deane and Chapter that Mr. John Fermer shall have as Mr. of the children & organist for this yeare fifteene pounds Currant money of England from Candelmas daie last (*vizt.*) of the Vicars 10s. and of Mr. Deane 20s. and of every Dignitie 10s. ster. and the rest the Proctor of the Church is to make upp.

'1596. Aug. 10.—The said daie Robert Jordan resigned his Viccars Rowme in the Chapter house, and the same daie John Farmer was sworn Viccar Corrall in his place.

'1597. July 18.—It is ordered that if Mr. John Fermer doe not return by the first of August 1597 that then all Excuses sett a-part;—His place to bee voyd in this Church for depting the land without lycence.'

Farmer seems to have obeyed this last injunction and to have returned. On leaving Dublin in 1599 he was permitted to appoint a deputy to do his cathedral work, but at the end of that year his vicar choralship was declared vacant. He was living in Broad Street, London, in 1599.

L. M'C. L. D.; addns. E. H. F.

FARMER, JOHN (*b.* Nottingham, Aug. 16, 1836; *d.* Oxford, July 17, 1901), was eminent as music master of Harrow.

He received his musical education at the Leipzig Conservatorium, and subsequently under Andrae Spaeth at Saxe-Coburg.

He first taught music at Zürich, then was at Harrow School from 1862–85, where he obtained great popularity, and became organist in Balliol College in 1885. Here he instituted in the College Hall a series of Sunday and Monday evening concerts for the performance of glees, partsongs, etc., as well as the Balliol College Musical Society. He edited two volumes of Bach for the use of high schools. For some years before his death he had been examiner for the Society of Arts. In a warmly appreciative article on him in the *Musical Gazette* for

Dec. 1901, his successor at Balliol, Dr. Ernest Walker, wrote :

'He struck out a line for himself, and spent himself royally and with absolute self-sacrifice in the popularisation of good, and only good, music among the naturally more or less unmusical.'

His compositions, of no great intrinsic importance, but directed toward this end, include

'Christ and His Soldiers,' oratorio, 1878 ; a 'Requiem in memory of departed Harrow friends' ; 'Cinderella,' a fairy opera, 1882 ; 'Nursery Rhymes Quadrilles,' for chorus and orchestra, four sets ; 'Hunting Songs Quadrilles,' for same ; songs, etc. He edited 'Hymns and Tunes for High Schools' ; the 'Harrow Glee Book,' 'Harrow School Marches,' 'Harrow School Songs,' etc.

A. C.

FARMER, Thomas, Mus.B. (*d.* before 1695), was originally one of the Waits of London, and graduated at Cambridge in 1684. He was one of the King's Band of Music (1671–80). He composed instrumental music for the theatre, and contributed some songs to the second edition of Playford's *Choice Ayres*, 1675, to *The Theater of Music*, 1685–87, and to D'Urfey's Third Collection of Songs, 1685. In 1686 he published 'A Consort of Musick in four parts, containing thirty-three Lessons, beginning with an Overture,' and in 1690 'A Second Consort of Musick in four parts, containing eleven Lessons, beginning with a Ground.' In *Apollo's Banquet* is 'Mr. Farmer's Magot for violins' ; Farmer also wrote music for 'The Princess of Cleve' in 1682 (B.M. Add. MSS. 29,283-5). Purcell composed an elegy, written by Nahum Tate, upon his death (printed in *Orpheus Britannicus*, ii. 35), from which it is certain that he died before 1695. W. H. H.

FARNABY, (1) Giles (*b. circa* 1560 ; *d. circa* 1600), composer of madrigals and virginal music. Nothing is known of the origin or early life of this composer, and there is no evidence to prove any relationship to Thomas Farnaby the philologist or the Cornish Farnabys. The statement that he was a native of Truro was first made by Anthony Wood (*Fasti*, ed. Bliss, i. 257). He married Katherine Roane at St. Helen's, Bishopsgate, on Mar. 28, 1587, and the churchwardens' accounts show that he was living in that parish in 1589. On July 7, 1592, he graduated Mus.B. at Oxford. One of his sons was baptized at St. Mary-le-Bow in 1598. His set of 'Canzonets to Fowre Voyces' (Eng. Madr. Sch. vol. xx.) was published in 1598, and as he was not a contributor to 'The Triumphes of Oriana' in 1601 it seems reasonable to suppose that he died about the year 1600. He was a contributor in 1592 to East's 'Whole Booke of Psalmes,' and some of his tunes were also included in Ravenscroft's Psalter in 1621.

There are twenty canzonets for four voices in Farnaby's set, and to these was added one for eight voices ; this is one of the rare examples of an eight-part madrigal in the English school ; it ends with a very fine cadence. In his canzonets Farnaby showed a very distinct individuality of style. 'Construe my meaning' is remarkable for the originality of the chromatic harmonies. Another feature is the complexity of the rhythmic texture ; and sometimes he seems to have sacrificed smoothness and clearness for the sake of ingenuity of imitative device. He also deliberately disregarded the conventional laws of composition, and not infrequently wrote consecutive fifths and other 'forbidden' progressions. But many of these canzonets are found by practical experience to be very pleasant to sing.

The set was dedicated to Ferdinando Heaburn, groom of Her Majesty's privy chamber, and commendatory verses were inserted by Anthony Holborne, John Dowland, Richard Allison and Hubert Holland. A madrigal by Farnaby, 'Come, Charon,' is in manuscript at the R.C.M. The altus part of a 5-part setting of 'O my son Absalom' is in B.M. Add. MSS. 29,427. As a writer for the virginals Farnaby takes very high rank, and his work is only second to that of Byrd at this period. More than fifty of his virginal pieces were included in the 'Fitzwilliam Virginal Book' (see Virginal Music). Among these is a composition for two virginals and an arrangement of his canzonet 'Daphne on the rainbow riding.' Some other of these pieces have the appearance of being adaptations of canzonets, though no more are in his printed set. Charming examples of Farnaby's work in the Fitzwilliam book are 'Quodling's Delight' and 'Rosa Solis.'

(2) Richard, composer of virginal music, son of Giles Farnaby, being so described in connexion with his virginal piece 'Nobodyes Gigge' in the Fitzwilliam book. Only four of his pieces were included in that collection, and no others are known. E. H. F.

FARNAM, W. Lynnwood (*b.* Sutton, Quebec, Jan. 13, 1885), received his musical education at the R.C.M., where he held a scholarship (1900–04), and returning to Canada made a reputation as an organist in Montreal. From 1913–18 he was at Emmanuel Church, Boston, and thence moved to New York, where he became organist of the Church of the Holy Communion. He is a solo player of exceptional ability, and has made a conspicuous reputation as a recitalist.

FARRANT, John, of Salisbury (fl. *c.* 1600), composer of church music. It is likely that Hawkins was right in supposing that there were two musicians named John Farrant who were working in the latter years of the 16th century, but the available evidence is insufficient to enable any definite conclusion to be reached on the point. One of this name was certainly organist of Salisbury Cathedral, 1598–1602, and it seems unlikely that he is to be identified with the John Farrant who was organist of Christ Church, Newgate, and was described by Adrian Batten (Tenbury MS. 791 fo. 310) as 'Mr. John Farrant of Christ Church in London,' for

Batten's MS. was written *c.* 1638, and Farrant's cathedral appointments would almost certainly have been mentioned at that date rather than this minor one, unless it were to distinguish this composer from John of Salisbury. There was a John Farrant organist of Ely, 1567–72; and again of Hereford, 1592–93, when he was 'sconced for railing and contumelious speeches to Mr. Custos in the hall at supper-time' (Havergal's *Fasti Herefordienses*).

John Farrant of Salisbury was the composer of the service in D minor described in the Durham books as 'Mr. Farrant's short service in D sol re'; in the Peterhouse books it is variously called his 'second' or 'short' service, and it is attributed to John Farrant of Salisbury; there is an early text of it also at York Minster and Wimborne. Besides the morning and evening canticles this service includes the Venite and, a very unusual feature at that date, the Jubilate in place of the Benedictus.

The anthem 'O Lord Almighty' (B.M. Harl. MS. 7340) is probably by this composer.

E. H. F.

FARRANT, John (of Christ Church, Newgate) (fl. *c.* 1600), composer of church music. Adrian Batten's organ-book (Tenbury MS. 791) contains a Magnificat and Nunc Dimittis for verses in G minor. It is ascribed by Batten to 'Mr John Farrant of Christ Church in London.' The Magnificat opens with verse for '2 meanes and 2 counters,' and is an entirely different work from Richard Farrant's A minor service, so commonly misnamed 'Farrant in G minor.'

E. H. F.

FARRANT, (1) Richard (*d.* Nov. 30, 1580), composer of church music, etc. In the reign of Edward VI. he was a gentleman of the Chapel Royal, but the record of his appointment has perished. In Apr. 1564 he resigned his office in the chapel and became master of the choristers at St. George's chapel, Windsor, and also a lay-clerk and organist. On Nov. 5, 1569, he was reappointed to the Chapel Royal, continuing his work at Windsor until his death.

He is best known by his cathedral service in A minor and by two beautiful little anthems, 'Call to remembrance' and 'Hide not thou Thy face.' The anthem 'Lord, for thy tender mercies' sake,' was in the 18th and 19th centuries commonly ascribed to Farrant, although all the early MSS. agree in giving Hilton as the composer. It is difficult to discover how Farrant's name first became associated with it. There seems little reason to doubt that the elder of the two John Hiltons composed this anthem. Batten's organ book (Tenbury MS. 791) contains the anthem 'When as we sate in Babilon,' by Richard Farrant, but none of the voice parts has been discovered. Farrant's A minor service is variously styled his 'high' or 'short' or 'old' service; all early authorities, including those of Durham, York and Peterhouse MSS., give it in A minor, but the Wimborne MSS., which are of somewhat late date, have it in G minor and describe it as 'Mr. Farants of Winsor in G.' There is no room for any doubt that this service is by Richard and not John Farrant. Boyce printed it in G minor, and his text has some curious errors, notably in the verse of the Benedictus, 'that we being delivered.' This passage in Boyce's text has proved a stumbling-block to many cathedral singers who have not questioned its correctness. The morning canticles of this service fall much below the level of the Magnificat and Nunc Dimittis, which are of great beauty. At Durham Cathedral there is an organ score and a single bass part of a Magnificat and Nunc Dimittis in F 'with verses to the organ' (Durh. MSS. A 6, C 18). There is no means of determining which of the Farrants wrote this, the ascription being simply 'Mr. Farrant.' The 'short' D minor service is certainly by John Farrant of Salisbury; this service was wrongly published in the 19th century under the name of Richard Farrant. Two keyboard pieces entitled 'Voluntarye' and 'Felix namque' are in the B.M. (Add. MS. 30,513).

As master of the Windsor choristers Farrant, like Edwards and Hunnis of the Chapel Royal, controlled one of the important companies of choir-boy actors. This subject is dealt with at some length by G. E. P. Arkwright.[1] From 1567 until his death Farrant was responsible for presenting a play before the Queen every year. Only two of his stage songs can now be identified with any certainty; one begins 'O Love from stately throne,' which Arkwright suggests may be out of 'Xerxes,' a play presented by Farrant in 1575. The other song is 'Alas, ye salt sea gods,' from a play called 'Panthea and Abradatas'; Arkwright expresses no hesitation in ascribing this play to Farrant, following the Ch. Ch. MS., although the B.M. MS. assigns it to Robert Parsons. Both these songs are for treble solo with string quartet accompaniment.

(2) Daniel, a son of Richard, was a viol-player and one of the King's musicians *c.* 1606–1625. A book of organ pieces by him is among the manuscripts at Durham Cathedral. He is said to have been one of the first to set 'lessons' for the viol in 'the lyra way' after the manner of those for the lute and bandora. E. H. F.

FARRAR, Ernest Bristow (*b.* Blackheath, July 7, 1885; killed in action, France, Sept. 18, 1918), was an English composer of promise, some of whose works have secured posthumous recognition through publication by the Carnegie Trust.

The son of the Rev. C. W. Farrar of Mickle-

[1] See *Proc. Mus. Ass.*, 1913–14, p. 117, 'Elizabethan Choirboy Plays and their Music.'

field, near Leeds, Farrar was educated at the Leeds Grammar School and obtained (1905) an open scholarship at the R.C.M. There he studied under Stanford and Parratt and won the Arthur Sullivan prize (1906) and the Grove scholarship (1907). He was at Dresden for a time as organist of the English church, and afterwards held organistships at South Shields and Harrogate. His suite for orchestra 'English Pastoral Impressions' (three numbers) and three choral songs, 'Out of doors,' have been published by the Carnegie Trust. Other published works include a setting for solo, chorus and orchestra of 'The Blessed Damozel,' preludes for the organ, piano pieces and songs (for list see *B.M.S. Ann.*, 1920).

C.

FARRENC, (1) Jacques Hippolyte Aristide (*b.* Marseilles, Apr. 9, 1794; *d.* Paris, Jan. 31, 1865). He was 2nd flautist in the orchestra of the Théâtre Italien (1815) and a pupil of Guillon and Vogt at the Paris Conservatoire (flute and bassoon). He was a music publisher until about 1841, and a music teacher. He composed some pieces for the flute, but is best known as a writer on music.

He took an important part in the second edition of Fétis's *Biographie universelle*, and wrote the biographical notices in the 'Trésor des pianistes' (1861–72), collected and published by himself, which his wife continued after his death. He also contributed critiques to *La France musicale* and *La Revue de Musique ancienne et moderne* (Rennes, 1858). Some of his valuable notes and unpublished articles are among the MSS. in the library of the Paris Conservatoire.

His wife (2) Louise (*b.* Paris, May 31, 1804; *d.* there, Sept. 15, 1875) was a sister of the sculptor Auguste Dumont, and aunt of Ernest Reyer (*q.v.*). She studied under Reicha, and at an early age composed both for the orchestra and piano, and had the advantage of advice from Hummel and Moscheles for the pianoforte. She married in 1821, and made several professional tours in France with her husband, both performing in public with great success. Madame Farrenc's ability as a teacher is shown by the many excellent pupils she trained during the thirty years she was professor of the piano at the Conservatoire (Nov. 1842–Jan. 1873). Besides some remarkable études, sonatas and pieces for the pianoforte which Schumann noticed, she composed sonatas for piano and violin or violoncello, trios, two quintets, a sextet and a nonet, for which works she obtained in 1869 the prize of the Académie des Beaux Arts for chamber music. She also wrote two symphonies and three overtures for full orchestra, and several of her more important compositions were performed at the Conservatoire concerts. More than by all these, however, her name will be perpetuated by the 'Trésor des pianistes' (*q.v.*), an anthology of music containing chefs-d'œuvre of the classical masters of the harpsichord and pianoforte from the 16th century down to Weber and Chopin, as well as more modern works of the highest value. Her *Traité des abréviations* was published in 1897.

(3) Her daughter, Victorine Louise (*b.* Paris, Feb. 23, 1826; *d.* there, Jan. 3, 1859), was a successful pianist. G. C.; addns. M. L. P.

FARWELL, Arthur (*b.* St. Paul, Minnesota, U.S.A., Apr. 23, 1872), an American composer. He studied with Norris in Boston, Humperdinck in Berlin and Guilmant in Paris. In 1901 he established the *Wa Wan Press* for the publication of American music, especially of that founded on the native Indian themes. He has made various investigations of the music of the American Indians and several of his compositions are based on Indian themes. R. A.

FASCH, (1) Johann Friedrich (*b.* Buttelstedt, Weimar, Apr. 15, 1688; *d.* Zerbst, Dec. 5, 1758), was a chorister at Weissenfels in 1699, a scholar of the Thomasschule in Leipzig from 1701–07, where he studied law as well as music, the latter under Kuhnau.

He founded a 'Collegium musicum,' which seems to have been the ancestor of the 'Grosse Concert' and so of the Gewandhaus concerts; he wrote overtures for the society in the style of Telemann, and composed three operas for the Naumburg fair and elsewhere. In 1714, after leading a wandering life for some years, he was an official secretary at Gera, and in 1719 went to Zeitz as organist and 'Rathschreiber,' where he remained for two years. In 1721 he took service with Count Morzin (see Haydn, Franz Joseph) at Lucaveč in Bohemia, and in 1722 was appointed court Kapellmeister at Zerbst. He was invited to compete for the post of cantor at the Thomasschule against Bach, but apparently refused to do so.[1] Bach held Fasch's music in high esteem, and copied out five orchestral suites of his. In the collection of music left by C. P. E. Bach was a whole set of church cantatas by Fasch. Several masses, a Requiem, eleven church cantatas and motets, one Passion-setting, various overtures, trios, sonatas, etc., are preserved in MS. at Leipzig, Dresden, Berlin and Brussels. (See *Q.-L.*; *Riemann.*) Fasch's son,

(2) Carl Friedrich Christian (*b.* Zerbst, Nov. 18, 1736; *d.* Berlin, Aug. 3, 1800), composer, accompanist to Frederick the Great and founder of the Berlin Singakademie, was a delicate child and much indulged.

He made rapid progress on the violin and clavier, and in the rudiments of harmony. After a short stay at Cöthen, where he made his first attempts at composition in church music, he was sent to Strelitz. Here he continued his studies under Hertel, in all branches of music,

[1] Spitta, *J. S. Bach* (Engl. transl.), ii. 181.

but especially in accompaniment from the figured bass. In 1751 Linicke, the court clavierist, having declined to accompany Franz Benda, Fasch offered to supply his place at the harpsichord, and Benda's praises incited him to still greater efforts. After his return to Zerbst he was sent to complete his education at Klosterbergen, near Magdeburg. Benda had not forgotten their meeting, and in 1756, when just 20, Fasch was appointed on his recommendation accompanist to Frederick the Great. His coadjutor was C. P. E. Bach; they took it in turns to accompany the King's flute concertos, and as soon as Fasch had become accustomed to the royal amateur's impetuous style of execution, his accompaniments gave every satisfaction. The Seven Years' War put an end to Frederick's flute-playing, and as Fasch received his salary (300 thalers) in paper, worth only a fifth part of its nominal value—a misfortune in which he anticipated Beethoven—he was compelled to maintain himself by giving lessons. For his lessons in composition he made a collection of several thousand examples. About the same time he wrote several most ingenious canons, particularly one for twenty-five voices containing five canons put together, one being in seven parts, one in six, and three in four parts. After the battle of Torgau the King granted him an addition of 100 thalers to his salary, but the increase covered the direction of the opera, which was put into his hands from 1774–76. After the war of the Bavarian succession Frederick gave up his practice, and Fasch was free to follow his natural inclination for church music. In 1783, incited by a 16-part Mass of Benevoli's which Reichardt had brought from Italy, he wrote one for the same number of voices, which, however, proved too difficult for the court singers. He retained his post after Frederick's death, but occupied himself chiefly with composition and teaching. In the summer of 1790, as he himself tells us, he began choral meetings in the summerhouse of Geheimrath Milow, which resulted in the famous Singakademie. (See BERLIN.)

Before his death Fasch was twice visited by Beethoven (1796), who on June 21 extemporised on a theme from Fasch's Psalm cxix., and again on the 28th reappeared and extemporised, to the delight of Fasch's scholars.[1] The Academy at that date was about ninety strong, but at the time of Fasch's death it had increased to 147. In accordance with a wish expressed in his will, the Academy performed Mozart's Requiem to his memory—for the first time in Berlin. The receipts amounted to 1200 thalers, an extraordinary sum in those days, and were applied to founding a Fund for the perpetual maintenance of a poor family. In 1801 Zelter published his Life—a brochure of sixty-two pages 4to, with a portrait. In 1839 the Academy published Fasch's best sacred works in six volumes. A seventh, issued by the representatives of Zelter, contains the Mass and the canon above alluded to. Of his oratorio 'Giuseppe riconosciuto,' performed in 1774, one terzetto alone remains, Fasch having destroyed the rest, together with several other works composed before the 16-part Mass. (For list of extant works, see *Q.-L.*) F. G.

[1] See Vol. I. p. 272; also Thayer's *Beethoven*, ii. 13.

FASOLO, GIOVANNI BATTISTA (*b.* Asti). In 1645 he was a Franciscan monk, and in 1659 became maestro di cappella to the Archbishop of Monreale, Palermo. He composed a book of cantatas and arietas (1627); a book of songs and guitar pieces (1628); a book of 'Arie spirituali'; sacred and secular songs in collective volumes; and an important collection of organ pieces (1645), a number of which have been republished in F. Riegel's 'Praxis organoedi in ecclesia' (Brixen, 1869); also four in Ritter's 'Geschichte des Orgelspiels,' Nos. 18-21. E. v. d. S.

FATTORINI, GABRIELE (*b.* Faenza, second half of 16th cent.), was maestro di cappella at S. Maria delle Carceri (? Venice) about 1600. He composed 'Sacri concerti a 2 voci' (Venice, 1600; further enlarged editions in 1602, 1604, 1608, 1615); a 2nd book of motets, 8 v. (1601); 2 books of madrigals (1598 and 1604); some songs in collective volumes and in MS. (*Q.-L.*).

FAUGUES (FAUQUES, FAGUS, LA FAGE), GUILLEAUME (15th cent.), mentioned by Tinctoris as an immediate successor of Dufay, Binchois, etc., and contemporary of Obrecht, Regis and others. Several masses, etc., belonging to the latter part of the 15th century are enumerated in *Q.-L.* One Mass, 'L'homme armé' (MS. in Papal Chapel), bears the name of 'Vincent Faugues,' whether erroneously or referring to another composer is undecided so far. In a copy in the archives of St. Peter's, Rome, this Mass is attributed to Caron. E. v. d. S.

FAURÉ, GABRIEL URBAIN (*b.* Pamiers, Ariège, May 13, 1845; *d.* Paris, Nov. 4, 1924), was distinguished as a leading French composer and teacher. He studied at Paris with Niedermeyer, the founder of the École de Musique Religieuse; also under Dietsch and Saint-Säens.

His first appointment on leaving the school in 1866 was that of organist at St. Sauveur, Rennes; in 1870 he returned to Paris, and after holding the posts of accompanying organist at St. Sulpice and principal organist at St. Honoré, became maître de chapelle at the Madeleine, where he became organist in 1896. In the same year he was appointed a professor of composition in the Conservatoire. In 1892 he had succeeded Guiraud as Inspecteur des Beaux-Arts, and in June 1905 he became director of the Conservatoire in succession to Dubois. This latter post he retained until his resignation in

1920, and here his great work as a teacher was accomplished. Its importance may be measured by the fact that he was the master of Louis Aubert, Nadia Boulanger, Roger Ducasse, Enesco, Grovlez, Raoul Laparra, Maurice Ravel and Florent Schmitt.

He became known as a composer by his touching and original songs, of which a selection of twenty was published by Hamelle, and 'Le Poème d'amour' by Durand and Schoenewerk, but his compositions in this class are very numerous. Among the most remarkable of his later lyrics may be mentioned 'Après un rêve,' 'En Prière' and 'Les Roses d'Ispahan.' He also published many pianoforte pieces; at the Société Nationale de Musique he produced a 'Cantique de Racine,' duets for female voices, and a violin sonata, afterwards played at the Trocadéro, on July 5, 1878, which last became popular in Germany. Among the most remarkable works of his earlier years are a Berceuse and Romance for violin and orchestra, a beautiful Élégie for violoncello, two quartets for piano and strings (1882 and 1887), two for strings alone, a violin concerto, an orchestral suite (Salle Herz, Feb. 13, 1874), a 'Chœur des Djinns' (Trocadéro, June 27, 1878), a symphony in D minor (Châtelet, March 15, 1885), a Requiem (Madeleine, Jan. 16, 1888) and a choral work, 'La Naissance de Vénus' (Colonne Concerts, 1895, Leeds Festival, 1898).

To a later period belong 'Madrigal,' op. 35, for vocal quartet and orchestra; 'Pavane,' op. 50, for orchestra and chorus *ad lib.*; five Mélodies, op. 58, to Verlaine's poems; a piano quintet, op. 60; 'La Bonne Chanson,' op. 61; nine songs to Verlaine's words. Music to various plays had been written from time to time, such as that to Dumas's *Caligula* (Odéon, 1888), Ed. Haraucourt's *Shylock* (adapted from Shakespeare, Odéon, 1889), Maeterlinck's *Pelléas et Mélisande* (English version produced at the Prince of Wales's Theatre, June 21, 1898), and Lorrain and Hérold's *Prométhée* (Béziers, 1900).

Next to his songs it is on his concerted chamber music that his reputation mainly rests. To the works already mentioned in this class must be added a second sonata for violin and PF., two sonatas for violoncello, a trio (PF., violin and violoncello), a quartet for strings published posthumously and two quintets for PF. and strings. These are reckoned among the highest things of their class. A 'Fantaisie' for PF. and orchestra and numerous solo pieces for the piano must also be named. For the voice he published several further collections: 'La Chanson d'Ève,' 'Le Jardin clos,' 'Mirages,' 'Horizons chimériques'; for the lyric stage, 'Pénélope,' which was given for the first time at Monte Carlo, Mar. 4, 1913.

As a composer Fauré constantly progressed with a suppleness of style and an easy mastery of technique which often disguised the almost revolutionary boldness of his harmonies. His acceptance by the general public came slowly even in France. Elected to the Académie des Beaux-Arts in 1909, he was promoted to the highest class in the order of the Légion d'Honneur, a national homage paid to him through the Sorbonne in 1922 (see *PLATE XXI.*)

Bibl.—Octave Séré, *Musiciens français d'aujourd'hui*, 5th ed., 1915, contains an excellent bibliography up to 1910. There are useful studies in A. Coeuroy, *La Musique française moderne*, 1922; E. Vuillermoz, *Musiques d'aujourd'hui*, 1923; Journal of I.M.G., 1905–6 (J. Tiersot); *Revue musicale*, 1922. Obituary notices in *L'Orgue et les organistes*, Nov. 15, 1924 (J. Huré); *Courrier musical*, same date (L. Aubert); *Monde musical*, same date (A. Mangeot); *Mus. T.*, Dec. (M. D. Calvocoressi); *The Chesterian*, Dec. 1924 (Florent Schmitt).

A. J.; rev., with addns., M. P.

FAURE, Jean-Baptiste (*b.* Moulins, Jan. 15, 1830; *d.* Paris, Nov. 9, 1914), famous baritone, was the son of a singer in the cathedral at Moulins.[1]

When he was 3 the family removed to Paris, and when he was 7 his father died. In 1843 he entered the solfeggio class in the Conservatoire, and soon after the *maîtrise* of the Madeleine, where he was under Trévaux, an excellent teacher, to whom he owed his sound knowledge of music. After the breaking of his voice he took up the piano and double bass, and was for some time a member of the band at the Odéon theatre. When his voice had recovered he joined the chorus of the Théâtre Italien; in Nov. 1850 again entering the Conservatoire, obtained (1852) first prizes for singing and for opéra-comique. He made his début Oct. 20, 1852, at the Opéra-Comique, in Massé's 'Galathée,' after which he advanced steadily through various rôles until his creation of the parts of Justin in Grisar's 'Chien du jardinier'; the Duke of Greenwich in Auber's 'Jenny Bell' in 1855; the Marquis d'Hérigny in Auber's 'Manon Lescaut'; the Marquis de Valbreuse in Clapisson's 'Sylphe'[2] in 1856; Crèvecœur in Gevaert's 'Quentin Durward' in 1858; Hoël in Meyerbeer's 'Pardon du Ploermel' in 1859 placed him in the front rank.

On Sept. 28, 1861, he made his first appearance at the Opéra as Julien de Medicis in Poniatowski's 'Pierre de Medicis,' and remained there as principal baritone for nearly seventeen years. His new parts were in Massé's 'La Mule de Pedro' in 1863; Nelusko in 'L'Africaine,' Apr. 26, 1865, chosen for this part by Meyerbeer himself; the Marquis de Posa in Verdi's 'Don Carlos' in 1867; the title part in Thomas's 'Hamlet,' 1868; Mephistopheles on the first performance of 'Faust'[3] at the Opéra, Mar. 3, 1869; Paddock in Diaz's 'Coupe du Roi de Thulé,' and Charles VII. in Mermet's 'Jeanne d'Arc' in 1876. He made his final appearance there on May 13, 1876, in his great part Hamlet, in which his acting was founded

[1] Allier.

[2] First produced at Baden-Baden. Faure achieved a notable *tour de force* therein, singing baritone on the stage and tenor behind the scenes.

[3] He had previously played this part in London, during four seasons, 1863–66.

on his boyish recollections of Macready[1] in that part in Paris.

In London he first appeared at Covent Garden, Apr. 10, 1860, as Hoël, and returned there every season until 1866, excepting 1865. His parts included Don Juan, Figaro in 'Le Nozze,' Tell, Assur, Fernando in 'La Gazza Ladra,' Alfonso XI., Pietro in 'Masaniello,' Rudolph in 'Sonnambula,' St. Bris, Peter the Great, and, on July 2, 1863, Mephistopheles on production of 'Faust,' in which he has never been surpassed.

In 1870 he played, at Drury Lane, Iago in the revival of Rossini's 'Otello'; Lotario on the production in England of 'Mignon,' etc. From 1871–75 inclusive he was again at Covent Garden, for the first time there as Hamlet, Caspar, and the Cacique on the production of Gomez's 'Guarany.' In 1876 he sang at Drury Lane; and in 1877 at Her Majesty's for the first time in England as De Nevers, and Alfonso in 'Lucrezia,' which part he played, May 19, 1877, on the occasion of the last appearance on the stage of Thérèse Tietjens. From 1857–60 he taught singing at the Paris Conservatoire. In 1870–72 he sang with great success in opera at Brussels, and on Jan. 27, 1872, was appointed inspector of the singing classes at the Conservatoire there.[2] In 1861 he appeared at Berlin at Meyerbeer's request, but the tremolo in his voice did not please the Germans. In 1878, however, he sang in Italian at Vienna with the greatest success in two of his best parts, Don Juan and Mephistopheles, and was appointed by the Emperor of Austria 'Imperial Chamber Singer.' In 1859 he married Mademoiselle Lefebvre (1828–1905), the chief actress of Dugazon rôles at the Opéra-Comique. He published two books of songs (Heugel) and *La Voix et le chant, traité pratique* (1886); *Aux Jeunes Chanteurs* (1898).

(2) His son, Maurice (*b.* May 11, 1862; *d.* Feb. 7, 1915), was a landscape painter.

BIBL.—H. DE CURZON, *Croquis d'artistes* (1898); *J. B. Faure* (Paris, 1923). G.; addns. A. C. and M. L. P.

FAUST. (1) Opera in 5 acts; words, after Goethe, by Barbier and Carré, music by Gounod; produced Théâtre Lyrique, Paris, Mar. 19, 1859; Her Majesty's Theatre, June 11, 1863 (selections had previously been sung at Canterbury Music Hall, Westminster); in Italian, Covent Garden, July 2, 1863; in English (Chorley), Her Majesty's, Jan. 23, 1864; New York, Academy of Music, Nov. 26, 1868. In Germany known as 'Margarethe.'

(2) Opera in 2 acts, words by Bernhard, in no respect connected with Goethe, music by Spohr; produced Frankfort, Mar. 1818; in German, Prince's Theatre, May 21, 1840; in Italian, Spohr conducting, Covent Garden, July 15, 1852.

(3) Boito's version of 'Faust' is entitled 'MEFISTOFELE' (*q.v.*).

[1] *Musical World.* [2] Isnardon's *Théâtre de la Monnaie.*

(4) LA DAMNATION DE FAUST of Berlioz, though not an opera, has been put on the stage (Monte Carlo, Feb. 18, 1903; New York, Metropolitan Opera House, Dec. 7, 1906). It is entitled 'dramatic legend in four parts'; the words partly adapted from Goethe (translated by Gérard de Nerval) and partly written by M. Gandonnière and Berlioz himself; produced (concert form) Opéra-Comique, Dec. 6, 1846; 2 parts, under Berlioz, Drury Lane, Feb. 7, 1848, and selections, New Philharmonic, June 9, 1852 (Chorley's translation). Produced complete, under Hallé, Manchester, Feb. 5, 1880; New York, Feb. 12, 1880.

(5) DOKTOR FAUST, opera by Busoni, produced Dresden, May 21, 1925. The text is Busoni's own version of the legend and has no connexion with Goethe. The final scene, left unfinished, was composed by P. Jarnach.

For other 'Faust' music, incidental music, overtures, symphonic poems, etc., see under LASSEN, LINDPAINTER, LISZT, PIERSON, RADZIWILL, SCHUMANN and WAGNER.

FAUSTINA BORDONI, see HASSE (1).

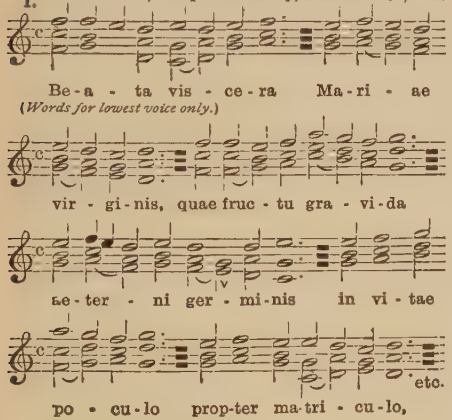
FAUXBOURDON (O. Fr. *faulxbourdon*; Mid. Eng. *faburden*; Ital. *falsobordone*), a system of vocal harmony which, in its simplest form, is nothing more or less than a chain of first inversions, beginning and ending with a chord in root position consisting of bass, fifth and octave.

The history of Fauxbourdon in the earlier centuries, before 1500, is of some interest, for (1) it provides the earliest form of harmonised music which is at all tolerable to the ordinaty modern hearer; (2) it is supposed to be of English origin, though this statement has hitherto been disputed by some; (3) examples of the old English Fauxbourdon (or Faburden, as Shakespeare spelt it) have been discovered since the last edition of this Dictionary was published; (4) it is used by composers of the first classical epoch, *e.g.* by DUFAY (*q.v.*), *c.* 1400–74; (5) the name is applied, though in an altered sense, to a type of music which has been revived in the English Church and elsewhere during the last ten or fifteen years, for which see the later part of DESCANT.

This is not the place in which to enter into a long discussion as to the controversy about the English or French origin of this style of harmony, with that of GYMEL (*q.v.*—the two questions are practically one), but it will not be amiss shortly to indicate the points at issue. Witnesses from early times are subpœnaed in support of the English practice: Giraldus Cambrensis (*c.* 1400); Guilielmus Monachus, writing about the same time at Venice, though probably an Englishman; Leonel Power and Simon Tunstede and Chilston (or Cutell) half a century later; Walter de ODINGTON (*q.v.*) and an Anonymus of the British Museum, usually distinguished as 'Anonymus IV.'

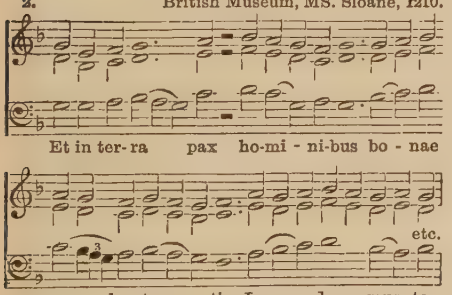
from his position in vol. i. of Coussemaker's *Scriptores*, about 1300. Contra, it is alleged, *e.g.* by Wooldridge (*Oxf. Hist. Mus.* vol. i.), that the quotations before 1400 are of doubtful relevancy, and that the practice, if it was existing in England in 1400, had been borrowed from the Continent. In support of his view he points out the non-existence of actual evidence, and brings forward the French derivation of the word 'Faburden.' On the Continent, however, Combarieu, Riemann and Wolf seem quite certain that Fauxbourdon is of English origin, and the evidence that has recently come to light at Worcester [1] bears out their contention. A specimen is quoted here, together with a short extract from a British Museum MS. (Sloane 1210) which comes probably from Lincolnshire.

About 1300.

1. Worcester, Chapter Library, MS. Add. 68, xix.

Be - a - ta vis - ce - ra Ma - ri - ae
(*Words for lowest voice only.*)
vir - gi - nis, quae fruc - tu gra - vi - da
ae - ter - ni ger - mi - nis in vi - tae
etc.
po - cu - lo prop-ter ma - tri - cu - lo,

XIVth Century.

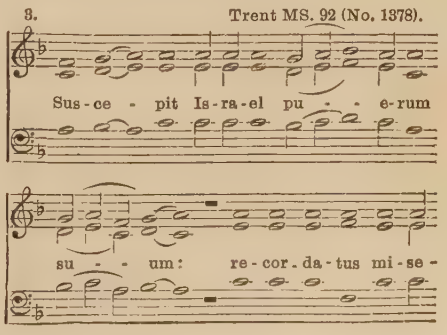
2. British Museum, MS. Sloane, 1210.

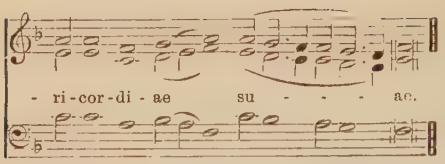


For the origin of the term *faulx* (false), it has been customary to bring out a picturesque story of uncertain origin, to the effect that the singers, as a reply to one of the frequent charges made by high ecclesiastics against too much complication and overlaying of the plain-chant in Divine Service (namely the pronouncement of John XXII. in 1322), devised a method of writing which looked like an old orthodox Organum, *i.e.* a succession of common chords in root-position, and then turned it, in singing, into a first inversion by transposing the written bass an octave upwards at sight. What is more probable is that the French singers, seeing a form of harmony in which the melody, instead of being in the bass, as always hitherto, was in the treble, described the bourdon or bass as false, because it did not carry the authentic chant. For this carrying of the melody in the highest part was, in fact, the most radical of the differences between Fauxbourdon and the other styles of harmony then in vogue. In free compositions other than those founded on a plainsong theme, however, in which the fauxbourdon style of harmony was used, the melody and text remained in the lowest or tenor voice, cf. examples 1 and 2 above.

The developments of the form as found in the theoretical work of Guilielmus Monachus, written at Venice somewhere about 1400, need not detain us here. His 'treatise' is printed in the third volume of Coussemaker's *Scriptores*, and his examples are reproduced, with one exception, in *Oxf. Hist. Mus.* vol. ii. The most interesting of his new ideas is that which brings in a fourth voice, or *contratenor bassus*, below the tenor, the appearance of which is strongly reminiscent of the simple orchestral bass-viol style known from its tonic-dominant motif as 'spectacles.' In default of any other competitor, the Guilielmus Monachus Fauxbourdon is the earliest appearance of a bass as distinct from a tenor. Unfortunately, his descriptions of the *modi Anglicorum* bear little close relation to the theory or practice of the periods preceding and following, so far as these are known at present; and the MS. is not an author's treatise at all, but a student's notebook, the accuracy of which we must always treat with reserve.

Of far greater importance is the treatment of Fauxbourdon by Dufay and the Flemish masters; it will best be demonstrated by the following extract from a Magnificat in the sixth tone by Dufay.

3. Trent MS. 92 (No. 1378).

[1] See *Laudate*, Sept. 1923, and *Proceedings of the Musical Association* for 1924–25.



Dufay was a member of the Papal Chapel, and from his time onwards Falsobordoni (as they came to be called in Italy) formed part of the repertory of the Sistine Choir. But the term has from now on a changed meaning; it has come to denote a setting of Psalms or Canticles in homophonic style with polyphonic cadences, following the plainsong with more or less strictness; sometimes retaining the Mode of the original melody alone, without any of the melodic contour. And the plain-song, where remaining, is usually in the tenor, with a bass below it, so that by a curious turn of history's wheel the name which once denoted 'melody in the highest part' now means 'melody in the tenor.' A. H.

FAVART, (1) CHARLES SIMON (*b.* Paris, Nov. 13, 1710; *d.* Belleville, Paris, May 18, 1792), author of French comedy, was the son of a pastry-cook, and made his début at the Opéra-Comique with 'Les Deux Jumelles' in 1734, producing 'La Chercheuse d'esprit' in 1741. He was *régisseur* (not director) of Monnet's Theatre, and after its suppression in 1745 was called by the Maréchal de Saxe to direct the Brussels theatre and to give performances to the armies in Flanders, 1745. After the Opéra-Comique reopened in 1752, Favart gave, until 1779, at that theatre, at the Comédie-italienne and at the court 100 pieces, parodies, etc., often in collaboration with his wife (2), with Fagan, Panard, Laujon and especially the Abbé Voisenon. He succeeded (1757) Monnet with Corby and others. He was in correspondence (1759–70) with the Count Durazzo, *intendant* of the Imperial Theatre at Vienna. The latter charged him with the task of engraving the score of the Italian version of Gluck's 'Orfeo' (1764). After 1759 he supplied to Gluck the libretto of 'Cythère assiégée,' produced, but without success, at the Opéra, 1775. Favart's other principal musical collaborators are Ciampi ('Ninette à la cour,' 1755), Duni ('La Fée Urgèle,' 1765), 'Les Moissonneurs,' 1765), Philidor ('Le Jardinier supposé,' 1769), Blaise ('Annette et Lubin,' 1762, 'La Rosière de Salency,' 1789), Grétry ('L'Amitié à l'épreuve,' 1771).

Favart helped to modify the style of opéra-comique. Voltaire wrote to him (Oct. 3, 1775):

'Vous embellissez tout ce que vous touchez. C'est vous qui le premier formâtes un spectacle régulier et ingénieux d'un théâtre qui, avant vous, n'était pas fait pour la bonne compagnie. Il est devenu, grâce à vos soins, le charme de tous les honnêtes gens.'

Favart, contrary to the opinion of Petit de Julleville (*Histoire de la langue et de la littérature française*, vi. p. 632), was not a partisan of 'ariettes' (new airs), but he had to follow the taste of about 1760, without ceasing altogether to preserve the 'vaudevilles' (known airs) in his works.

The Italian comedians accorded Favart a pension of 800 livres in 1769, then of 1400 after the death of his wife. The name of 'Salle Favart' has remained at the Opéra-Comique, built in 1780, burnt both in 1838 and 1887, and rebuilt in 1840 and 1897.

(2) MARIE-JUSTINE-BENOISTE DURONCERAY (called Mlle. CHANTILLY) (*b.* Avignon, Vaucluse, June 15, 1727; *d.* Paris, Apr. 21, 1772), daughter of André René Cabaret du Ronceray and Perrette Claudine Bied, musicians of the chapel of the King of Poland. She was a French dancer and singer. She appeared in 1744 at the Opéra-Comique as 'première danseuse du Roi de Pologne.' After the suppression of this theatre she married Charles Simon Favart, Dec. 18, 1745, and went with him to Flanders. She went to the Comédie-italienne (May 3, 1751), and appeared for twenty-one years in the majority of the pieces produced at that theatre. She played the rôles of soubrettes, lovers, peasants, simple parts and character parts. She was the first to give local colour to the parts in her costumes, and her example was followed at the Comédie-française. She obtained her greatest success in 'La serva padrona' (Pergolese) in 1754, in 'Bastien et Bastienne,' a parody of Rousseau's 'Devin du village' (1753, in collaboration with Harny), 'Annette et Lubin' (1762, the true authors of which were Favart and Lourdet de Santerre), and in her husband's works (see above).

In contrast to Collé and Grimm, who are very severe on her, Mme. Favart was judged very favourably by all her contemporaries as

'une actrice sans rivale, qui des moindres rôles savait faire une création charmante . . . au point d'exciter par ses succès la jalousie de Voltaire, qui reprochait aigrement à ce peuple de se passionner pour une actrice de la Comédie-italienne.' (Ad. Jullien.)

Two portraits of Mme. Favart by Vanloo represent her in peasant dress (Bastienne and Annette); also a little monument which the 'Abbé' Voisenon and Lourdet de Santerre had sculptured by Coysevox (Louvre), with the inscription

'Grâces, tendre Amitié, Talens, Favart n'est plus.'

(3) CHARLES NICOLAS JOSEPH JUSTIN (*b.* Paris *c.* 1748; *d.* Belleville, Paris, Feb. 2, 1806), son of the above, was a vaudeville actor. He first appeared at the Comédie-italienne, Sept. 2, 1779, where he remained until 1796.

(4) ARMAND PAUL (*b.* Paris, June 8, 1770; *d.* in the French provinces, date unknown), was 'sous-inspecteur de la salle' at the Opéra (1816), employment which he lost for 'motifs graves,'

1825. He was still living in 1848. Marandet supposes that he was the grandfather of the celebrated actress Pierrette Pingaud (called Marie Favart) (*b.* Beaune, Feb. 16, 1833; *d.* Paris, Nov. 11, 1908). She entered the Théâtre Français 1848, and retired in 1880.

(5) Antoine Pierre Charles (*b.* Paris, Oct. 6, 1780; *d.* Mar. 28, 1867), son of Justin (3), painter, writer and diplomat, published with Dumolard the *Memoirs* of his grandfather. He wrote several vaudeville pieces (1808–10), notably 'La Jeunesse de Favart' with Gentil. He was a pupil of the painter Suvée. J. G. P.

Bibl.—*Théâtre de M. et Mme. Favart* (Paris, 1763–72, 6 vols.); *Théâtre choisi* (Paris, Colin, 3 vols., 1809 and Didot, 3 vols., 1813); *Œuvres de M. et Mme. Favart* (Léon Gozlan, Paris, 1853); *Mémoires et correspondance de Ch. S. Favart*, published by his grandson and Dumolard (Paris, 1808, 3 vols.). The greater number of the papers contained in this last publication are preserved in the Archives de l'Opéra (3 portfolios). Other papers on Favart, Fannard and Fuzelier, forming 4 portfolios, have been recently acquired by the Bibliothèque Historique de la Ville de Paris. Ad. van Bever and J. G. Prod'homme, a new edition of the *Mémoires de Favart* from the Opéra manuscripts (in preparation, 1926); Grimm, *Correspond. littér.*; Bachaumont, *Correspond. secrète*; *Almanach des spectacles pour 1773*, *Éloge de Mme. Favart*, by her husband; *id.* for 1793, *Notice histor. sur Favart père.* Sainte-Beuve, *Nouveaux Lundis*, vol. ix., 1867; Desnoiresterres, *Gluck et Piccinni*, 1872; *Épicuriens et lettrés*, 1879; Adolphe Jullien, *La Cour et l'opéra sous Louis XVI* (on Favart and Gluck), 1876; *Airs variés*, 1877 (reprint of the *Éloge de Mme. Favart*; Campardon, *Les Comédiens du roi de la troupe italienne*, 1880, vol. i.; Font, *Favart, l'Opéra-comique et la Comédie-vaudeville aux XVIIe et XVIIIe siècles*, 1894 (with a full bibliography; Maurice Albert, *Les Théâtres de la Foire*, 1900; L. Strifling, *Esquisse d'une hist. du goût musical en France au XVIIIe siècle*, 1913; G. Cucuel, *Les Créateurs de l'Opéra-comique français*, 1914; Am. Marandat, *Manuscrits inédits de la famille Favart*, 1922 (from the new acquisitions of the Bibliothèque Historique de la Ville de Paris).

FAVORITE, LA, opera in 4 acts; words by Royer and Waëtz, music by Donizetti; produced Académie Royale, Dec. 2, 1840; in Italian, Her Majesty's, Feb. 16, 1847; New York, Park Theatre, Oct. 4, 1848.

FAWCETT, (1) John (*b.* Wennington, Lancs, Dec. 8, 1789; *d.* Bolton, Oct. 26, 1867), was originally a shoemaker, but abandoned that calling to follow the profession of music, at Bolton-le-Moors.

He composed three sets of psalm and hymn tunes, published at various periods under the titles of *The Voice of Devotion, The Harp of Zion, The Cherub Lute* and *Miriam's Timbrel* (1862), which became very popular in Lancashire. In 1840 he edited and arranged the accompaniments to a collection of psalm and hymn tunes and other pieces selected by Joseph Hart, the music publisher, entitled 'Melodia Divina.' An oratorio of his composition, called 'Paradise,' was published in 1853. His third son,

(2) John, Mus.B. (*b. circa* 1824; *d.* Manchester, July 1, 1857), when only 11 years old obtained the appointment of organist at St. John's Church, Farnworth.

Seven years later he succeeded an elder brother as organist of the parish church, Bolton. In 1845, leaving a sister to discharge his duties at Bolton, he came to London and entered the R.A.M., where he studied under Sterndale Bennett. During his stay in London (about twelve months) he officiated as organist of Curzon Chapel. On Nov. 4, 1852, he was admitted to the degree of Bachelor of Music at Oxford, his exercise, a cantata entitled 'Supplication and Thanksgiving,' performed on the previous day, being highly commended by the Professor of Music, Sir H. R. Bishop. W. H. H.

FAY, see Dufay.

FAYA, Don Aurelio la (*d.* before 1579), priest and maestro di cappella at Lanciano, Naples, wrote 2 books of madrigals (*a* 5; 1564 and 1579).

FAYDIT, Gaucelm (*b.* Uzerche, Limousin, *c.* 1150), a troubadour who followed Richard Cœur de Lion to the Holy Land. Fétis says that about 50 of his songs still exist, 11 with the melodies. Eitner only knows one which has been republished (*Q.-L.*).

FAYOLLE, François Joseph Marie (*b.* Paris, Aug. 15, 1774; *d.* Ste. Perrine, a house of refuge, Paris, Dec. 2, 1852), was a writer on music.

After a brilliant career at the Collège de Juilly, he entered the Corps des Ponts et Chaussées in 1792, and became 'chef de brigade' of the École Polytechnique on its foundation in 1794. Here, under the instruction of Prony, Lagrange and Monge, he studied the higher mathematics, but without neglecting literature, and with Fontane's assistance translated a great part of the *Aeneid*. Of his verses the following line has alone survived:

'Le temps n'épargne pas ce qu'on a fait sans lui.'

Though forgotten as a mathematician and a poet, Fayolle has acquired a solid reputation for his services to musical literature. He studied harmony under Perne, and the violoncello under Barni, but abstained from printing his compositions; and contented himself with publishing *Les quatre saisons du Parnasse* (Paris, 1805–09), a literary collection in 16 vols. 12mo, for which he wrote many articles on music and musicians. He also furnished the greater part of the biographical notices in the *Dictionnaire historique des musiciens*, etc., published under the names of Choron (*q.v.*) and himself (2 vols. Paris, 1810–11); and a compilation of Gerber's *Dictionary*. In 1813 he published *Sur les drames lyriques et leur exécution*. He collected materials for a history of the violin, of which, however, only fragments appeared, under the title *Notices sur Corelli, Tartini, Gaviniés, Pugnani, et Viotti, extraites d'une histoire du violon* (Paris, 1810). After the fall of Napoleon, Fayolle came to England, where he taught French, and wrote for the *Harmonicon*. On the eve of the Revolution of 1830 he returned to Paris, and resumed his old occupation as a musical critic. Among his later works may be mentioned a pamphlet called *Paganini et Bériot* (Paris, 1830), and the articles on musicians in the supplement to Michaud's *Biographie universelle*. G. C.

FAYRFAX, Robert, Mus.D. (*d.* Oct. 24,

1521), is believed to have been descended from the ancient Yorkshire family of that name. He is said to have been of Bayford in Hertfordshire, and was probably born in the last half of the 15th century. Anthony Wood is no doubt correct in saying that he was organist or 'informator chori' at the Abbey of St. Albans, with which place he was evidently closely connected. He was at St. Albans, Mar. 28, 1502, when he received 20s. from Queen Elizabeth of York, 'for setting an Anthem of oure lady and Saint Elizabeth.' At the beginning of this year (1501–02) he took his degree of Doctor of Music at Cambridge. The words of the Grace for the degree,

'conceditur Magistro Fayerfax erudito in musica quod post gradum bacallariatus sua erudicione possit stare,' etc.

may imply that he was already a member of the University; they certainly show that he had made his reputation as a musician at that date.[1] The exercise 'for his forme in proceadinge to bee Doctor' was a 5-part Mass, 'O quam glorifica,' which is still in existence (Lambeth, Cod. 1). He was incorporated at Oxford in 1511, being the first recorded Doctor of Music there.

Fayrfax seems to have enjoyed the favour of Henry VIII., after whose accession he was granted an annuity of £9 : 2 : 6 (June 22, 1509), being described as 'gentleman of the Chapel.' At Christmas, 1510, and the two following years, he was paid for the board and instruction of two choir-boys, 'the King's scholars.' On Mar. 6, 1512/13, John Fyssher, gentleman of the Chapel, received a Corrody in the Monastery of Stanley, on its surrender by Robert Fayrfax. In Nov. 1513, Fayrfax resigned his annuity of £9 : 2 : 6, which was granted afresh 'in survivorship' to Robert Fayrfax and Robert Bythesee. On Sept. 10, 1514, he was appointed one of the Poor Knights of Windsor, with 12d. a day. Other entries in the State Papers between 1516 and 1519 relate to sums paid to Fayrfax 'for a book' (£13 : 6 : 8); 'for a book of anthems' (£20); 'for a prick songe book' (£20); 'for a balet boke limned' (£20); showing that he found employment as a writer and illuminator of MSS.: the celebrated Fayrfax MS. (B.M. Add. MSS. 5465) may well have been one of these.[2] In 1520 Fayrfax, with the rest of the Chapel, attended the King to the Field of Cloth of Gold, being named at the head of the singing men. His death took place on Oct. 24, 1521, and letters of administration were granted to his wife in the following November. A brass, now disappeared, in St. Albans, to himself and his wife Agnes, is figured in the *Home Counties Magazine*, on the St. Albans Brasses, p. 161. He was buried in St. Albans Abbey, his tombstone being afterwards covered by the Mayoress's seat, according to the Fayrfax MS.

[1] Abdy Williams, *Degrees in Music.*
[2] See *D.N.B.* for reference to State Papers.

Fayrfax was in his day (as Anthony Wood says) 'in great renowne and accounted the prime musitian of the nation.' He is the chief representative of the school of music which prevailed in England from the time of Edward IV., and which may be said to have culminated in him. His music was soon superseded by that of the succeeding generation of composers headed by Tye, and is now for the most part of purely antiquarian interest.[3]

The following is a list of his chief compositions, mostly in MS.:

Masses *a* 5: (1) 'Regalis'; (2) 'Albanus'; (3) 'Tecum principium'; (4) 'O bone Jhesu'; all in the Oxford Music School Collection and elsewhere. (5) 'O quam glorifica,' Lambeth and Cambridge. (6) 'Sponsus amat sponsam,' lute arrangement in Brit. Mus. Add. MS. 29,246. An unnamed Mass at Peterhouse, Cambridge, may be identical with one of these.

Motets: (1) 'Ave Dei Patris,' *a* 5; Bodleian, etc. (2) 'Maria plena virtute,' *a* 5; Bodleian, etc. (3) 'Salve Regina,' *a* 5; Eton MS. (4) 'Lauda vivi Alpha et O,' Peterhouse, etc. (5) 'Eternae laudis illium,' *a* 5: Peterhouse, etc. (6) 'O Maria Deo Grata,' Peterhouse. (7) 'Ave lumen gratiae,' *a* 4; Brit. Mus. Add. MS. 5054. (8) 'In Deo,' R. Coll. Music. 'Ave summe eternitatis,' printed by Hawkins (*Hist.* ii. 516), is an extract from No. (1) 'Ave Dei Patris.' (9) 'Dona nobis'; (10) 'Et exultavit,' 'In Deo,' 'Salutari meo,' 'Et in secula'; (11) 'Et in unum Deum'; (12) 'Et resurrexit'; (13) 'Gratias agimus'; (14) 'O gloriosissima'; (15) 'O Maria Deo Grata,' in the library, St. Michael's College, Tenbury (354-8). (16) 'Ave summe eternitatis,' Commonplace Book of John Baldwin.

A Magnificat *a* 5, called 'Regalis,' is at Peterhouse, and (without composer's name) at Lambeth; a second Magnificat is at Lambeth. Magnificats at Caius Coll. and St. Michael's Coll., Tenbury, may be identical with one or other of these. In the Eton MS. were formerly 'Quid cantemus Innocentes,' 'Stabat Mater,' 'Ave lumen gracie,' and 'Ave cujus concepcio.' Lute versions of three of the above-named compositions are in Brit. Mus. Add. MS. 29,246. An instrumental piece *a* 3, apparently a Canon, is in Add. MS. 31, 922.

Two songs by Fayrfax were printed in Wynkyn de Worde's *Songbook*, 1530: 'Ut re mi fa sol la,' *a* 4, and 'My heartes lust,' *a* 3. A fragment of a song, 'Welcome fortune,' is preserved at Ely Cathedral. In the Fayrfax MS., Brit. Mus. Add. MS. 5465, are (1) 'That was my woo,' *a* 2; (2) 'Most clere of colour,' *a* 3; (3) 'I love, loved and loved wolde I be,' *a* 3; (4) 'Alas for lak of her presens,' *a* 3; (5) 'Sumwhat musyng,' *a* 3. The title-page also indicates two other songs as being by Fayrfax, though his name is not written against them. (6) 'Benedicite, what dremyd I,' *a* 3; (7) 'To complayne me, alas,' *a* 3.

Burney printed 'That was my woo,' which he thought (for no good reason) may have been addressed to Henry VII. after the battle of Bosworth (*Hist.* ii. 547); also extracts from some of the masses. The songs numbered 2, 3, 4, 5 and 7 were printed by Stafford Smith in *A Collection of English Songs.* No. 3 is also printed by the Plain-song and Mediæval Music Society in *Songs and Madrigals of the 15th Century.* G. E. P. A.; addns. J. M[K].

FAZZINI, Giovanni Battista, a contralto in the Papal Chapel, 1775–99, temporary maestro di cappella at S. Cecilia, S. Marguerita, S. Apollinari, Trastevere. He composed masses and other church music (*Q.-L.*).

FEBURE, Jean Le, Kapellmeister of the Cardinal Andreas of Austria at Constance, 1596–1600; Kapellmeister at Mayence Cathedral, 1600–07. He composed a book of madrigals; also motets, hymns and other church music (*Q.-L.*).

FEDELI, Ruggiero (*d.* Cassels, 1722), was composer to the court at Berlin in 1691; court Kapellmeister in 1701. He went in 1705 to Cassels as court Kapellmeister. He composed the funeral music for Queen Sophia Charlotte in

[3] Nevertheless there has been recently a partial revival of Fayrfax's music as part of the repertory of St. Albans Abbey choir. A notable commemoration of him was held in the Abbey in Nov. 1921, and the Albanus Mass (English translation) has been sung at the Eucharist. (See *The Times*, Nov. 2, 1921.)

1705; also two operas ('Almira,' given at Brunswick, 1703; Pastoral opera MS. Schwerin), cantatas, masses and other church music.

E. v. d. S.

FEDERICI, Vincenzo (*b.* Pesaro, 1764; *d.* Milan, Sept. 20, 1827), was accompanist at the Italian opera in London *c.* 1790–93, where he produced 4 of his own operas. He wrote in all 14 serious and one comic opera; also cantatas. In 1808 he was teacher of harmony at Milan Conservatoire, where he succeeded Asioli as censor in 1814 (*Q.-L.*).

FEDORA, opera in 4 acts, words by L. Colautti (after Sardou); music by Giordano; produced 1898; Covent Garden, Nov. 5, 1906; New York, Metropolitan Opera House, Dec. 16, 1906.

FEEN, DIE, opera in 3 acts: words and music by Wagner. Written at Würzburg in 1833 (the plot adapted from Gozzi's 'Donna Serpente'), excerpts tried in the following year, but never performed complete until it was produced at Munich in 1888.

FEINBERG, Samuel Evgenievich (*b.* Odessa, May 26, 1890), Russian pianist and composer, student of the Moscow Conservatoire until 1911, and a disciple of Scriabin and Miaskovsky. His sixth pianoforte sonata was played at the International Festival for Contemporary Music, Venice, Sept. 1925. His works, many of which are still in MS., include:

6 PF. sonatas (opp. 1, 2, 3, 6, 10, 13); 2 PF. fantasias (opp. 5, 9); piano pieces (opp. 8, 11, 15); songs (opp. 4 and 7) (The Russian State Musical Publishing Dept.)

R. N.

FEIS CEOIL, Irish Musical Festival. Founded in 1897 with the following objects: (*a*) to promote the study and cultivation of Irish music; (*b*) to promote the general cultivation of music in Ireland; (*c*) to hold an annual festival or Feis Ceoil consisting of prize competitions and concerts similar to that held in Dublin in May 1897; (*d*) to collect and preserve by publication the old airs of Ireland. The Feis Ceoil has firmly established itself in the musical life of the country. The founders and first Executive Committee were:

Walter Bapty, W. H. Vipond Barry, Henry Bast, George Coffey, James C. Culwick, W. O'L. Curtis, Melfort D'Alton, Miss Pauline Elsner, Miss Alex Elsner, Miss Madeline Gordon, A. P. Graves, Mrs. Harte, T. R. G. Jozé, Charles Kelly, Surg.-Gen. King, J. O. Lindsay, Mrs. J. O. Lindsay, Owen Lloyd, P. J. McCall, John McGrath, George M'Sweeny, J. J. M'Sweeny, W. R. Molloy, Sir Christopher Nixon, The O'Donoghue, D. J. O'Donoghue, William P. O'Neill, Miss Edith Oldham, Dr. Annie Patterson, Miss Caroline Percival, Count Plunkett, Countess Plunkett, Madame Jeanie Rosse, Brendan Rogers, T. O'Neill Russell, Mrs. Scott-Ffennell, Joseph Seymour, George Sigerson, Joseph Smith.

The first hon. secretaries were Miss Edith Oldham and Joseph Seymour.

With the exception of the years 1898 and 1900 (when the festival was held in Belfast) the Competitions have been held in Dublin.

In the early years concerts were given, at which prize cantatas and orchestral works were performed; latterly the large number of entries received for the various competitions have prevented any concerts (except that of the prize winners) being included in the events of the week. In 1897 the total number of entries was 417 and in 1924, 949. The entries for solo competition very much predominate, and it is to be regretted that the choral competitions (which are such an important feature of English competition festivals) are in Dublin very poorly supported, either by choirs or audience. In the earlier years the Feis Ceoil owed much to the liberality of the late Edward Martyn and W. P. Geoghegan, whose generous aid enabled the Association to continue its work when there were deficits on the yearly festivals. Happily in later years there has been a profit, even though small, and a legacy of £100 from Miss Frances Geoghegan was the foundation of a small capital sum now in the possession of the Association. In 1924 the Feis Ceoil was able to offer prizes for Civilian Bands at the Tailltean Games, to give a donation to the Irish Folk-Song Society of London, and to finance a movement for the provision of a concert hall in Dublin.

C. W. W.

FEL, (1) Marie (*b.* Bordeaux, Oct. 24, 1713; *d.* Chaillot, Paris, Feb. 2, 1794), was a French singer, the daughter of Henry Fel, organist, and of Marie Devacle. She came to Paris, 1733, and worked with Mme. Van Loo (Christine Somis), and made her début at the Opéra, Oct. 29, 1734, and at the Concert Spirituel, Nov. 1. Marie Fel had to retire owing to bad health in 1758. She had sung about 120 parts at the Opéra, where she was first entrusted with a principal part in 1739. Her best-known interpretations were with Jélyotte, 'Le Devin du village,' by J. J. Rousseau (1753), and 'Daphnis et Alcimadure,' by Mondonville, a *Pastorale*, sung in Langue d'Oc (1755) (see Jélyotte). Her contemporaries have lauded in verse and prose her 'voix de rossignol,' and Collé himself, who criticised her as an actress, and who thought her only suitable for light opera (*ariettes*), admitted that her high voice was perfect of its kind. Sophie Arnould was her pupil. She retired from the Opéra in 1759 with a pension of 1500 livres, but continued to sing at the Concert Spirituel till 1769–70, and at the 'Musique du Roi' until 1763. She sang at Lyons without success in 1771. She was much esteemed by Voltaire, and the pastellist, La Tour, exhibited a celebrated portrait of her at the Salon of 1757. (He called her his 'Celeste.')

Her niece, (2) Marie Antoinette Françoise, a singer at the Concert Spirituel, was her heir, and it was she and not Marie Fel who was a second in the famous *duel de femmes* in the Bois de Boulogne, between the singer, Mlle. Beaumesnil, and the dancer, Mlle. Théodore, in 1780.

(3) Antoine Fel, the father of the last named (*b.* 1694; *d.* Bicêtre, June 27, 1771), who retired from the Opéra in 1752, left two collections of 'Cantatilles.' Marie Fel also published an 'Air italien de Porpora' (1737); there are also at the Bibliothèque nationale two MS. 'Airs italiens,' dated 1753. She died mad.

Bibl.—*Fétis*, Ill. and Sup. I; *Q.-L.*; *Grande Encyclopédie* (art. A. Pougin); J.-G. Prod'homme, *Marie Fel* (*Sammelbänd* of Int. Mus. Ges., Apr. 1903); *A pastel by La Tour* (*Musical Quarterly*, Oct. 1923); cf. *Revue Pleyel*, Sept. 1924. J. P.

FELDLAGER IN SCHLESIEN, EIN, opera in 3 acts, words by Rellstab, music by Meyerbeer; produced on reopening of Berlin Opera-house, Dec. 7, 1844; some of the music was afterwards used up in the 'Etoile du Nord.'

G.

FELICIANI, Andrea (*b.* Siena), maestro di cappella at Siena Cathedral (*c.* 1579–86), composed masses and other church music, also madrigals, between 1575 and 1599 (*Q.-L.*).

FELIS, Stefano (*b.* Bari, *c.* 1550), was maestro di cappella at Bari Cathedral in 1579 and at Naples in 1591. From 1602–03 he was canon at St. Nicolas, Bari. He wrote masses, 4 books of motets and 9 books of madrigals; also songs. (For list see *Q.-L.*)

FELIX MERITIS (founded 1777; dissolved 1889) was an institution in Amsterdam which included with the performance of music the cultivation of letters, art and science. It occupied a building architecturally important, with a large concert-room, library and observatory, situated on the Keizersgracht, one of the larger canals. Orchestral concerts took place in the winter. The usual number was ten, and the subscription was equivalent to £5. The early history of Felix Meritis has been narrated by Professor Jorisson on the occasion of the Centenary, Nov. 2, 1877. Beginning its existence on the Leliegracht of Amsterdam, the founders intended it to be

'for the furtherance of laudable and useful arts and sciences; the augmentation of reason and virtue; the increase and prosperity of trade, navigation, agriculture and fishery,' etc. etc.

But a beginning was made at once with music and fine art, adding literature to the scheme two years later. The original locale soon proved to be too small, and in May 1782 the members removed to the Vorburgwal. In 1785 continued increase determined the erection of the building on the Keizersgracht, completed three years after, and with 400 members, instead of, as at first, 40. (On May 1, 1876, the number of members of all classes was 324.) The wave of disturbance caused by the French Revolution washed over Felix Meritis, and in 1792, through want of funds, the concerts ceased. However, the leaders of the institution would not allow it to sink in the vortex of political speculation; and, in the abolition of societies throughout Holland this one was exempted. In 1800 the complement of members was again full, and in 1806 the reading-room, long closed during the prohibition of newspapers, opened again. In that year Louis Bonaparte, made King of Holland, offered his protection, which was declined, as was also the proposal that the public business of the country should be carried on in the building. Napoleon I. and Marie Louise, were, however, later received in it. In these troubled times the music of Felix Meritis tended to soften the feelings of distress and almost despair of the Amsterdam patriots; yet that solace ceased once more towards the close of 1813, the country being in a state of insurrection against the French. After 1815 came peace and the gentle arts again, and during a great part of the 19th century great was the spiritual harvest of the 'happy through their deserts'!

The name Felix Meritis was more than once applied by Robert Schumann to Felix Mendelssohn; see *Gesammelte Schriften* (Leipzig, 1854), i. 219; also i. 191, 192 and 193. A. J. H.

FELLOWES, Rev. Edmund Horace, Mus.D. (*b.* London, Nov. 11, 1870), has made a vital contribution to the revival of old English music by his scholarly editorship of the English Madrigal School (*q.v.*), the English School of Lutenist Song-writers (*q.v.*), and has done other work on similar lines.

Educated at Winchester and Oriel College, Oxford (B.A. 1892, M.A. 1896, B.Mus. 1896), Fellowes was ordained Deacon 1894, Priest 1895, and was appointed Minor Canon and Precentor of Bristol Cathedral 1897. In 1900 he became Minor Canon of St. George's Chapel, Windsor, and on the death of Sir Walter Parratt (1924) he was given charge of the choir of St. George's until such time as the rebuilding of the organ should make a permanent appointment desirable. Always a keen amateur of music, Fellowes early became an excellent violinist, taking part in the musical meetings of the Oxford University Musical Club in quartets and other chamber music. He devoted considerable study to old instruments and became a good judge of violins and of the craft of the luthier generally. His experience in the madrigal societies of Bristol, Windsor and elsewhere, showed him the urgent need for a reliable text of the Elizabethan madrigals, and also brought home to him the fact that only a very small proportion of the treasures of that period were available to modern singers in any form. He therefore embarked on the brave project of transcribing the whole series from the original partbooks and editing them with prefatory notes in an edition at once critical and practical. To this he devoted years of work, since besides the actual editorship of the music he expended much care on the poetic sources of the English madrigal, and also discovered certain important biographical facts concerning the composers. These studies produced from him besides the 'English Madrigal School' itself (36 vols.

published 1913–24) a volume of *English Madrigal Verse* (1920), *The English Madrigal Composers* (1921), a critical study of the works. *William Byrd* (1923), and *Orlando Gibbons* (1925) were published for the tercentenary celebrations.

While the 'English Madrigal School' was still in the press, Fellowes undertook a similarly comprehensive work with regard to the school of lutenist song-writers of whom John Dowland was the leader. 'The English School of Lutenist Songwriters' is still in progress, but the volumes which have appeared show the same reliable scholarship, the same determination to use only firsthand sources of information, which has distinguished Fellowes's earlier work. Fellowes is librarian to St. Michael's College, Tenbury, and has been a valued contributor to this Dictionary. He is a member of the editorial committee of the Carnegie Trust's Tudor Church Music (*q.v.*), and in the course of his work thereon he brought to light the missing parts of Byrd's 'Great Service,' which his edition has restored to the repertory of the Church. He has also edited the three Masses of Byrd and two Fantasies for stringed orchestra in practicable performing editions and arranged a series of madrigals for male voiced choirs. His work in the preparation of gramophone records of madrigals and other Elizabethan music has helped to further the popular appreciation of these masterpieces. (See English Singers.) C.

FELTON, Rev. William (*b.* 1713; *d.* Dec. 6, 1769), B.A. Cambridge, 1738, M.A. 1745, vicar-choral and sub-chanter of Hereford Cathedral in 1741, custos of the vicars-choral in 1769, and chaplain to the Princess-Dowager of Wales. He was distinguished in his day as a composer for, and performer on, the organ and harpsichord.

He published three sets of concertos for those instruments in imitation of those of Handel. Burney, in the life of Handel prefixed to his account of the Commemoration, relates (p. 32), on the authority of Abraham Brown, the violinist, a droll anecdote of Felton's unsuccessful attempt, through Brown, to procure the name of Handel as a subscriber to the second set of these concertos. Felton also published two or three sets of lessons for the same instruments. He was one of the stewards of the Meeting of the Three Choirs at Hereford 1744, and at Gloucester 1745. He was vicar of Norton Canon, 1751–69. 'Felton's Gavot' was long highly popular; it was introduced into Ciampi's 'Bertoldo' in 1762. He died suddenly and was buried in the vestibule of the Lady Chapel in Hereford Cathedral.

W. H. H.; addns. *D.N.B.*

FENAROLI, Fedele (*b.* Lanciano, Apr. 25, 1730; *d.* Naples, Jan. 1, 1818), a pupil of Durante and Porpora at the Conservatorio Loreto, Naples, became teacher at the Conservatorio La Pietà dei Turchini. Apart from a large number of sacred compositions he wrote a work on figured bass (many editions) and other instructive works (solfeggi, scales, etc.). (See *Q.-L.*)

FENELL (Ffinell), Thomas (*d.* Sept. 21, 1709), was an Irish musician. A relative of Henry Purcell the elder, he was a singer in Westminster Abbey, 1663–65. In the latter year he was appointed violinist in the King's Band of Music, a post retained till 1676. He was vicar-choral of St. Patrick's Cathedral, Dublin, in 1677, and organist there 1689–94, with the exception of the year 1691–92, when William Isaac took his place. Dr. Cummings says that there are some MS. works by Thomas Fenell of Dublin, dated 1689, in the music library of Chester Cathedral. From 1694–98 he was organist and vicar-choral of Christ Church Cathedral. In 1698 he resigned. He was buried in St. Patrick's Cathedral, Sept. 23, 1709. W. H. G. F.

FENNEY, William J. (*b.* Handsworth, Birmingham, May 21, 1891), composer, had early leanings to music and studied the classics assiduously, but was otherwise self-taught until he entered the Midland Institute School of Music and studied composition with Granville Bantock. His style is admittedly influenced by Elgar, for whom he has a warm admiration. All his works have been written at Birmingham, where he still resides, except the piano trio and sonatina which were written in London. The most representative of them are the trio, op. 20, and the three works respectively for violin, viola and violoncello, with piano, grouped as op. 26.

ORCHESTRA

Avon Romance, Dawn, In Shadow, Vision of Ancient Empire (MS.).
Suite (Prelude, Aria and Tarantella) for stringed orch.

CHAMBER MUSIC

Trio in G for v'ln., v'cl. and PF. Op. 20.
Two String Quartets.
Sonatina for v'ln. and PF.
Air for v'ln. and PF. Op. 26, No. 1.
Romaunt for v'la. and PF. Op. 26, No. 2.
Rhapsody, for v'cl. and PF. Op. 26, No. 3.
Numerous piano pieces, notably:
Op. 13, No. 1. 'In Early Spring' (also small orch.).
,, No. 2. 'In the Wood.'
Also songs and partsongs. E. E.

FENTON, Lavinia (real name Beswick) (*b.* London, 1708; *d.* West Combe Park, Greenwich, Jan. 24, 1760), was an actress and singer who first appeared in 1726 at the Haymarket Theatre as Monimia in Otway's 'Orphan,' and afterwards at Lincoln's Inn Fields Theatre, July 15, 1726, as Lucilla in Sir W. Davenant's comedy, 'The Man's the Master.'

She attracted no particular attention until she appeared as Polly Peachum in The Beggar's Opera (*q.v.*) on the first night of its performance, Jan. 29, 1728, when she 'became all at once the idol of the town; her pictures were engraven and sold in great numbers; her life written; books of letters and verses to her published; and pamphlets made of even her

very sayings and jests.' This success led to her being entrusted with more important parts than had before been assigned to her. At the end of the season, after she had played Polly upwards of sixty times, she withdrew from the stage and went to live with Charles, third Duke of Bolton. On Oct. 21, 1751, his wife, from whom he had been separated many years, having died, the Duke married Lavinia Beswick at Aix, in Provence. She became a widow in 1754. She was buried in Greenwich Church, Feb. 3, 1760. W. H. H.

FEO, Francesco (*b.* Naples, *c.* 1685), one of the masters of the Neapolitan school.

The traditions of Greco and Scarlatti were still fresh there, and it was at the suggestion of the last named that Domenico Gizzi had opened the private school at which Feo learnt the art of singing and the principles of composition. His bent was essentially dramatic, as indeed was that of nearly all the Neapolitans of his epoch, with the exception of Durante, whose colder and gloomier temperament predisposed him towards the ecclesiastical severities of the Roman style. Feo, like Durante and Leo, passed some time at the Vatican as the pupil of Pitoni, but the influence of his master was not sufficient to divert him from opera. His 'Ipermestra,' 'Ariana,' and 'Andromache' were all published at Rome itself, and apparently during his residence there. The MSS. in the Real Collegio di Musica at Naples include two other operas, 'L' Amor tirannico' (1713) and 'Siface' (1723). Various oratorios, masses, etc., are mentioned in *Q.-L.* In 1730 he was director of the Conservatorio de' Poveri di Gesù Cristo at Naples, and did much to establish the school as a nursery of great singers. Though addicted to the stage, Feo did not altogether neglect church music, and his work is distinguished by elevation of style and profound scientific knowledge. But a certain sensuousness, even in his sacred pieces, is suggested by the fact that Gluck borrowed the subject of a Kyrie by him for a chorus in one of his operas. According to Florimo he was living in 1740. E. H. P.

FERAMORS, see Lalla Rookh (5).

FERLENDIS, Signora (*b.* Rome, *c.* 1778), contralto singer, daughter of an architect named Barberi. She studied with a teacher called Moscheri, and made her début at Lisbon. Here she had the advantage of some lessons from Crescentini, and here also (1802) she married Alessandro Ferlendis, the oboist. She appeared at Madrid in the next year, at Milan in 1804, and in 1805 at Paris (Théâtre Louvois) in Fioravanti's 'Capricciosa pentita.' She achieved there, however, no success in any other rôle but that one. Soon after this, she made her first appearance in London with Catalani in Cimarosa's 'Orazi e Curiazzi.' She was

'a pretty good actress, and at that time first buffa; she was less liked than she deserved, for she had a very good contralto voice, and was far from a bad buffa. She would have been thought, too, to have acted the part of Orazia well, had it not been for the comparison with Grassini, and for Catalani's then eclipsing everybody.' [1]

She accompanied her husband to Italy in 1810. J. M.

FERMATA, see Pause.

FERNAND CORTEZ, OU LA CONQUÊTE DU MEXIQUE, opera in 3 acts; words by Esménard and De Jouy, after Piron; music by Spontini. Produced Académie Impériale, Nov. 28, 1809; at Dresden, Mar. 1812; after revision by the composer, Paris, May 28, 1817; Berlin, Apr. 20, 1818.

FERNÁNDEZ, Maria Antonia, see Caramba, La.

FERNANDEZ DE CASTILLEJA, Pedro (*b. circa* 1490; *d.* Seville, 1574), the 'Master of the Spanish Masters,' whose pupils included Morales and Francisco Guerrero. He was maestro de capilla at Seville from 1514–74, and left a number of motets, to be seen in MS. partbooks and large illuminated choir-books at Seville Cathedral. These show him to have been a competent if uninspired composer, inclined to keep his voices working hard the whole time. J. B. T.

FERRABOSCO. A numerous family of Italian origin, who exerted an important influence on English music of the 17th century.

(1) Domenico Maria (*b.* Bologna, Feb. 14, 1513; *d.* there, Feb. 1574), was first maestro di cappella at St. Petronio, Bologna; then at the Basilica Vaticana, Rome, 1546; singer in the Papal Chapel, 1550–55. He composed a book of madrigals (1542) and several motets and madrigals, in collective volumes.

(2) Alfonso (*d.* Turin, 1588), generally known in England as Master Alfonso, was one of the sons of Domenico (1).

He was already settled in England in 1562, at which date he was in receipt of a pension of 100 marks a year, payable during the Queen's pleasure. It is possible that he had arrived some years earlier, for in 1564 he speaks of 'his long service' and of 'his youth and health spent in the Queen's service,' but it would probably be a mistake to attach much importance to phrases of this kind. In a letter to the Earl of Leicester he states that he had left Bologna without the necessary licence from the Inquisition, which had consequently confiscated the property which his father had left him. His father, however, was alive for some years afterwards, and it is probable that his letters (of which many exist written to Leicester, Sussex, and Sir William Cecil) were rather intended to excite the interest and generosity of his patrons than to contain an exact narrative of facts. These letters (dating from Oct. 1564), besides excuses for non-attendance at court on account of ill-health, etc., are chiefly taken up with

[1] Lord Mount-Edgcumbe.

reasons why the Queen's bounty should be further extended to him. On Sept. 10, 1567, he heard that the Queen had granted him a pension for his life so long as he remained in her service, and wrote to ask that this might be secured to him in case of her death by the insertion into the Patent of the words 'heredibus et successoribus nostris.' Perhaps partly on this account, but also on account of the unfriendly construction which his enemies put upon a visit paid by him to the French Ambassador, on Sept. 23 he was in disgrace, and the Queen refused to see him. To add to his troubles, a young foreign musician of Sir Philip Sidney's household was murdered as he was going to court to exhibit his skill, and court gossip accused Ferrabosco of killing him out of jealousy. He indignantly wrote to Sussex to protest his innocence (Oct. 13, 1567), saying that the young man was a friend of his, and that he was in the country when the affair happened. In a later letter (Dec. 28) he complains that until the Queen consented to receive him, it was generally supposed abroad, as well as in England, that he was guilty of the murder. After some delay the matter was settled, and in Mar. 1568–69, Ferrabosco, in writing, bound himself to the Queen's service for life, and received a pension of £100 a year. The Patent dated Mar. 26, 1569, contains the words 'heredibus et successoribus nostris.' At the same time Alfonso obtained leave (after pledging himself to return) to visit Italy in order to settle his affairs. Accordingly, on June 25, he writes from Paris where he was delayed, partly by business which he was arranging with a brother who was to accompany him to Italy, and partly through having been robbed of all his property by his English servant. He writes from Bologna on Oct. 30 of this year, promising to return with as little delay as possible, but in September of the following year he is still making excuses from Bologna; besides ill-health and business, he is delayed by the difficulty in obtaining the Pope's licence, without which he did not dare to travel in prohibited places, for fear of leaving his family at the mercy of the Inquisition. He did, however, eventually return to England, and in June 1572 was concerned in a masque presented before the Queen and the French Ambassador. He appears to have remained in England (probably living at Greenwich, where his son Alfonso was born) till the year 1578, when he finally quitted the country, and (in spite of having bound himself never to enter any other service than that of the Queen) entered the service of the Duke of Savoy, at whose court he was given some appointment, for he describes himself as 'Gentil' huomo dell' Altezza di Savoia.' He left his two children in England, where they remained in the charge of Gomer van Austerwyke, one of the Queen's Musicians. Six years later he sent for them, but the Queen refused to let them go (perhaps regarding them as hostages for the return of their father), and Austerwyke was still unpaid for their keep at the date of Ferrabosco's death.

The eldest Alfonso Ferrabosco was the most important of the Italian musicians who lived in England in the 16th century, and was held in high estimation among his contemporaries.

'For judgment and depth of skill,' says Peacham in 1622, 'he was inferior to none: what he did was most elaborate and profound, and pleasing enough in Aire, though Master *Thomas Morley* censureth him otherwise. That of his *I saw my Ladie weeping*, and the *Nightingale* (upon which Dittie Master Bird and he in a friendly aemulation exercised their invention) cannot be bettered for sweetnesse of Aire or depth of judgement.'

Morley tells us of another 'vertuous contention' between him and Byrd 'made upon the plaine song *Miserere*, which contention of theirs (specially without envie) caused them both to become excellent in that kinde, and winne such a name, and gaine such credit, as will never perish so long as Musick endureth.' The results of this contention, in which each composer set the plain-song in forty different ways, were printed by East in 1603, under the title of 'Medulla Musicke'; no copy of it, however, is now known to exist.

His other printed works are: a 5-part madrigal 'Tu dolc' anima,' contributed to Pevernage's Harmonia Celeste' (Antwerp, 1583); 2 Sets of 5-part madrigals which appeared at Venice in 1587; the first set containing 20 madrigals, dedicated to the Duke of Savoy; the second set containing 19 madrigals, dedicated to the Duchess of Savoy.

Many of his madrigals found their way into English collections: 'Musica transalpina' (1588) contains 14 by him; 'Musica transalpina' (1597) contains 6; 5 are in Morley's collection of 1598. Many of these are taken from the two Sets of 1587.

Two pieces for the lute 'by the most Artificiall and famous Alfonso Ferrabosco of Bologna' were printed by Robert Dowland in his 'Varietie of Lute-lessons,' 1610.

A large number of MS. works by him, chiefly motets, are in the British Museum; Bodleian and Music School, Oxford; St. Michael's College, Tenbury; B.M. Roy. Lib.; and R.C.M.

(3) Alfonso (*b.* Greenwich, buried there, Mar. 11, 1627/28),[1] son of Alfonso (2), was, no doubt, one of the children left behind in England when their father returned to Italy in 1578. He seems to have lived at Greenwich at any rate after 1619. Entries relating to members of his family are to be found in the Greenwich parish registers.[2] 'He was trained up to Musick,' says Anthony Wood, apparently at the Queen's expense; at any rate, after Oct. 11, 1592, he was in receipt of an annuity of £26 : 13 : 4, which was paid up to Midsummer

[1] An entry appears in C. H. de Lafontaine's *The King's Musicke*, p. 63, to the effect that he died in the previous year (1627), but it is clear that the entry is wrongly placed, and should be a year later, so as to agree with the evidence of the Greenwich Registers.

[2] Printed in the *Musician*, Sept. 20, 1897.

1601. After James I.'s accession he appears as one of the King's Musicians for the Violins, a year's salary of £50 being paid him at Michaelmas 1604. He held his place as one of the violins until his death, by which time his salary was £40.[1]

'At man's estate he became an excellent composer for instrumental musick,' says Anthony Wood, 'he was most excellent at the Lyra Viol, and was one of the first that set lessons Lyra-way to the Viol, in imitation of the old English Lute and Bandora. The most famous man in all the world for Fantazias of 5 or 6 parts.' 'The lyre is in high favour with them,' writes André Maugars from Rome in 1639, 'but I have heard none who could be compared with Farabosco in England.' But it is chiefly as composer of the music to some of Ben Jonson's Masques that he is now remembered. Those for which he is known to have written music were 'The Masque of Blackness' (Twelfth Night, 1604–05), 'Hymenæi' (1605–06), 'The Masque of Beauty' (1607–08), 'The Masque for Lord Haddington's Marriage' (1607–08) and 'The Masque of Queens' (1608–09). The printed description of the 'Hymenæi' (in which Ferrabosco appeared as singer as well as composer) contains a testimony to the friendship existing at that date between him and Jonson, in a warm eulogy of the composer, which, however, was omitted in the folio edition of 1616. In 1604 (Nov. 27) he was entrusted with £20 to buy two viols for Henry, Prince of Wales, to whom he was appointed music-master, with a pension of £50 a year for life (dating from Christmas, 1604); on the death of Henry in 1612 his services were transferred to Charles, the new Prince of Wales. To these sources of income was added in 1619 a share in a valuable property, a grant for twenty-one years to him, Innocent Lanier and Hugh Lydiard 'for cleansing the Thames of flats and shelves' with power to sell the sand and gravel; with, in addition, 'an allowance to them of one penny per ton of strangers' goods and merchandises imported or exported into or out of the Port of London.' Ferrabosco is said to have sold his share 'for a great sum of money.'

On the accession of Charles I. Ferrabosco retained his former appointments, and was also made Composer of Music in Ordinary to the King, with a salary of £40, from the death of John Coprario (Cooper, *q.v.*) in 1626/27. He was also Composer of the King's Music, with an additional salary of £40. Ferrabosco published two volumes of music in 1609. The first, a book of 'Ayres' dedicated to Prince Henry, contains 28 songs with accompaniment for lute and bass viol, of which a large proportion are from Jonson's Masques. The other is a book of 'Lessons for 1, 2, and 3 Viols,' dedicated to the Earl of Southampton. They consist of short pieces, dances, etc., for the lyra viol, and are printed in lute tablature. Each of these volumes contains (amongst others) commendatory verses by Ben Jonson; the first has also some verses by Campian, addressing Ferrabosco as

> 'Musick's maister and the offspring
> Of rich Musick's Father
> Old Alfonso's Image living.'

He also contributed three compositions to Leighton's 'Teares or Lamentacions' in 1614. Compositions in MS. (chiefly Fancies for the viols) are in the libraries of the R.C.M.; the Music School and Ch. Ch., Oxford; and the British Museum.

(4) Alfonso (*d.* before 1660), son of Alfonso (3), succeeded on his father's death to the pension of £50 which he had enjoyed as former music-master to the Prince of Wales; and also to his place as Musician for the Viols and Wind Instruments. The latter double appointment entitled the holder to two liveries of £16 : 2 : 6 each, which were secured to Ferrabosco by a deed dated Feb. 7, 1627/28. His name occurs as one of the musicians in 1635, and again in 1641. He must have died before the re-establishment of the King's Musicians in 1660, when Child succeeded to 'Ferabosco's place—Alphonsus composer of Wind M.,' and Hingeston 'for a viol place of Alphonso Ferabosco.'

(5) Henry (*d. circa* 1658), son of Alfonso (3), and brother of Alfonso (4), succeeded his father as Composer of the King's Music, and as one of the King's Musicians, receiving a salary of £40 for each place.

On Feb. 7, 1627/28, he secured his double livery as Musician for the Voices and for the Wind Instruments. His name appears as one of the Musicians at different dates up to 1645, when he signed receipts on behalf of the Musicians, the court being then at Oxford.

His daughter Elizabeth (baptized at Greenwich, Dec. 3, 1640) may possibly have been the Mrs. Ferrabosco whom Pepys thought of engaging as gentlewoman for his wife, who 'sings most admirably' (*Diary*, Sept. 4, 1664). She was afterwards in the suite of the Duchess of Newcastle (*Diary*, May 30, 1667). Henry Ferrabosco may be identified with the Captain Henry Ferribosco who took part in the expedition to Jamaica where he was killed. The committee appointed to report on the arrears of pay, etc., due to relatives of those who fought there recommend (June 10, 1668) that a sum of £240 should be paid 'for five small children of Capt. Henry Ferribosco, lately slayne by the Enemy in Jamaica, his wife being also dead since his departure from England.' His place as Musician was filled by Thomas Bates at the Restoration.

(6) John (*b.* 1626; *d.* Oct. 1682), probably the son of Alfonso (3), was baptized at Greenwich, Oct. 9, 1626. There is a warrant dated Jan. 17, 1631, for delivery of Chamlett and

[1] *Audit Office, Declared Accounts.*

other necessaries yearly to John Ferrabosco, one of His Majesty's Musicians for the wind instruments, in the room of Henry Ferrabosco, during His Majesty's pleasure. As Henry was still holding his place as Musician for the Wind Instruments in 1634, this must have been a temporary arrangement, made solely with a view to providing for the child of a favourite musician; it is possible, however, that there were two musicians of this name. John Ferrabosco was appointed organist of Ely Cathedral in 1662; many anthems and services by him still exist there in MS. In 1671 he took the degree of Mus.B. at Cambridge 'per literas regias' (Dickson's *Catalogue of Music at Ely*). The registers of Holy Trinity Church, Ely, show that he married Anne Burton on June 28, 1679; their child John was baptized in the following August, and was buried May 8, 1682.

G. E. P. A.

Bibl.—See *R.M.I.*, 1897; *Journal* of Int. Mus. Ges. viii. p. 271; *Mus. Ant.* iii. p. 70, where a 'Fancy' is printed; iv. pp. 42, 119, 121, 189, 260, 263. Notes on the Ferrabosco family.

FERRARESE DEL BENE, the sobriquet of Francesca Gabrielli, an Italian singer, native of Ferrara. When Burney was in Venice, in Aug. 1770, he heard at the Ospedaletto an orphan girl *la Ferrarese* with an 'extraordinary compass' and a 'fair natural voice.' She sang in London from 1784–87 in Cherubini's 'Giulio Sabino' and other parts, but without much success. In 1789 she was prima donna in Vienna. Mozart wrote for her the Rondo 'Al desio,' introduced into the part of the Countess in 'Figaro' on its revival Aug. 1789, and she played Fiordiligi in 'Così fan tutte' at its production, Jan. 26, 1790. Mozart did not think much of her, for in speaking of Allegrandi he says, 'she is much better than the Ferrarese, though that is not saying a great deal.' She probably owed her good fortune to her pretty eyes and mouth, and to her intrigue with da Ponte, with whom she lived as his mistress for three years. In the end she quarrelled with the other singers, and was sent from Vienna by the Emperor. G.

FERRARI, Benedetto, called 'dalla Tiorba' (*b.* Reggio, *c.* 1597 : *d.* Oct. 22, 1681), an Italian musician, and composer of words and music for the species of Italian dramas called 'dramme per musica.' According to a portrait prefixed to his 'Andromeda' (printed 1637) he was forty years old at that time.

From a letter, now in the archives of Modena, written by him to the Duke of Modena in 1623, we learn that his reputation as a musician, and especially as a player on the theorbo, was by that time considerable. It was largely owing to him that the 'dramma musicale' took such deep root in Italy and Germany, and herein lies his chief interest for us. His opera 'Andromeda,' set to music by Manelli and brought out at the Teatro San Cassiano at Venice in 1637, was the first opera performed before a mixed audience. In 1639 followed his 'Adone,' set by Monteverde, and 'Armida,' of which he wrote both words and music. Its success induced Ferrari to devote himself more to composition than before. He remained in Venice till 1645, when he was in the court band at Modena: in 1651 he was invited to Vienna by the Emperor Ferdinand, and remained in his service till 1653. A ballet by him was performed at the Diet of Ratisbon in 1653. In the same year he was appointed maestro di cappella to Duke Alfonso of Modena, on whose death in 1662 he was dismissed, but he was reappointed in 1674, and died in possession of the post. His librettos were collected and printed at Milan and Piacenza, and passed through several editions; none of these collections, however, are complete. The library at Modena contains several of his MSS., including the ballet 'Dafne in alloro' (Vienna, 1651). This is not mentioned in *Q.-L.* as still extant, but an oratorio 'Sansone' is noted as at Modena. We have not sufficient materials to form any opinion on the style of his music. He published at Venice in 1633, 1637 and 1641, three books of 'Musiche varie a voce sola,' in which, according to Burney, the term 'Cantata' occurs for the first time, although the invention of this kind of piece was claimed by Barbara Strozzi twenty years later. F. G., with addns.

FERRARI, Carlo (Le Boiteux) (*b.* Piacenza, *c.* 1730; *d.* Parma, *c.* 1789), a famous violoncellist who played at the Concert Spirituel, Paris, 1758, and entered the service of the Duke of Parma in 1765. He composed sonatas for violoncello, quartets, etc. (See *Q.-L.*; also E. v. d. Straeten, *History of the Violoncello.*)

E. v. d. S.

FERRARI, Domenico (*b.* Piacenza, beginning of 18th cent.; *d.* Paris, 1780), an eminent Italian violin-player.

He was a pupil of Tartini, and lived for a number of years at Cremona. About the year 1749 he began to travel, and met with great success at Vienna, where he was considered the greatest living violin-player. In 1753 he became a member of the band of the Duke of Würtemberg at Stuttgart, of which Nardini was at that time the leader. If Ferrari was a pupil of Tartini, he certainly, according to contemporary critics, did not retain the style of that great master in after life. He had an astonishing ability in the execution of octave-runs and harmonics, and appears altogether to have been more a player than a musician. He twice visited Paris, at first in 1754, and played there with great success. He died there, it was said, by the hand of a murderer. Ferrari published sets of six violin-sonatas (Paris and London), and some for two violins and bass which, however, are now forgotten. P. D.

FERRARI, Giacomo Gotifredo (*b.* Roveredo, 1759; *d.* London, Dec. 1842), a cultivated and versatile musician, son of a merchant.

He learned the pianoforte at Verona, and the flute, violin, oboe and double-bass at Roveredo, and studied theory under Pater Marianus Stecher at the convent of Mariaberg near Chur. After his father's death he accompanied Prince Lichtenstein to Rome and Naples, and studied for two years and a half under Latilla on Paisiello's recommendation. Here also he made the acquaintance of M. Campan, Marie Antoinette's master of the household, and went with him to Paris, where he was appointed accompanist to the new Théâtre Feydeau. In 1793 the company was dispersed, and Ferrari shortly afterwards left France. Having travelled for some time he finally settled in London, where he composed a very large number of works, including 4 operas and 2 ballets. In 1804 he married Miss Henry, a well-known pianist. From 1809–12 he suffered from loss of sight. In 1814 he went to Italy with Broadwood the pianoforte-maker, and visited Naples, Venice, etc., returning in 1816. He was an active teacher of singing, and published a *Treatise on Singing* in 2 vols., of which a French translation appeared in 1827. His *Studio di musica prattica e teorica* (London) is a useful treatise. Two of his French songs, 'Qu'il faudrait de philosophie' and 'Quand l'amour nacquit à Cythère,' were extremely popular in their day. His acquaintance with almost every contemporary musician of importance gives a historical value to his book *Aneddotti . . . occorsi nella vita di G. G. Ferrari*, 2 vols., London, 1830. Besides the operas, ballets and songs already named, Ferrari composed an extraordinary quantity of music for the voice, pianoforte, flute and harp. (See *Q.-L.*)

F. G.

FERRARI, Gustave (*b.* Geneva, 1872), composer, pianist and writer, was educated at Geneva and Paris and settled in London 1901. He is best known as the skilful accompanist of Mme. Yvette Guilbert and editor of her collection of old French chansons. He contributed largely to the second edition of this Dictionary (1904, etc.), wrote incidental music for H. B. Irving's production of *Hamlet* (1905), and other works among which his songs have made the most mark. C.

FERREIRA (Ferreyra), Manuel (18th cent.), Spanish composer of theatrical music. He belonged to a company in Madrid directed by José Parra, to which he acted as composer and conductor, and was one of the first to realise the possibilities of the Tonadilla, which became popular in Spain in the latter half of the 18th century. His works in that form are preserved in large numbers in the Bibl. del Ayuntamiento, Madrid. The National Library contains the MS. score of a serious opera entitled 'El mayor triunfo de la mayor guerra' (M. 1336). Of greater interest is his incidental music for 18th-century revivals of the great plays of the Spanish theatre, by Calderón, Moreto and others (Bibl. del Ayunt., Madrid). His music for the Don Juan play of Antonio de Zamora (*d.* 1740) is notable for the use made of wind instruments to herald the approach of the statue—a procedure which recalls Purcell's 'Libertine' and Mozart's 'Don Giovanni.' J. B. T.

FERREL, Jean François (middle of 17th cent.), a musician in Paris who wrote a small pamphlet, *A savoir que les maistres de dance, qui sont de vrays maistres larrons à l'endroit des violons de France, n'ont pas royale commission d'incorporrer ès leur compagnie les organistes et austres musiciens, comme aussy de leur faire païer redevance, démonstré par J. F. Ferrel, praticien de musique à Paris, natif de l'Anjou* (Paris, 1659). This was the signal for a contest lasting for 100 years, between the French musicians and the dancing-masters, whose chief, the 'roi des ménétriers,' claimed jurisdiction over all musicians. After several law-suits, a decree of the Paris Parliament in 1750 settled the question in favour of the musicians. Some of the pamphlets had curious titles; for example, *La cloche felée, ou le bruit faict par un musicien qui ne veult être maistre de dance parce qu'il ne sait sur quel pied se tenir*, and *Discours pour prouver que la danse dans sa plus noble partie n'a pas besoin des instrumens de musique, et qu'elle est en toute indépendante du violon.* (See *Fétis.*) M. C. C.

FERRER, Mateo (*b.* Barcelona, Feb. 25, 1788; *d.* there, Jan. 4, 1864), Spanish composer, choirmaster and organist of Barcelona Cathedral. Nim prints a specimen of his work. J. B. T.

FERRETTI, Giovanni (*b.* Venice, *c.* 1540), lived in Ancona from 1569, where he was maestro di cappella at the cathedral from 1575–1585; composed 5 books of 'Canzoni' in 5 parts (Venice, 1567–91), 2 books in 6 parts (Venice, 1573–86), and another of 5-part madrigals (Venice, 1588), all excellent examples of their kind. M. C. C.

FERRI, Baldassare (*b.* Perugia, Dec. 9, 1610; *d.* there, Sept. 8, 1680), owed to an accident in his boyhood the operation by which he became a sopranist.

At the age of 11 he entered the service of the Bishop of Orvieto as a chorister, and remained there until 1625, when Prince Vladislas of Poland, then on a visit at Rome, carried him off to his father's court. In 1665 he was transferred to Ferdinand III., Emperor of Germany, whose successor, Leopold I., loaded him with riches and honours. This prince had a portrait of Ferri, crowned with laurels, hanging in his bed-chamber, and inscribed, 'Baldassare Perugino, Re dei Musici.' At the age of 65 he received permission to retire to his native country, with a passport, the terms of which indicated sufficiently the consideration in

which he was held. He reached Italy in 1675.

Ferri was made a knight of S. Mark of Venice in 1643, and, therefore, probably revisited Italy at that time. He is said also to have visited London, and to have sung here the part of Zephyr; but this is uncertain. The visit has been identified as occurring in 1669 when he sang at Whitehall on June 3.

His voice, a beautiful soprano, had an indescribable limpidity, combined with the greatest agility and facility, a perfect intonation, a brilliant shake, and inexhaustible length of breath. Although he seems to have surpassed all the evirati in brilliance and endurance, he was quite as remarkable for pathos as for those qualities. (Bontempi, *Historia musica.*)

J. M.

FERTÉ, PAPILLON DE LA, see PAPILLON.

FERVAAL, opera in 3 acts, words and music by Vincent d'Indy. Produced Théâtre de la Monnaie, Brussels, Mar. 12, 1897; Opéra-Comique, Paris, May 10, 1898; Opéra, Paris, Jan. 8, 1913.

FESCA, (1) FRIEDRICH ERNST (*b.* Magdeburg, Feb. 15, 1789; *d.* Carlsruhe, May 24, 1826), composer. His father was an amateur, and his mother a singer, pupil of J. A. Hiller.

Having completed his elementary studies, he went through a course of counterpoint with Pitterlin, conductor of the Magdeburg theatre. On Pitterlin's death in 1804 he became a pupil of August Eberhardt Müller at Leipzig. Here he played a violin concerto of his own with brilliant success. In 1806 he accepted a place in the Duke of Oldenburg's band, but in the following year became solo violinist under Reichardt at Cassel, where he passed six happy years and composed his first seven quartets and first two symphonies, interesting works, especially when he himself played the first violin. In 1814, after a visit to Vienna, he was appointed solo violin, and in the following year Konzertmeister to the Duke of Baden at Carlsruhe. During the next eleven years he wrote two operas, 'Cantemir' and 'Leila,' overtures, quartets, quintets, chorales, psalms and other sacred music. He died of consumption, after many years' suffering, which, however, had not impaired his powers, as his last works contain some of his best writing. His De Profundis, arranged in four parts by Strauss, was sung at his funeral. Fesca's rank as a composer has been much disputed. There is a want of depth in his ideas, but his melodies are taking and his combinations effective. His quartets and quintets, without possessing the qualities of the great masters, have a grace and elegance peculiar to himself, and are eminently attractive. His symphonies are feebly instrumented, but his sacred works are of real merit. In richness of modulation he approaches Spohr. A complete edition of his quartets and quintets (20 and 5 in number) has been published in Paris (Rimbault). His son, (2) ALEXANDER ERNST (*b.* Carlsruhe, May 22, 1820; *d.* Brunswick, Feb. 22, 1849), was a pupil of Rungenhagen, Wilhelm Bach and Taubert, and composer of trios for pianoforte, violin and violoncello, and other chamber-music popular in their day. The best of his four operas was 'Der Troubadour' (Brunswick, 1854).

M. C. C.

FESTA, COSTANZO (*b.* end of 15th cent.; *d.* Apr. 10, 1545), one of the earliest composers of the Roman school, was elected a member of the Pontifical Choir in 1517, and eventually became maestro at the Vatican. His nomination was so far singular that he was at that time the only Italian in a similar position throughout the Peninsula. Burney, who had been at the trouble of scoring a great number of his madrigals, was astonished at the rhythm, grace and facility of them. He calls one of Festa's motetti, 'Quam pulchra es, anima mea,' a model of elegance, simplicity and pure harmony, and says that 'the subjects of imitation in it are as modern, and that the parts sing as well, as if it were a production of the 18th century.' Festa, according to Baini, fell in his motets into a fashion too prevalent in his day, of setting distinct words to each voice.[1]

Festa's position in the historical development of the Italian school of madrigalists is discussed under MADRIGAL (*q.v.*). His first book of madrigals for three voices was published in 1537, and various editions appeared down to 1568. Two masses are in the Sistine Chapel, a four-part Magnificat was published in 1554, and a book of Litanies for double choir in 1583. The archives of the Pontifical Chapel are rich in his MSS., and a celebrated Te Deum of his (published 1596) is still sung by the Pontifical Choir at the election of a new pope. Burney, in his *History* (iii. 245, 6), prints a motet and a madrigal of Festa; and a Te Deum and motet are given in Bock's collection (vi. 31, 40). His madrigal 'Down in a flow'ry vale' ('Quando ritrovo la mia pastorella') long enjoyed the distinction of being the most popular piece of this description in England.

E. H. P.; rev. with addns.

FESTING, (1) MICHAEL CHRISTIAN (*d.* July 24, 1752), an eminent performer on, and composer for the violin, was the son of a flautist of the same names, who was a member of the orchestra of the King's Theatre in the Haymarket about 1727. Festing was at first a pupil of Richard Jones, leader of the band at Drury Lane, but subsequently studied under Geminiani. He first appeared in public about 1724. He became a member of the king's private band in 1735 and first violin at an amateur association which met at the Crown and Anchor Tavern in the Strand, under the name of the Philharmonic Society. In 1737 he was appointed

1 *Life of Palestrina*, vol. i. pp. 95-103.

director of the Italian Opera. On the opening of Ranelagh Gardens in 1742 he was appointed director of the music as well as leader of the band.

Festing was one of the originators of the Society of Musicians (see ROYAL SOCIETY OF MUSICIANS), and for many years performed gratuitously the duties of secretary to this institution. In Sept. 1752 (after his death), his goods, books and instruments were sold at his house in Warwick Street, Golden Square. He left an only son, the Rev. Michael Festing, rector of Wyke Regis, Dorset, who married the only child of his father's friend, Dr. Greene. From this union sprang many descendants to perpetuate the name.

Festing's compositions consist of several sets of solos for the violin; sonatas, concertos and symphonies for stringed and other instruments; part of the third chapter of Habakkuk, paraphrased; Addison's Ode for St. Cecilia's Day; Milton's Song on May morning; an Ode on the return of the Duke of Cumberland from Scotland in 1745; an Ode 'For thee how I do mourn'; and many cantatas and songs for Ranelagh. Sir John Hawkins says that 'as a performer on the violin Festing was inferior to many of his time, but as a composer, particularly of solos for that instrument, the nature and genius whereof he perfectly understood, he had but few equals.' Festing had a brother, (2) JOHN (*d.* 1772), an oboist and teacher of the flute, whose success in his profession was such that he died worth £8000, acquired chiefly by teaching. W. H. H.

FESTIVALS, see COMPETITION FESTIVALS; INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC; NIEDERRHEINISCHE MUSIKFESTE; SONS OF THE CLERGY; THREE CHOIRS, and names of several towns.

FÊTE GALANTE, opera in one act, words by Edward Shanks after a story of Maurice Baring, music by Ethel Smyth; produced Repertory Theatre, Birmingham, June 4, 1923.

FÉTIS, (1) FRANÇOIS JOSEPH (*b.* Mons, Mar. 25, 1784; *d.* Brussels, Mar. 26, 1871), the most learned, laborious and prolific musical littérateur of his time. He was the son of an organist at Mons, and early learned to play the violin, piano and organ, completing his studies at the Paris Conservatoire, which he entered in Oct. 1800. He was a pupil of Rey for harmony, who taught it according to the principles of Rameau. Boieldieu and Pradher were his masters for the piano, but he only succeeded in gaining the harmony prize in 1803, and the second 'second prix' for composition in 1807, scarcely as much as might have been expected from one who delighted to style himself the pupil of Beethoven. He married in 1806 Adelaide Catherine Robert (*b.* Paris, Sept. 23, 1792; *d.* Beaufort, June 3, 1866), who translated into French William C. Stafford's *History of Music* (Paris, 1832), and in 1811 pecuniary difficulties, caused by the loss of his wife's fortune, compelled him to retire to the Ardennes, where he remained till his appointment as organist of St. Pierre, Douai, and professor of music there in Dec. 1813. In 1818 he returned to Paris, and in 1821 he succeeded Eler as professor of counterpoint and fugue at the Paris Conservatoire, becoming librarian of that institution in 1827. For an account of the historical concerts he inaugurated see PARIS. In 1828 he was for three months in England. (See the *Harmonicon* for July 1829.) He came to England in 1829 for the purpose of giving a course of lectures on musical history. The season was too far advanced to allow of his doing so, and the plan was abandoned, a single lecture being given at Sir George Warrender's on May 29, when illustrations were given by Camporese, Malibran, Mme. Stockhausen, Donzelli, Begrez, Labarre, De Bériot, etc. In Mar. 1833 he was appointed director of the Brussels Conservatoire and maître de chapelle to the King of the Belgians, two important posts, which, besides ensuring him many gratifying distinctions, obliged him to take part in the labours of the Belgian Académie Royale, for which he wrote several interesting memoirs.

Fétis must be considered separately in his various capacities of composer, author of theoretical works, historian and critic. As a composer he wrote much pianoforte music for two and four hands, chamber-music, duos, a quartet, quintets, and a sextet for piano (four hands) with string quartet, overtures and symphonies for orchestra, operas and sacred music. His operas, 'L'Amant et le mari' (1820), 'Marie Stuart en Écosse' (1823), 'La Vieille' (1826) and 'Le Mannequin de Bergame' (1832), were produced at the Opéra-Comique with some success, though they now seem feeble and antiquated. Among his sacred compositions we will only specify his 'Messes faciles pour l'orgue,' and his 'Messe de Requiem' composed for the funeral of the Queen of the Belgians (1850). The greater part of his church music is unpublished.

Fétis's fame, however, rests not upon his compositions, but upon his writings on the theory, history and literature of music. His *Méthode élémentaire . . . d'harmonie et d'accompagnement* (1824, 1836, 1841), which has been translated into English (Cocks & Co.) and Italian; his *Solfèges progressifs* (1827); *Manuel des principes de musique* (1837); *Traité élémentaire de musique* (Brussels, 1831–32); *Traité du chant en chœur* (1837)—translated by Helmore (Novello); *Manuel des jeunes compositeurs* (1837); *Méthode des méthodes de piano* (1837); *Méthode des méthodes du chant* (1840); and *Méthode élémentaire de Plain Chant* (1843) have been of great service to teachers, though some of them bear traces of having been written in

haste for the publishers. Far above these must be ranked his *Traité de l'accompagnement de la partition* (1829); his *Traité complet de la théorie et de la pratique de l'harmonie* (1844), which has passed through many editions and been translated into several languages; and his *Traité du contrepoint et de la fugue* (1824), a really classical work. These two last Fétis considered his best original productions, and looked to them for his permanent reputation. They were the more important in his eyes because he believed in the infallibility of his doctrines. Outside his own peculiar system of harmonic generation—the 'omnitonic' system, whose main principle is that harmonic combinations exist by which any given sound may be resolved into any key and any mode—he saw nothing but error and confusion.

As an historian he was equally systematic and equally impatient of contradiction. Nevertheless, in his *Biographie universelle des musiciens* (see DICTIONARIES OF MUSIC), and in his *Histoire générale de la musique* (see HISTORIES OF MUSIC), errors of detail and mistakes in chronology abound, while many of the opinions he advances are open to question. Easy as it may be, however, to find fault with these two standard works, it is impossible to do without them. The first edition of the *Biographie* (Paris, 1835–44) is especially defective, but it contains a remarkable introduction founded on the writings of Forkel, Gerber, Kiesewetter, Hawkins and others. Fétis intended to use this introduction as material for a *Philosophie de la musique*, but had not time to accomplish it. The second edition of the *Biographie* (Paris, 1860–65), though more complete and more satisfactory than its predecessor, should still be consulted with discretion; its dates are still often wrong, and there are mistakes, especially in the articles on English musicians, which are almost ludicrous, and might have been avoided. The two supplementary volumes edited by Arthur Pougin in 1878 and 1880 added much to the value of the book. Fétis unfortunately allows his judgment to be biassed by passion or interest. It is a pity that in his *Histoire générale de la musique* (Didot, 5 vols. 1869–76) he is not more just to some of his predecessors, such as Villoteau and Adrien de la Fage, whom he quotes freely but never without some depreciatory remark, thus forgetting the poet's words:

'Ah! doit-on hériter de ceux qu'on assassine?'

In spite of this defect, and of a strong tendency to dogmatism, the *Histoire générale de la musique*, although a fragment—for it ceases at the 15th century—exhibits Fétis at his best. Another useful work is *La Musique mise à la portée de tout le monde* (Paris, 1830, 1834, 1847), which has been translated into German, English, Spanish and Russian. The same elevation and clearness appear in his innumerable articles and reviews, which were all incorporated in the *Biographie*, the *Curiosités historiques de la musique* (Paris, 1830), the *Esquisse de l'histoire de l'harmonie* (Paris, 1840, now very scarce) and other works already named. The *Revue musicale*, which he started in 1827 and continued till 1833, was the foundation of the musical press of France. Among his other works may be mentioned biographies of Paganini (1851) and Stradivari (1856), *Mémoires sur l'harmonie simultanée chez les Grecs et les Romains* (1858); catalogues of the musical exhibits in the Paris Exhibitions of 1855 and 1867. This short résumé of Fétis's labours will suffice to show the immense services he rendered to musical instruction and literature. Had he been a little less one-sided and a little more disinterested and fair, he would have been a model critic and littérateur. After his death his library was bought by the Belgian Government, and is now in the Brussels Bibliothèque Royale.

His eldest son, (2) ÉDOUARD LOUIS FRANÇOIS (*b.* Bouvignes, near Dinant, May 16, 1812; *d.* Brussels, Jan. 31, 1909), at an early age assisted his father, and edited the *Revue musicale* from 1833–35. In 1836 he entered the Royal Library of Belgium, becoming 'conservateur' of the Department of Prints. He was art critic of the *Indépendance Belge*, edited the 5th vol. of *Histoire générale de la musique* and published *Légende de Saint Hubert* (Brussels, 1847), *Les Musiciens belges* (Brussels, 1849), a useful work, *Les Artistes belges à l'étranger* (1857–65) and a *Catalogue raisonné* (1877) of his father's valuable library purchased by the Government. He was also professor of æsthetics to the Brussels Académie des Beaux-Arts, and was a member of the Académie Royale in Brussels. A younger son of the historian, (3) ADOLPHE LOUIS EUGÈNE (*b.* Paris, Aug. 20, 1820; *d.* there, Mar. 20, 1873), was a pupil of Brussels Conservatoire and that of Paris, where his professors were H. Herz and Halévy. He was a clever and successful pianist and teacher, and composed a good deal of music of little value—comic operas, operettas, etc., of which one, 'Le Major Schlagmann,' was performed in 1859; also pianoforte pieces, etc.

(4) His brother, ADOLPHE (*d.* Liège, Aug. 22, 1871), an official of the Belgrave state, did not take up any musical work, though he had studied music and even composed.

BIBL.—FÉTIS, *Biographie universelle des musiciens* and Supplement; LOUIS ALVIN, *Notice sur F. J. Fétis* (Brussels, 1874); *Zeitschrift für Musikwissenschaft*, 1919 (Riemann number).

G. C.; addns. M. L. P.

FEUILLET, RAOUL AUGER, a dancing-master of Paris, was the author of an ingenious system by which dance steps could be noted down in diagrams showing the position and movement of the feet corresponding to each bar of the music. Something of the sort had been previously attempted by Charles Louis

Beauchamp (1636–1705), but Feuillet carries out the idea with a degree of elaboration which tends to defeat itself owing to the bewildering complexity of the diagrams which result. His book was first published in 1701, and is entitled *Chorégraphie, ou l'art de décrire la dance par caractères, figures et signes démonstratifs.* It was translated into English by John Weaver in 1706 with the title *Orchesography or the Art of dancing by characters and demonstrations* (published by J. Walsh). Signor Gallini, who wrote on the Art of Dancing in 1772, speaks of *chorégraphie* as 'an inextricable puzzle or maze of lines and characters, hardly possible for the imagination to seize or for the memory to retain,' and concludes that diagrams such as those of Feuillet can only be intelligible to dancing-masters, who are just the persons who have no need of them.

Feuillet published several collections of dances in this curious notation, and notably a 'Recueil de contredances mises en chorégraphie' (1706), which is of the highest value as establishing the English origin of the French contredanse. Such well-known English tunes as 'Green Sleeves' and 'Christchurch Bells' appear here as 'Les Manches Vertes' and 'Le Carillon d'Oxfort' (see *Mus. T.*, Feb. 1901).

J. F. R. S.

FEVIN, (1) Antoine de, was a distinguished composer of the early years of the 16th century, one of the younger contemporaries of Josquin des Prés. From the designation Aurelianensis found appended to his name, it is inferred that he was a native of Orleans. Eslava, however, and other authorities have claimed him as a Spaniard, though apparently on no other ground than that some of his works are found in a valuable MS. belonging to the Cathedral of Toledo. But the full contents of the MS. in question have now been made known by F. Rubio Piqueras in his book 'Musica y musicos toledanos' (Toledo, 1923), and it appears that only three works of Fevin are contained in it in conjunction with others by French and Flemish masters as Josquin, Mouton, Richafort, so that there is nothing in this to show that Fevin was Spanish by birth or had ever visited Spain. Moreover, Piqueras gives full lists of all the musicians associated with Toledo from the earliest times, and the name of Fevin does not appear among them. Another MS. emanating from Spain is referred to by Van der Straeten,[1] but as little from this as from the other can any conclusion be drawn as to Fevin's birth or presence in Spain. From Glarean's mention of him as 'egregius juvenis' it is inferred that he died comparatively young, and as Ambros was able to fix approximately the date of his death as 1514 or 1515, by reference to some MSS. of his masses in the Vienna library written in 1516, which bear the inscription 'Antonius de Fevin poiae memoriae,' his birth has been conjectured to have been not much earlier than 1490. In his compositions Glarean describes him as 'felix Jodoci aemulator,' the happy or successful emulator or imitator of Josquin. He did not, however, attempt to emulate Josquin in the solution of difficult problems in proportion or canonic device, but rather sought to imitate him and may even be thought sometimes to surpass him in the feeling for beautiful flowing melody and simple expressive harmony. Those of his works known to us in modern reprints have a peculiar charm resulting from the very simplicity of the means employed. We may specially refer to the beautiful motet 'Descende in hortum meum' given in Kade's Supplement to Ambros, also to the two short extracts from the Mass 'Sancta Trinitas' given by Burney. But as Ambros says, all his works have the stamp of genius and the full ripeness of mastership.[2] Glarean was evidently a great admirer of Fevin, and says that he knows nothing more graceful than the Mass Ave Maria from which he quotes a short extract. The list of Fevin's works is as follows :

(1) In the Motetto de la Corona of 1514, 6 motets *a* 4.
(2) In 1515 Petrucci published 3 Masses *a* 4 : 'Sancta Trinitas,' 'Mente tota,' Ave Maria.
(3) In 1516 Andreas de Antiquis included in his 'Liber quindecim missarun' the Ave Maria and 'Mente tota,' also a De Feria *a* 5. (From this edition H. Expert has reprinted the Mass 'Mente tota' in his series 'Les Maîtres Musiciens de la Renaissance française.')
(4) In 1534 Attaingnant in a miscellaneous collection of Lamentations included 3 by Fevin, which were also published again by Montanus in 1549.
(5) 3 Magnificats appeared in collections 1534 and 1544.
(6) In 1540 Kriesstein published the motet 'Descende in hortum meum' and 'Quae est ista,' this latter described as a Fuga 4 vocum.
(7) Eslava's Lira-Sacro-Hispana includes from the Toledo MS. the motet 'Ascendens Christus in altum,' *a* 6, and some extracts from masses.
(8) A few other works, chiefly Bicinia, are noted in *Q.-L.*
(9) In MSS. at Vienna there are a Mass 'O quam glorifica luce' and a Requiem, besides some of the others already mentioned.
(10) A MS. in Munich contains the Mass 'Salve sancta parens.'
(11) In the archives of the Sistine Chapel there are 4 masses, including two not elsewhere found, one entitled 'Dites-moi toutes vos pensées,' and another Missa Parva, both *a* 4, also a setting of the hymn 'Lauda Sion' and a motet.

All this seems to show that not only in his brief lifetime, but for a considerable time after his early death, he had secured a great reputation, and was reckoned as one of the best masters of the time.

J. R. M.

(2) Robert de (*b.* Cambrai), a French musician of the end of the 15th century, was maestro di cappella to the Duke of Savoy at the beginning of the 16th century. A Mass, on the chanson 'Le vilayn jaloys' (Le vilain jalou), was printed among those of Antoine de Fevin, by Petrucci in 1515; this and other masses are in the Sistine Chapel in MS. and a Mass on 'La sol fa mi' in the Munich library. It is uncertain whether he was a relation of Antoine de Fevin. (*Q.-L.* and *Riemann.*)

Compositions by both the Fevins are in a MS. in the Pepysian Library, Magdalene College, Cambridge.

Bibl.—Michel Brenet, article in *Grande Encyclopédie.*

FÉVRIER, Henri (*b.* Paris, 1876), composer, pupil at the Conservatoire under Massenet and

[1] *La Musique aux Pays-Bas*, tome vi. p. 32, tome viii. p. 126.

[2] See also some excellent remarks on Fevin in *Oxf. Hist. Mus.* vol. ii. p. 260.

Fauré. He has devoted himself to theatrical music with great effect.

WORKS

Opéras-comiques: 'Le Roi aveugle' (1906); 'Agnès dame galante' (1912); 'Carmosine' (1913).
Operas: 'Monna Vanna' (1919); 'Ghismonda' (1918).

F. R[L].

FFRANGCON-DAVIES, (1) DAVID THOMAS (*b.* Bethesda, Carnarvon, Dec. 11, 1856; *d.* Hampstead, Apr. 5,[1] 1918), a distinguished baritone singer.

He was educated at Friar's School, Bangor, and at Jesus College, Oxford. He took holy orders, which he subsequently relinquished. He had sung tenor as an amateur for years, but the true character of his voice was discovered by Edwin Holland during his undergraduate days. He received vocal instruction at the Guildhall School of Music from Richard Latter, and later from Shakespeare and Randegger. His compass extended to over two octaves, from E to *b'* flat, of pure baritone quality. On Jan. 6, 1890, he made his first appearance in public at a 'De Jong' concert, Manchester. On Apr. 26 he made his début on the stage as the Herald in 'Lohengrin' at Drury Lane with the Carl Rosa Company. On Jan. 31, 1891, he was the original Cedric on the production of Sullivan's 'Ivanhoe' at the English Opera House. Ffrangcon-Davies confined himself almost entirely to concerts. Between 1896 and 1898 he sang at all the principal concerts and festivals in America and Canada. From 1898–1901 he resided at Berlin, and sang with great success in the various cities of Germany and Switzerland. On Mar. 10, 1900, on a visit to England, he sang at the Symphony Concerts, Queen's Hall. In 1901 he returned permanently, and made a very great success in the part of Elijah at the Queen's Hall; and his rendering of that music may be said to have been the turning-point in his career. He sang at all the principal concerts and festivals, notably in the new works of Elgar and other British composers. He also earned celebrity for his fine lieder singing.

At the end of 1903 he was appointed a teacher of singing at the R.A.M. In 1906 he published *Singing of the Future*, a work on vocal training. In 1907 he suffered from a nervous breakdown, which prevented his resuming public singing. 'He will be long remembered as one of Wales's finest and most artistic singers' (*Mus. T.*). His daughter, (2) GWENN, a soprano, is now well known by her fine performance of Etain in Boughton's 'Immortal Hour' at the Regent Theatre (1922–23), and as an actress by her performance as 'Juliet' (1924). A. C.

FIALA, JOSEPH (*b.* Lobkowitz, Bohemia, 1751; *d.* Donaueschingen, 1816), eminent oboist. He taught himself the oboe, for which he had a perfect passion, but being a serf was compelled to menial labour in the Schloss. He ran away, and was recaptured, upon which his mistress, the Countess Lobkowitz, ordered his front teeth to be pulled out that he might be incapable of playing: but some of the nobility of Prague interceded for him with the Emperor, who commanded him to be set free. He first entered Prince Wallerstein's band, and in 1777 that of the Elector at Munich. He was afterwards in that of the Archbishop of Salzburg, where he made the intimate acquaintance of the Mozarts. In 1785 he was suddenly discharged by the Archbishop, with a loss of 200 florins, on which Mozart not only urged him to come to Vienna, but offered him a good engagement. After a residence of some years in Russia he became in 1792 Kapellmeister to Prince Fürstenberg at Donaueschingen. He published two symphonies (MS. in the Royal Library at Berlin) two sets of quartets (Frankfort and Vienna, about 1780–86), 'Six duos pour violon et violoncelle' (Augsburg, 1799), and two sets of trios for flute, oboe and bassoon (Ratisbon, 1806), besides MS. concertos for flute, oboe, bassoon and violoncello. He played several other instruments well, especially the violoncello and double bass. M. C. C.

FIBICH, ZDĚNEK (*b.* Šebořice, near Časlav, 1850; *d.* Prague, Oct. 10, 1900), was son of the head forester in his birthplace. Together with Smetana and Dvořák, he was one of the most prominent representatives of the renaissance of Bohemian music in the 19th century.

His op. 1, a song called 'Le Printemps,' dates from childhood, and at 14 he conducted in public a movement from a symphony of his own composition. After attending preparatory schools in Vienna and Prague, he entered the Leipzig Conservatorium in 1865, where his uncle, Raymond Dreyschock, was professor of the violin. Fibich studied the piano with Moscheles, harmony with Carl Richter and counterpoint with Jadassohn. From Leipzig he went to Paris for a year, and afterwards to Mannheim, where he worked under Lachner. His musical studies completed, he returned to Prague in 1870. He went next to Vilna, Poland, as a teacher, where he remained until 1874, when he was offered the post of second conductor at the National Theatre, and choirmaster of the Russian Church in Prague. Soon after his thirtieth year he relinquished all his appointments in order to devote himself to composition. This was perhaps a mistake. The fact that he wrote some 700 works in the course of thirty-five years suggests that the compulsion to labour in other directions might have proved a salutary check on his fluency.

Fibich started his creative career under the influence of the already decadent school of German romanticism, but fortunately it was to Schumann, rather than to the languishing band of his imitators, that he was most attracted in youth. We see Schumann's influence clearly in his early chamber music, his pianoforte

[1] Dates from *Mus. T.*, May 1918, p. 214.

pieces and overtures ; while later, the working of Liszt's spell is evident in the first symphonic poems. The best example of his chamber music dating from these years is the pianoforte quartet, in E minor, op. 11, a work in cyclical form, somewhat discursive, but possessing charm and colour. It was introduced to England at a Saturday Popular Concert by the Bohemian violinist, Mme. Norman Neruda, Charles Hallé, Strauss and Piatti. The quintet in D, op. 42, written sixteen years later (1894), is an interesting experiment in instrumental combination. The addition of horn and clarinet to the piano, violin and violoncello gives it a romantic atmosphere ; but the form is on the whole true to type. It seems to have suffered unmerited neglect. Apart from the sonata, op. 28, Fibich attempted nothing on a large scale for the piano. His collected pieces published from time to time under the title of 'Moods, Impressions and Memories' number 350. Though not equal to Schumann's short pieces for piano, they are superior to the Lilliputian swarms engendered by Reinecke and others during the seventies of last century.

In Fibich's songs we may follow the various stages of his development. The early lyrics are imbued with the folk spirit, while the later albums (opp. 36 and 45) show that he had learnt much from the songs of Schumann and Brahms. In choral music he is not the equal of his contemporaries in Bohemia. He only found himself when it came to the union of choral music with the drama.

Fibich wrote three symphonies. He belonged to the period and the school which had begun to doubt the immutable value of the symphonic form, which may account for the lack of conviction and vitality shown in these essays. Moreover, the two earlier works were composed before he had acquired a full mastery of orchestration. A group of overtures are more interesting, the one suggested by Vrchlicky's comedy *A Night at Karlstein* (op. 26, 1886), a clear and animated work with a touch of national colour, is the most popular, but the 'Komensky Festival Overture,' composed for the third centenary celebration of the educational reformer (1892), is the more solid piece of work. It is built upon a chorale theme taken from Komensky's Cancional (Amsterdam, 1659), and without being programme music in the concrete sense, it reflects in its three main sections the militant spirit of the reformer, the mild and contemplative side of the sage, and the ultimate triumph of his far-sighted ideals. Fibich composed seven symphonic poems, of which four at least seem to be inspired by national sentiment, while others are based on Shakespearean subjects, 'Othello,' op. 23, and 'Bouře' ('The Tempest'), op. 46 ; or upon a purely subjective poetic basis, as in 'Vigilae,' op. 20.

The opening of a provisional National Theatre, to be followed shortly by the establishment of the permanent 'Národni Divadlo,' awoke in Fibich, as in other young Czechs, an ambition to follow Smetana in the field of dramatic music. His first opera, 'Bukovin,' begun at 16 and completed at 20, was an immature and indefinite work greatly influenced by Weber. It was produced in 1874. His second effort, 'Blaník' (1875–77), has the emotional glow and freshness of youth, and on the structural side shows by a greater firmness of design and the consistent use of the Leitmotiv that Fibich had become the observant disciple of Wagner. Individuality is submerged in Wagnerism in 'The Bride of Messina' (1883). Perhaps Fibich realised that he was in danger of being drawn out of his own orbit by the powerful attraction of the master spirit, for there followed a long break between this opera and his next work for the stage. In this interval he carried to a logical conclusion the ideas derived from the study of Wagner, and decided that they led him convincingly in the direction of melodrama.

Melodrama, æsthetically condemned by the majority of arbitrators, had been, as it were, legitimised in Bohemia since the days of Benda, and had become an accepted form among modern Czech composers. Nešvera, Foerster, Kovařovic and others wrote melodramas on a modest scale, usually for one voice only, with pianoforte accompaniments. Fibich made his first experiments on these simple lines before he moved on to his culminating effort, the Trilogy 'Hippodameia' in Vrchlicky's version. Fibich's music which accompanies the text throughout is a continuous orchestral commentary, never drowning the words, but clothing them in a flexible garment upon which the various leading motives, traced in a succession of clear designs, help to elucidate the ever-changing emotions of the protagonists. There is no doubt that Fibich came very near to the solution of his problem : to attain to complete equality between the two co-operating elements —the poetry and the music. Unhappily the unwieldy form of the work—three separate dramas intended for performance on three consecutive evenings — hindered the success of this melodrama. Its first production at the National Theatre was piecemeal, each section being presented as it was completed : 'Pelop's Wooing' (1890), 'The Atonement of Tantalus' (1891) and 'The Death of Hippodameia' (1892).

That the composer himself was not entirely satisfied with the result of his gigantic experiment may be assumed from the fact that, having brought melodrama to a climax in 'Hippodameia,' he never reverted to the form. He blended much of what he had learnt from Wagner with the mastery of orchestral colour, and the sensitiveness to the rapid emotional

changes of the spoken word which were the outcome of his studies in melodrama, in the three operas which now followed: 'The Tempest' (after Shakespeare, 1895), 'Hedy' (Haidée, from Byron's *Don Juan*, 1896) and 'Šarka' (on a national legend, 1897). The last named is the complete palinode of his long adherence to Wagnerian theories, and is certainly his finest achievement in dramatic lyricism. His last opera, 'Pad Arkuna' (The Fall of Arkun, 1898, produced 1900), although it survives in the repertory of the National Opera, is an anti-climax to its immediate predecessors. Fibich died in Prague at the age of 50. He left a few distinguished pupils, among them Kovařovic and Karel Weiss; but the weight of his influence on contemporary Czech music is inconsiderable compared with that of Smetana and Dvořák.

His works amount to 622, including many which have never been published. The following is a list of his most important mature compositions:

DRAMATIC MUSIC

OPERAS.—'Bukovin' (1870–71); 'Blaník,' op. 50 (1877, Fr. A. Urbánek, Prague); 'The Bride of Messina,' op. 18 (1883, Fr. A. Urbánek); 'The Tempest,' op. 40 (1894, Fr. A. Urbánek); 'Hedy,' op. 43 (1895, Fr. A. Urbánek); 'Šarka,' op. 51 (1897, Fr. A. Urbánek).

MELODRAMAS.—'Christmas Eve,' op. 9 (1875); 'Eternity,' op. 14 (1878, Fr. A. Urbánek); 'The Water-sprite,' op. 15 (1883, Fr. A. Urbánek); 'Queen Emma' (1883, Vilímek, Prague); 'Hakon,' op. 31, with orchestra (1888, Fr. A. Urbánek); the Trilogy 'Hippodameia' ('Pelop's Wooing,' op. 33, 1889; 'The Atonement of Tantalus,' op. 32, 1890; 'The Death of Hippodameia,' op. 33, 1891), Fr. A. Urbánek, Prague.

ORCHESTRAL MUSIC

OVERTURES.—'The Jew of Prague' (1871); Overture in E major (unpublished, 1872); Comedy Overture, op. 3 (1873); Comedy Overture, 'A Night at Karlstein,' op. 26 (1886, Fr. A. Urbánek); Komensky Festival Overture, op. 34 (1892, Fr. A. Urbánek).

SYMPHONIES.—F major, op. 17 (PF. 4 hands, Fr. A. Urbánek); in E, op. 38 (1892, PF. 4 hands, Fr. A. Urbánek); in E minor (1898, MS.).

SYMPHONIC POEMS.—'Othello,' op. 6 (1873, Fr. A. Urbánek); 'Záboj, Slavoj and Luděk,' op. 37 (1873); 'Toman and the Wood-nymph,' op. 49; 'The Tempest,' op. 46 (1880); 'Spring,' op. 13; 'Vigilae,' op. 22 (1883)—all five works published as PF. duets by Fr. A. Urbánek, Prague.

CHAMBER MUSIC

Pianoforte Trio, F minor (1872, MS.). Pianoforte Quartet, in E minor, op. 11 (1874, Fr. A. Urbánek, Prague); String Quartet in A (MS.); String Quartet in G, op. 8 (Fr. A. Urbánek); Quintet for PF., violin, violoncello, clarinet and horn (or viola), op. 42 (Fr. A. Urbánek, 1894).

A great number of songs, ballads, vocal duets and pianoforte pieces; the majority of the latter appeared in the 'Moods, Impressions and Memories' mentioned above. A considerable number of Fibich's compositions are still in MS., but most of his published works were brought out by the firm of Fr. Urbánek, Prague.

BIBL.—CARL LUDWIG RICHTER, *Zdenko Fibich. Eine musikalische Silhouette*, Prague, 1900; ZDENEK NEJEDLÝ, *Zdenko Fibich*, Prague, 1901; and *Moderní Zpěvohra no Smetanovi*, Prague, 1911; JOSEF BARTOŠ, *Zdenko Fibich*, 1914. R. N.

FIDDLE, the old English word, before 'viol' came in, and still more idiomatic than VIOLIN (*q.v.*). Both are possibly derived from the same root—*vitula*, a calf, from the springing motion of dancers (Murray, *Oxford Dictionary*, and Littré; and compare the connexion of Geige and jig). FIDDLESTICK is the violin-bow, as in the Epigram on a Bad Fiddler:

'Old Orpheus play'd so well he mov'd Old Nick,
Whilst thou mov'st nothing—but thy fiddlestick.'

The Germans have three terms for the instrument—*Fiedel*, *Geige* and *Violine*. G.

FIDELIO, ODER DIE EHELICHE LIEBE, Beethoven's single opera, op. 72, the words by Sonnleithner, after Bouilly's 'Léonore, ou l'Amour conjugal.' Produced, in 3 acts, Theater an der Wien, Nov. 20, 1805; in 2 acts, Imperial private theatre, Mar. 29, 1806; again revised, Kärnthnerthor Theatre, May 23, 1814; Théâtre Lyrique, Paris (Barbier and Carré), May 5, 1832; King's Theatre (in German), May 18, 1832; Covent Garden (in English), June 12, 1835; Her Majesty's (in Italian, recitatives by Balfe), May 20, 1851; New York, Park Theatre, Sept. 9, 1839. As a centenary celebration it was given in Berlin in its original form, Nov. 20, 1905. For the overtures see LEONORA.

FIEDLER, AUGUST MAX (*b.* Zittau, Dec. 31, 1859), orchestral conductor, studied the pianoforte under his father, a well-known music teacher, then entered the Leipzig Conservatorium (1877–80). He joined the staff of the Hamburg Conservatorium, became its Director (1904) and conductor of Philharmonic concerts there. He visited England in 1907 and conducted several concerts with the London Symphony Orchestra. He next went to America to conduct the Boston Symphony Orchestra (1908–12), after which he returned to Germany. In 1916 he became musical director to the town of Essen (*Riemann*). His compositions include an early symphony (Hamburg, 1886), a 'Lustspiel' overture and some chamber music. C.

FIELD, HENRY IBBOT, called 'Field of Bath' (*b.* Dec. 6, 1797; *d.* May 19, 1848), a pupil of Coombs of Chippenham. Beyond these facts, and that he was a careful pianist and greatly esteemed as a teacher, there is nothing to explain why he should require to be distinguished from his greater namesake, unless his appearance at the Philharmonic Concerts in 1822 and 1840, both times in concertos by Hummel, be accepted as a reason. G.

FIELD, JOHN (*b.* Dublin, July 26, 1782; *d.* Moscow, Jan. 11, 1837), pianist and composer, has been known as 'Russian Field' to distinguish him from Henry Field.

Field came of a family of musicians. He was the son of a violinist engaged at a theatre in Dublin, who again was the son of an organist. His grandfather taught him the rudiments of music and grounded him in the piano. He told Fétis that both his father and grandfather forced him to practise so unmercifully that he attempted to run away from home—to which, however, abject misery soon brought him back. The elder Field, who was subsequently engaged as violinist at Bath, and afterwards at the Haymarket Theatre, brought young John to London and apprenticed him (for a premium of 100 guineas) to Clementi, with whom he became a sort of musical salesman in the pianoforte shop of Clementi & Co., and from whom, up to his 22nd year, he received regular instruction in pianoforte-playing. He made his début in London in 1794.[1] He had appeared at Giordani's concert at the Rotunda, Dublin,

[1] Stated by W. H. G. F.

in 1792, playing a new concerto by Giordani.[1] In 1802 Clementi took Field to Paris, where his admirable rendering of Bach's and Handel's fugues astonished musicians, and where his first book of sonatas was published; thence to Germany, and thereafter to Russia. Here he was encountered by Spohr, who gives a graphic account[2] of him. Clementi kept him to his old trade of showing off the pianos in the warehouse, and there he was to be found, a pale melancholy youth, awkward and shy, speaking no language but his own, and in clothes which he had far outgrown; but who had only to place his hands on the keys for all such drawbacks to be at once forgotten.

On Clementi's departure in 1804 Field settled at St. Petersburg as a teacher, where his lessons were much sought after and extraordinarily well paid. He married Mlle. Percheron in 1808, and his first three nocturnes were issued in 1814. In 1823 he went to Moscow and gave concerts with even greater success than in St. Petersburg. After further travelling in Russia he returned to London and played at the Philharmonic—a concerto of his own in E♭—Feb. 27, 1832. From thence he went to Paris, and in 1833 through Belgium and Switzerland to Italy, where—at Milan, Venice and Naples—his playing did not please the aristocratic audiences and his concerts did not pay. Habits of intemperance had grown upon him; he suffered from fistula, and his situation at Naples became worse and worse. He lay in a hospital for nine months in the most deplorable condition, from which at last a Russian family named Raemanow rescued him, on condition that he should consent to return with them to Moscow. On their way back Field was heard at Vienna, and elicited transports of admiration by the exquisite playing of his nocturnes. But his health was gone. Hardly arrived at Moscow he succumbed, and was buried there in Jan. 1837.

To a modern pianist the name of John Field recalls little or nothing beyond 'Field's nocturnes'—not the seven concertos so much admired in their day, nor the three sonatas dedicated to his master Clementi, nor the pianoforte quintet with strings, nor the 'Airs variés' or 'Polonaise en rondeau.' And here again, not the entire set of twenty little sentimental effusions bound up into a nocturnal sheaf, but about half-a-dozen delicate little lyrics—the nocturnes in A, E♭, C minor, A♭ and B♭ (Nos. 4, 7, 2, 3 and 5 in Liszt's edition), the very essence of all idylls and eclogues, 'Poésies intimes' of simple charm and inimitable grace, such as no undue popularity can render stale, no sham imitation nauseous. Both as a player and as a composer Chopin, and with him all modern pianists, are much indebted to Field. The form of Chopin's nocturnes—the kind of emotion embodied therein, the type of melody and its graceful embellishments, the peculiar waving accompaniments in widespread chords with their vaguely prolonged sound resting on the pedals, all this and more we owe to Field.

Field's method of playing, as was to be expected from Clementi's best pupil, was distinguished by the most smooth and equable touch, the most perfect legato, with supple wrists and quiet position of the hands, a suave and singing tone, capable of endless modifications and delicate shades of expression. He is reported to have played his nocturnes with an inexhaustible variety of embellishments, and, like Chopin after him, is said to have preferred the smaller square and upright pianofortes to grands. Schuberth & Co.'s edition of his nocturnes is prefaced by a charming essay in French on Field and his musical ways, by Franz Liszt, well worth reading. (See *PLATE XVI.*)

Field's printed compositions for the piano are as follows:

Seven concertos (No. 1 E♭; No. 2, A♭; No. 3, E♭; No. 4; E♭; No. 5, C, 'L'Incendie par l'orage'; No. 6, C; No. 7, C minor); two divertimenti, with accompaniment of two violins, flute, viola and bass; a quintet and a rondo for piano and strings; variations on a Russian air for four hands; a grand valse; four sonatas, three of which are dedicated to Clementi; two 'Airs en rondeau'; Fantaisie sur le motif de la polonaise, 'Ah, quel dommage'; Rondeau écossais; Polonaise en forme de rondo; Deux airs anglais and 'Vive Henry IV' variés; and twenty pieces to which in recent editions the name of nocturnes is applied, though it properly belongs to not more than a dozen of them.

E. D., with addns.

FIELITZ, ALEXANDER VON (*b.* Leipzig, Dec. 28, 1860; *d.* Chicago, 1905), composer. His father was half Polish and his mother a Russian. He studied in Dresden under Edmund Kretschmer for composition, and Julius Schulhoff for pianoforte. In 1886 and 1887 he conducted under Nikisch, and then went to Italy for ten years, owing to delicate health, where he composed piano pieces, songs, two suites for orchestra and two operas. One, 'Vendetta,' was given at Lübeck, 1891; the other, 'Das stille Dorf,' was produced at Hamburg, Mar. 13, 1900, and has been played in Bremen, Lübeck, Ulm, etc. Von Fielitz became professor in the Stern Conservatorium at Berlin, and was appointed conductor at the Theater des Westens in 1904. He went to America in 1905, held a teaching post at Chicago and conducted a symphony orchestra there. This was not, however, the famous Theodore Thomas Orchestra, now the Chicago Symphony Orchestra (BAKER). He returned to the Stern Conservatorium in 1908. He is chiefly known in England by his songs, of which the most important is a cycle called 'Eliland.'

W. R. C., with addns.

FIERRABRAS, opera in 3 acts by Schubert, words by Kupelwieser; commissioned by Barbaja, but owing to his failure was never performed, and remains in MS. in the Library of the Gesellschaft der Musikfreunde at Vienna.

G.

[1] G. E. P. Arkwright gave the date as Apr. 14, but Grattan Flood, in *John Field of Dublin* (1920), gives Mar. 24, and quotes an advertisement of a second concert on Apr. 4.

[2] Spohr, *Selbstbiographie*, i. 43.

FIESCO, Giulio (*b.* Ferrara, *c.* 1519; *d.* ? Modena *c.* 1586), lutenist in the service of the Dukes Ercole II. and Alfonso II., d'Este, Modena. He composed 2 books of madrigals (4 v., 1554), a book of madrigals (5 v., 1567), Musica Nova (5 v., 1569), and some madrigals and songs in collective volumes (*Q.-L.*).

FIFE, see Flute (3).

FIFTEENTH is a stop or set of pipes in an organ sounding two octaves, or fifteen notes, above the Open diapason.

FIFTH. A Fifth is the perfect consonance, the ratio of the vibrational numbers of the limiting sounds of which is 2 : 3. It is called fifth because five diatonic notes are passed through in arriving from one extreme of the interval to the other, whence the Greeks called it *διὰ πέντε*, Diapente. The interval consists of three whole tones and a semitone. C. H. H. P.

FIGARO, see Nozze di Figaro, Le.

FIGLIA DI REGGIMENTI, see Fille du Régiment, La.

FIGULUS (Töpfer), Wolfgang (*b.* Naumburg[1]; *d.* Meissen, *c.* 1591), was cantor of St. Thomas, Leipzig, 1549–51, then of the Princes-school, Meissen, 1551–88, when he was pensioned. His son-in-law, F. Birck, became his deputy until 1591, probably the year of his death. He composed Precationes (1553), cantiones sacrae (4-8 v., 1575), and published collections of songs, 'Amores Filii Dei' (4 v.), 2 books of Christmas songs, hymns with figured bass (1594 and 1605), and *Elementa musica* (1550; several later editions) (*Q.-L.*; *Riemann*).

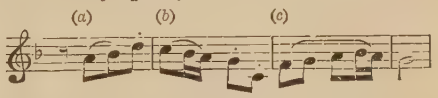
FIGURANTE, a ballet-dancer who takes an independent part in the piece; also, in France, a subordinate character in a play, who comes on but has nothing to say.

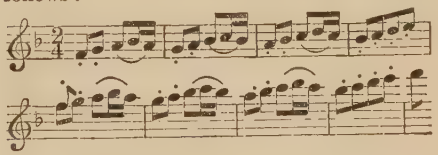
FIGURE is any short succession of notes, either as melody or a group of chords, which produces a single, complete and distinct impression. The term is the exact counterpart of the German *Motiv*, which is thus defined in Reissmann's continuation of Mendel's *Lexikon*:

'Motiv, Gedanke, in der Musik, das kleinere Glied eines solchen, aus dem dieser sich organisch entwickelt.'

It is in fact the shortest complete idea in music; and in subdividing musical works into their constituent portions, as separate movements, sections, periods, phrases, the units are the figures, and any subdivision below them will leave only expressionless single notes, as unmeaning as the separate letters of a word.

Figures play a most important part in instrumental music, in which it is necessary that a strong and definite impression should be produced to answer the purpose of words, and convey the sense of vitality to the otherwise incoherent succession of sounds. In pure vocal music this is not the case, as on the one hand the words assist the audience to follow and understand what they hear, and on the other the quality of voices in combination is such as to render strong characteristic features somewhat inappropriate. But without strongly marked figures the very reason of existence of instrumental movements can hardly be perceived, and the success of a movement of any dimensions must ultimately depend, to a very large extent, on the appropriate development of the figures which are contained in the chief subjects. The common expression that a subject is very 'workable,' merely means that it contains well-marked figures; though it must be observed, on the other hand, that there are not a few instances in which masterly treatment has invested with powerful interest a figure which at first sight would seem altogether deficient in character.

As clear an instance as could be given of the breaking up of a subject into its constituent figures for the purpose of development is the treatment of the first subject of Beethoven's Pastoral Symphony, which he breaks up into

three figures corresponding to the first three bars. As an example of his treatment of (*a*) may be taken—

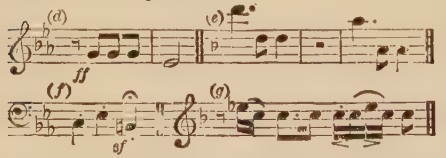
(*b*) is twice repeated no less than thirty-six times successively in the development of the movement; and (*c*) appears at the close as follows:

Examples of this kind of treatment of the figures contained in subjects are very numerous in classical instrumental music, in various degrees of refinement and ingenuity; as in the first movement of Mozart's G minor Symphony; in the same movement of Beethoven's Eighth Symphony; and in a large number of Bach's fugues, as, for instance, Nos. 2, 7, 16 of the *Wohltemperirtes Clavier*. The beautiful little musical poem, the eighteenth fugue of that series, contains as happy a specimen of this device as could be cited.

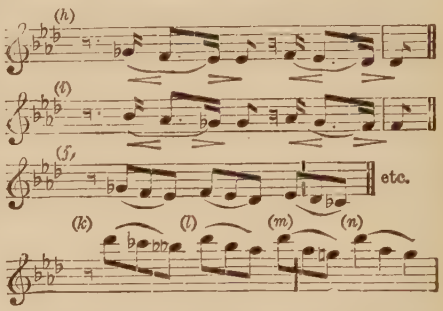
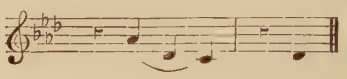
In music of an ideally high order, everything should be recognisable as having a meaning; or, in other words, every part of the music should be capable of being analysed into figures, so that even the most insignificant instrument in the orchestra should not be merely making

[1] Riemann says Lübben.

sounds to fill up the mass of the harmony, but should be playing something which is worth playing in itself. It is of course impossible for any but the highest genius to carry this out consistently, but in proportion as music approaches to this ideal, it is of a high order as a work of art, and in the measure in which it recedes from it, it approaches more nearly to the mass of base, slovenly or false contrivances which lie at the other extreme, and are not works of art at all. This will be very well recognised by a comparison of Schubert's method of treating the accompaniment of his songs and the method adopted in the large proportion of the thousands of 'popular' songs which annually make their appearance in this country. For even when the figure is as simple as in 'Wohin,' 'Mein,' or 'Ave Maria,' the figure is there, and is clearly recognised, and is as different from mere sound or stuffing to support the voice as a living creature is from dead and inert clay.

Bach and Beethoven were the great masters in the use of figures, and both were content at times to make a short figure of three or four notes the basis of a whole movement. As examples of this may be quoted the truly famous rhythmic figure of the C minor Symphony (*d*), the figure of the Scherzo of the Ninth Symphony (*e*), and the figure of the first movement of the last Sonata, in C minor (*f*). As a beautiful example from Bach may be quoted the Adagio from the harpsichord Toccata in D minor (*g*), but it must be said that examples in his works are almost innumerable, and will meet the student at every turn.



A very peculiar use which Bach occasionally makes of figures, is to use one as the bond of connexion running through a whole movement by constant repetition, as in Prelude No. 10 of the *Wohltemperirtes Clavier*, and in the slow movement of the Italian Concerto, where it serves as accompaniment to an impassioned recitative. In this case the figure is not identical on each repetition, but is freely modified, in such a way however that it is always recognised as the same, partly by the rhythm and partly by the relative positions of the successive notes. This manner of modifying a given figure shows a tendency in the direction of a mode of treatment which became a feature in later music: namely, the practice of transforming figures in order to show different aspects of the same thought, or to establish a connexion between one thought and another by bringing out the characteristics they possess in common. As a simple specimen of this kind of transformation, may be quoted a passage from the first movement of Brahm's PF. Quintet in F minor. The figure stands at first as at (*h*), then by transposition as at (*i*). Its first stage of transformation is (*j*); further (*k*) (*l*) (*m*) are progressive modifications towards the stage (*n*),

which, having been repeated twice in different positions, appears finally as the figure immediately attached to the Cadence in D♭, thus—

A similar very fine example—too familiar to need quotation here—is at the close of Beethoven's Overture to 'Coriolan.'

The use which Wagner makes of strongly marked figures is very important, as he establishes a consistent connexion between the characters and situations and the music by using appropriate figures (*Leitmotiven*), which appear whenever the ideas or characters to which they belong come prominently forward.

That figures vary in intensity to an immense degree hardly requires to be pointed out; and it will also be obvious that figures of accompaniment do not require to be so marked as figures which occupy positions of individual importance. With regard to the latter it may be remarked that there is hardly any department in music in which true feeling and inspiration are more absolutely indispensable, since no amount of ingenuity or perseverance can produce such figures as that which opens the C minor Symphony, or such soul-moving figures as those in the death march of Siegfried in Wagner's 'Götterdämmerung.'

As the common notion that music chiefly consists of pleasant tunes grows weaker, the importance of figures becomes proportionately greater. A succession of isolated tunes is always more or less inconsequent, however deftly they may be connected together, but by the appropriate use of figures and groups of figures, such as real musicians only can invent, and the gradual unfolding of all their latent possibilities, continuous and logical works of art may be constructed; such as will not merely tickle the hearer's fancy,

but arouse profound interest, and raise him mentally and morally to a higher standard.

BIBL.—PAUL MIES. *Über die Behandlung der Frage im 17. und 18. Jahrhundert; Beiträge zur musikalischen Figurenlehre; Z.M.W.*, Feb. 1922, pp. 286-304.

C. H. H. P.

FIGURED BASS, see THOROUGH-BASS.

FIGURED MELODY (Ital. *figurato*), see FLORID.

FIGUŠ-BYSTRÝ, VILIAM (*b.* Baňska Bystrice, Slovakia, Feb. 28, 1875), a representative of the younger school of Slovak composers.

His parents, who were of the artisan class, sent him to a preparatory school for teachers at Baňska Stavnice, which he left in 1893, having taken his diploma. For eight years he lived and taught first at Piliš, near Buda-Pest, then at Ostra Luka and Vel'ka Slatina, in the midst of a folk much given to singing, and became deeply interested in the purest forms of the national Slovak melodies, in which this district, beneath the heights of Pol'ana, is particularly rich. In 1903 he moved to Padina, near Belehrad, where he came in contact with another rising Slovak composer, Schneider-Trnavsky. In 1907 he returned to his native town, where he teaches in the Protestant School and is also organist. Through all vicissitudes and difficulties (Slovakia was then under Magyar rule and the Slavonic population in evil plight) Figuš-Bystrý continued to cultivate music, and succeeded in following a course at the Academy in Pest with such excellent results that he was offered a professorship there. This he declined, out of attachment to his native place, situated in the most beautiful region in Slovakia.

Like his compatriot Lichard, Figuš-Bystrý made a holocaust of his early works; but he arranged his valuable collection of folk-songs with pianoforte accompaniments. The first book came out in 1906 (The SS. Cyril and Methodius Printing Press, Prague), and was shortly followed by four further numbers. His compositions, some of which have been heard in Prague, include: 'Svičok a svätojanská muška' (The Cricket and the Glow-worm), words by the poet Sládek, for two solo sopranos and piano accompaniment (afterwards arranged for four-part chorus for women's voices and string orchestra); 'Pieseň pokoja, lásky a mieru' (Songs of Rest and Love and Peace), words by the most famous of the Slovak poets, Hviezdoslav, for soprano solo, women's chorus and piano accompaniment; a few violin pieces: three sonatinas; a pianoforte quartet in E flat; and a cantata of some length, a setting of Hviezdoslav's poem 'Slovenská Pieseň' (Slovak Songs) for solo quartet and mixed chorus, given at a Slovak concert in Prague, in Mar. 1920. A. K.; trans. R. N.

FILIPPI, FILIPPO (*b.* Vicenza, Jan. 13, 1830: *d.* Milan, June 25, 1887), studied law at Padua, and took his degree there in 1853. He had already taken up the cudgels on behalf of Verdi's 'Rigoletto,' and soon afterwards devoted himself entirely to music and musical criticism. He was editor of the *Gazzetta Musicale* of Milan, and critic of the *Perseveranza*, from 1859. His influence was strongly exerted on behalf of Wagner, and the early acceptance of Wagner in Italy must be ascribed in part to his writings; his pamphlet, *Riccardo Wagner*, was translated into German and published in 1876; a series of musical essays, as *Musica e musicisti*, appeared in 1879, and a monograph on the life and works of Fumagalli is of some value. He composed chamber-music, pianoforte pieces and songs. (*Riemann*; *Baker*). M.

FILIPPI, GASPARE, was maestro di cappella at Vincenza Cathedral, *c.* 1637–53. He composed Concerti ecclesiastici . . . 1-5 v. (1637); 'Musiche,' 17 Italian songs (2-6 v.), 12 madrigals (5 v., 9 sonatas, 3-5 parts, 2 violins, alto viola, tenor viola, basso viola and continuo, 1649); Sacrae Laudes (1651); vesper psalms for 2 choruses (1653); masses for 2 choruses (1653); motet in Magni's collection (1645) (*Q.-L.*).

FILIPPINI, PADRE STEFANO DETTO L'ARGENTINA. In his printed works, published between 1652–85, he calls himself 'bacilieri' (bachelor of theology), and maestro di cappella at S. Giovanni Evangelista Rimini. According to Fétis he held a similar position at S. Stefano, Venice, and Florido says he was organist and maestro di cappella at San Agostino (? Rome) *c.* 1643–45. He composed 2 books of concerti sacri (2-5 v.), 2 books of masses, 3 books of psalms, 1 book of motets, etc. (see *Q.-L.*).

FILIPUCCI, AGOSTINO (*b.* Bologna; *d.* there, *c.* 1679), priest and organist at La Madonna di Galiera. From 1647 he was also at S. Giovanni in Monte Bologna. He was the first member of the Accademia dei Filarmonici, founded there in 1666; president in 1669 and 1675. He composed a Mass, 5 psalms, and a Magnificat, op. 1, all in 5 parts with instruments (1665); also a book of masses (4 v., op. 2, 1668) (*Q.-L.*).

FILLE DU REGIMENT, LA, opera in 2 acts; words by Bayard and St. Georges; music by Donizetti. Produced Opéra-Comique, Feb. 11, 1840; in Italian, 'La figlia di reggimento,' Her Majesty's, May 27, 1847; in English (Fitzball), Surrey Theatre, Dec. 21, 1847; New Orleans, Mar. 7, 1843.

FILLUNGER, MARIE (*b.* Vienna, Jan. 27, 1850), a fine singer of German Lieder, studied in the Vienna Conservatorium from 1869–73 under Mme. Marchesi. On the advice of Brahms she went to the Hochschule in Berlin in 1874, remaining there until 1879, when she went to Frankfort, following Mme. Schumann. While still a student of the Hochschule, she appeared with great success in public, singing mainly in oratorio, in North Germany, Holland and Switzerland. Early in 1889 she made her first appearance in London at a Popular Concert,

where her singing of Schubert's songs stamped her at once as a great interpretative artist, while the exquisitely beautiful quality of her soprano voice gave peculiar charm to all she sang. Soon after her début, she sang Beethoven's 'Ah, perfido!' and Schubert's 'Die Allmacht,' at the Crystal Palace (Feb. 25), and at the same place undertook the soprano solo in the Choral Symphony (Mar. 4, 1889), for which engagements she had in the first instance come to England. In 1891 she went with Sir Charles and Lady Hallé to Australia and took part with them in forty-eight concerts; in 1895 she accompanied these artists to South Africa, singing in twenty-four concerts. From 1904–1912 she taught at the Royal College of Music, Manchester; since when she has lived in retirement in Switzerland. M.

FILTZ (Fils, Filz, Filsl, Fieltz), Anton (*b.* (?) Bohemia, *c.* 1725; *d.* 1760), was a violoncellist of great renown, and as a composer ranks with the best of the Mannheim symphonists. He entered the court band at Mannheim as violoncellist in 1754. A collection of his symphonies, together with some by Stamitz, was published in Paris soon after his death, another set was published at the Hague, 'The Periodical Overture' in London, and two books of trios in Amsterdam. A Mass for four voices and orchestra is in MS. in the Royal Library at Berlin, and other MS. compositions exist in various libraries (see *Q.-L.*). The themes of thirty-nine symphonies are given in the volume of the *D.D.T.* (2nd series, *Bayern*), iii. 1, which also contains three of the symphonies—one called 'symphonie périodique' — in score. See also *D.D.T.* (2) vii. 2.

Bibl.—R. Sondheimer, *Die formale Entwicklung der vorklassischen Sinfonie*; *A.M.*, Jan. 1922, pp. 93, 94. M.

FINAL, see Modes, Ecclesiastical.

FINALE. The last movement of any work, instrumental or vocal, designed on the plan of several distinct movements grouped together. The most important of these are (1) instrumental works based on sonata-form for whatever combinations of instruments, and (2) opera of the classical era.

(1) The idea that the finale should be of a light character was transferred to the earlier sonatas from the suites which usually ended with a gigue or some equally buoyant dance form. C. P. E. Bach relied on the rondo form principally for his finales; Haydn and Mozart sometimes used the air with variations, but their most typical finales are more or less similar in form to their first movements but of brighter character. The finales of Mozart's 'Jupiter' and Haydn's 'Drum roll' symphonies are outstanding for their combination of fugue with first movement form. With Beethoven came the idea of making the finale not a recreation from the more serious aspects of thought, but their apotheosis. Brahms and Franck both followed him in this; the latter particularly emphasised this by his habit of reintroducing themes from earlier movements (*e.g.* symphony in D minor) an example followed by later composers, notably Elgar.

(2) The finale to each act of an opera had its origin in the Italian *Opera Buffa* of the mid-18th century, and was an important feature as long as acts were constructed out of separate movements linked by recitative, or separated by spoken dialogue. From the moment that the finale of the act began the music became a continuous web of airs, concerted numbers and recitative (accompanied by orchestra). Mozart shows the method in its highest development in 'Figaro.' With the adoption of continuous music throughout the act, a method particularly promulgated by Wagner, the finale as a distinct feature disappeared. It remained, however, in all forms of opera with spoken dialogue, and in the two-act form favoured by Sullivan the finale to the first act is always an elaborate structure, while that to the second act is generally a brief recollection of some salient musical idea leading to a quick curtain. C.

FINAZZI, Filippo (*b.* Bergamo, *c.* 1710; *d.* Hamburg, Apr. 21, 1776), a male soprano who appeared at Breslau in 1728, and was until 1737 at the court of Modena. He returned with the impresario Pietro Mignotti from Prague to Hamburg, where he bought an estate, and became the intimate friend of the poet Hagedorn and Baron von Ahlefeld. In 1758 he broke both legs and was nursed by the widow of a smith with such devotion that he married her and left her his fortune. He composed arias, songs, cantatas, symphonies for string quartet, etc. (*Mendel*; *Q.-L.*).

FINCH, Hon. and Rev. Edward (*b.* 1664; *d.* Feb. 14, 1738), fifth son of the first Earl of Nottingham, took the degree of M.A. in 1679, became a Fellow of Christ College, Cambridge, represented the university in Parliament in 1689–90, was ordained deacon in 1700, and became rector of Wigan. He was appointed prebendary of York in 1704, and of Canterbury 1710. He composed several pieces of church music. Of these a Te Deum and an anthem, 'Grant, we beseech Thee,' are included in Tudway's collection of church music (B.M. Harl. MSS. 1337–42). A MS. *Grammar of Thorough-Bass* is in the Euing Library, Glasgow. *Brit. Mus. Biog.* W. H. H.

FINCK, Heinrich (*d.* Benedictine Schottenkloster, Vienna, June 9, 1527), passed the earlier years of his life in Poland, and received his education as one of the choristers of the Warsaw Hofcapelle. There is a strong probability of his being the 'Henricus Finck de Bamberga,' a 'bonus cantor,' who is entered as a student at Leipzig, in the Universitäts-Matrikelbuch

(f. 146) in 1482.[1] He must have returned to Poland, for he held the position of musicus, perhaps also of director in the Hofcapelle under Johann Albert (1492), Alexander (1501) and Sigismund (1506). Soon after he went to Würtemberg, as the records of Duke Ulrich's Capelle at Stuttgart for the years 1510–11 state that Kapellmeister Henricus Finck, called the 'Singermeister,' received a yearly salary of sixty gulden, etc. His name appears only until 1513, but he probably remained there until 1519, when Joh. Siess was appointed Kapellmeister[2] (E. Bienenfeld, *Sammelband* of the Int. Mus. Ges. vi. 96).

In Hermann Finck's *Practica musica*, 1556, there are the following references to his great-uncle, Heinrich:

'Extant melodiae, in quibus magna artis perfectio est, compositae ab Henrico Finckio, cuius ingenium in adolescentia in Polonia excultum est, et postea Regia liberalitate ornatum est. Hic cum fuerit patruus meus magnus, gravissimam causam habeo, cur gentem Polonicam praecipue venerer, quia excellentissimi Regis Polonici Alberti, et fratrum liberalitate hic meus patruus magnus ad tantum artis fastigium pervenit.'[3]

'Circa annum 1480 et aliquanto post alii exstiterunt praecedentibus (musicis) longe praestantiores. Illi enim in docenda arte non ita immorati sunt, sed erudite Theoricam cum Practica conjunxerunt. Inter hos sunt Henricus Finck, qui non solum ingenio, sed praestanti etiam eruditione excelluit, durus vero in stylo.'[4]

Heinrich Finck's compositions were printed only twenty years before *Practica musica*, with the title:

'Schöne ausserlesne lieder, des hochberümpten Heinrici Finckens, sampt andern newen liedern, von den fürnemsten diser kunst gesetzt lustig zu singen, und auff die Instrument dienstlich. Vor nie im druck aussgangen. 1536. (In the Tenor partbook only) Gedruckt zu Nürenberg durch Hieronymum Formschneyder.'

Four partbooks, obl. 4to, in the Munich Hofbibl. and in Zwickau Ratsschulbibl. Of the fifty-five compositions, the first thirty are by Heinrich Finck; only six are to sacred words. No. 1, 'Christ ist erstanden,' is for five, the others for four voices. In vol. 8 of the *Publ. älterer prak. u. theoret. Musikwerke*, 1879, Eitner reprints these compositions in score, with the exception of No. 2, 'In Gottes Namen faren wir' (publ. in score by R. Schlecht, *Gesch. der Kirchenmusik*, 1871, Musikbeilage, No. 44); No. 11, 'Freu dich du werte Christenheit' (publ. in score by C. v. Winterfeld, *Der evang. Kirchengesang*, 1843, I. Musikbeilage, No. 12); and No. 18, 'Ich stund an einem morgen' (publ. in score by R. v. Liliencron, *Die historischen Volkslieder*, 1865, IV. Beilage 7). Eitner notes that there is no Cantus firmus in Finck's secular songs, he composed his own Tenor, only in 'Ich stund an einem morgen' and 'Greiner, zanner,' does he use the melodies of folk-songs. The German songs, of which 'Ach hertzigs hertz' is a characteristic example, are marked by great freedom of expression, sympathy, and feeling. The motets are more fettered by their century; although the 'Christ ist erstanden' for five voices is one of Finck's finest pieces of work, as a rule in his sacred music, ingenious handling of the counterpoint outweighs harmonious beauty. This perhaps accounts for Hermann Finck's stricture in *Practica musica* 'durus vero in stylo.'

Compositions in printed works:

1. Ein new geordnet künstlich Lautenbuch. In zwen Theyl getheylt. Nürnberg. Hansen Newsidler. 1536. H. F.'s music in the second part includes 'Ich stund an einem morgen.' (Vogel, Eitner.)

2. Secundus tomus novi operis musici, 6, 5 & 4 vocum. 1538. (Johannes Otto civis Noribergensis.) No. 40, (i.) Magnus es tu Domine, (ii.) Tu pauperum refugium, for four voices. Although the music is here attributed to Finck, it is printed in Glarean's *Dodecachordon*, 1547, p. 221, as the work of Josquin des Prés. It was also published by Petrucci in 1504, p. 25, but without the composer's name. Eitner includes it in vol. 8 of the *Publikation*, etc., 1879, but says the authorship is doubtful.

3. Trium vocum carmina a diversis musicis composita. Nürenberg. Hieron. Formschneider. 1538. No. 22, for three voices, without wodrs.

4. Ein ausszug guter alter und newer Teutscher Liedlein (G. Forster). Nürnberg. Johan Petreio. 1539. No. 7, 'Ach hertzigs hertz' (no composer's name), and No. 87, 'Kuntschaft mit dir' (with composer's name P. Hoffheymer). They are Nos. 8 & 29 in Finck's Schöne ausserlesne Lieder for four voices.

Der ander Theil, kurtzweiliger guter frischer Teutscher Liedlein, Nürnberg. Johan Petreium. 1540. No. 63, 'Der Ludel und der Hensel' (with composer's name L. Heidenhamer), is No. 10 in Schöne ausserlesne Lieder.

5. Sacrorum hymnorum Liber primus. Vitebergae. Georg Rhaw. 1542. Twenty-two motets, in which ancient church melodies form the Cantus firmus. Eitner reprinted five of them in *Publikation*, etc., 1879, vol. 8.

6. Concentus 8, 6, 5 & 4 vocum omnium jucundissimi. (Sigis. Salblinger) Augustae Vindelicorum. Ph. Ulhardus. 1545. No. 23, 'O Domine Jesu Christe,' in seven movements, for four voices. Ambros describes this as an exceptionally beautiful work, the 'seven greetings of the suffering Redeemer' are in fact seven short motets full of deep devotion and feeling; in the last part two more voices join in a canon in 'Epidiapason post duo tempora.'

7. Officiorum (ut vocant) de nativitate, etc. Tomus primus. Vitebergae. G. Rhaw. 1545, f. 51, 'Puer natus est nobis'—'Cantate Domino'—'Grates nunc omnes reddamus'—'Huic oportet ut canamus,' for four voices.

8. Erotemata musices practicae . . . collecta ab Ambrosio Wilphlingsedero. Noribergae. Chr. Heussler. 1563, p. 160. One musical example from the mass 'Sub tuum praesidium,' for two voices.

9. Suavissimae et jucundissimae harmoniae: 8, 5 & 4 vocum, ex duabus vocibus. . . Clemente Stephani Buchavense. Noribergae. Th. Gerlatzenum. 1567. No. 12, 'Dies est laetitiae,' for four voices. Reprinted by Eitner in *Publikation*, etc., 1879, vol. 8.

In MS.: Augsburg Bibl. Codex 142*a*, one motet for four voices. (Schletterer's *Cat.* p. 3.)

Basle Bibl. 'Ich stund an einem morgen,' for four voices.

Berlin königl. Bibl. Codex Z 21, motets for four voices: 1. Misereatur Dominus, 2. Ave Jesu Christe, 3. Deo dicamus, 4. Gloria laus, 5. Lieber her santh peter. (Eitner.)

Breslau Stadtbibl. *MS. 93*, Introit in four movements: Puer natus est nobis, etc., for four voices (Bohn's *Cat.*). See above, No. 7.

Königsberg Bibl. *MS. 4, 24*. Four motets, Nos. 43, 53, 89 and 90, for four voices. (Eitner.)

Leipzig Universitätsbibl. Codex MS. 1494, Der Mensuralcodex des Magister Nikolaus Apel von Königshofen. 1504. Described by Dr. Hugo Riemann, *Kirchenmusikalisches Jahrbuch*. 1897. Music by Heinricus Finck:—two copies of 'Et adhuc tecum sum' (2nd part), 'Domine probasti me,' for four voices; and 'Wer ych ayn falck,' for four voices, identical with music in the Berlin MS. Z 21, No. 95, without name of composer, to the Latin words 'Invicto regi jubilo.' Also five songs for four voices, without text, all initialled H. F.

Lübeck Stadtbibl. *Hymni*: No. 91, Fit porta Christi, for four voices, tenor part missing (Stiehl's *Cat.* p. 9). In *Sac. Hym.* 1542. No. 30.

Munich Hofbibl. *MSS. 42 and 65*, two copies of a Missa Dominicalis for four voices; in MS. 42 a motet for four voices. (Eitner.)

Pirna Stadtkirche Bibl. MS. Chorbuch, Codex IV., 'Puer natus est: Cantate Domino' and 'Te maneat semper' (initialled H. F.): Codex vi., 'Ecce devenit' (initialled H. F.), and 'Rorate coeli'; all for four voices. (Eitner.)

Proske bischöfl. Bibl. 'Missa de beata virgine,' for three voices (publ. in score in Ambros's *Geschichte der Musik*, v. 247, No. 35). Motets—for four voices: 1. O Domine Jesu Christe, in seven movements (printed in *Concentus*, 1545, No. 23); 2. Nisi Dominus, in two movements. For five voices: 1. Christus resurgens, 2. Et valde mane, 3. Illuminare Hierusalem, 4. Ite in orbem, 5. Petre amas me, 6. Verbum caro. For five and six voices: Beati estis sancti, in four movements. For seven voices: Reple tuorum corda. (Eitner.)

Vienna (Hofbibl. *MS. 19,242*, No. 56 'O Domine Jesu Christe,' motet for four voices; *MS. 18,810*, No. 24, 'Greiner, zanner,' for five voices. (Mantuani's *Cat.*)

Zwickau Ratsschulbibl. *MS. 4*. Motets for five voices: 1. Apparuerunt apostolis, in two movements; 2. Felix namque, in three

1 *Monatshefte*, 1890, p. 139.

2 Sittard, *Zur Gesch. der Musik am Württemb. Hofe*, 1890, p. 8."

3 P. 4 of dedication: 'There are melodies composed by Heinrich Finck which show great skill. As a youth he received his education in Poland, and by royal liberality was afterwards enabled to continue it. Since Heinrich Finck was my great-uncle, I have very great cause to venerate the Polish nation, for the height to which he attained in his art was owing to the liberality of the most excellent Polish King Albert and his brothers.'

4 Ch. i. p. 3: 'About and soon after 1480 musicians appeared far superior to their predecessors, who did not give so much time to teaching the art, but skilfully combined theory with practice. Among these were [others and] Heinrich Finck, who excelled not only in talent, but in learning. He was, however, hard in style.'

movements; 3. Illuminare Hierusalem, in three movements; 4. Verbum caro, in three movements. *MS. 16.* For four voices (altus part missing): 'De Evangelistis' (an Alleluia and Prose in ten sections); 2. Apparuit gratia dei, in two movements; 3. Ave praeclara maris stella, in six movements; 4. Discubuit Jesus, in three movements; 5. Salve rex misericordie, in nine movements; 6. Veni creator spiritus. For four and six voices: O Domine Jesu Christe, in seven movements (see above). For five voices: Ecce Maria genuit, in two movements. For six voices: Grates nunc omnes reddamus, Huic oportet ut canamus. (Vollhardt's *Cat.*)

C. S.

FINCK, Henry Theophilus (*b.* Bethel, Missouri, U.S.A., Sept. 22, 1854), American critic and essayist. He graduated in 1876 at Harvard College, where he was a pupil of John Knowles Paine in musical subjects, and gained honours in philosophy. He studied psychology in Berlin, Heidelberg and Vienna, and while in Europe corresponded for several American periodicals, among other things giving an account of the first Wagner Festival in Bayreuth in 1876. On his return to America he became musical critic of the *Evening Post* of New York, resigning in 1924. In this capacity he was a strong supporter of Wagner and of many other modern composers when there was conflict over their place in art. He has written numerous books on musical and other subjects (including primitive love, foods and diet). Among his musical books are:

Chopin and other Musical Essays. (1889.)
Wagner and his Works. (2 vols., 1893.)
Paderewski and his Art. (1895.)
Songs and Song Writers. (1900.)
Grieg and his Music. (1909.)
Success in Music. (1909.)
Massenet and his Operas. (1910.)
Richard Strauss. (1917.)

R. A.

FINCK, Hermann (*b.* Pirna, Saxony, Mar. 21, 1527; *d.* Dec. 28, 1558), probably received his early education as a member of the Hofcapelle of King Ferdinand of Bohemia. He is entered as a student at Wittenberg University, Sept. 1545, in the Album Academiae Vitebergensis, 1502–60, edited by Förstemann, 1841.[1] On June 1, 1554, the Rector of the University formally announced that Hermann was at liberty to give instruction in music to the University students.[2] That he remained there, and was appointed organist in 1557, may be gathered from a statement made by Nicolas Selneccer in a work published in 1581.[3] Selneccer explains that in 1557, the organistship being vacant, at the request of the Praeceptores, he filled it for a month. Then through court influence Hermann Finck was appointed to the post, 'der bald hernach elendiglich und jemmerlich zu Wittenberg gestorben' (who soon after miserably died in Wittenberg). He may have stated this on the authority of Johannes Garcaeus, *Astrologiae methodus Basiliae*, 1570, 'Hermannus Finckius Pirnensis. Insignis hic fuit Musicus et Organista, miserrime subitanea morte extinctus est. Nascitur 21 mart. 1527, etc.' But the suggestion is negatived by the discovery of the date of Hermann's death made by Fürstenau, in the Wittenberg University records,[4] where it states that he died peacefully on Dec. 28, 1558, 'auf fromme Weise aus diesem Leben geschieden ist.'

The important theoretical work by which Hermann Finck's name is best known is entitled:

'Practica musica Hermanni Finckii, exempla variorum signorum, proportionum et canonum, judicium de tonis, ac quaedam de arte suaviter et artificiose cantandi continens. Vitebergae excudebant Haeredes Georgii Rhaw. 1556.'

In one volume, 4to. In British Museum, etc. The dedication is to the Count Gorca, and shows that Hermann must have visited Poland and been hospitably received by the Gorca family, to whom he expresses a warm sense of gratitude:

'Itaque in editione huius operis, praecipue ad Celsitudinem vestram scripsi, ut ostenderem me beneficiorum memoriam, quae in meam familiam a Regibus et Principibus Polonicis collata sunt, perpetua gratitudine et retinere et celebrare. Fuit eximia erga me quoque liberalitas Celsitudinis tuae Illustris Domine Stanislae. Quare et fratrum et tui nominis mentionem hic feci, et vobis hoc opus dedico, ut gratitudinem meam et observantiam erga vos perpetuam ostendam.'

The work is divided into five books. The first book 'De musicae inventoribus' is of some historical interest owing to its mention of contemporary musicians (see Heinrich Finck) and to the light it throws on the musical taste of that time. A long quotation from pp. 2, 3, 4 is given in the *Dict. Hist.* (Choron et Fayolle) with a French translation. In the third book 'de canonibus' are numerous examples of canons: 'Clama ne cesses,' four voices: 'Misericordia & Veritas,' Bassus & Tenor; 'Justicia et pax,' Discant & Altus; 'Gaude cum gaudentibus,' four voices; 'Qui se humiliat, exaltabitur'—'Languir me fais,' four voices; and 'Le désir croist quant et quant l'espérance'—'Amour parfaict m'a donné hardiesse,' four voices, with the French words. A German translation of the fifth book 'De arte eleganter et suaviter cantandi,' with music, was published in *Monatshefte*, 1879, p. 129, etc. Finck was a composer of some note. Few of his works are in existence, but they show that he was distinctly in advance of his time, both in form and in expression. Eitner included three compositions in the *Publikation älterer prakt. und theoret. Musikwerke*, 1879, vol. 8: 'Pectus ut in sponso' in three sections, for four voices; 'Semper honorabile' in two sections, for five voices, both wedding hymns; and the motet for five voices, 'Christ ist erstanden,' part 1, which it is interesting to compare with that composed by Heinrich Finck at a much earlier date. The score was carefully reconstructed by Otto Kade from a very defective MS. Chorbuch in the Pirna Stadtkirche Bibl. Codex VII. (date, 1556); the last two movements of the motet were almost entirely destroyed.

Compositions:

1. Melodia epithalamii . . . Johanno Friderico II Duci Saxoniae . . . composita ab Hermanno Finck Pyrnensi. Quinque vocum. *Scriptorum publice.* Witebergae. 1559–62; See *Monatshefte*, 1879, p. 63.

[1] See extract in *M.f.M.*, 1878, p. 54.
[2] Fürstenau, *Monatshefte*, 1879, p. 11.
[3] Erk, *Monatshefte*, 1879, p. 63.

Vitebergae excuss. typis haeredum Georgii Rhaw. 1555. Five part-books, obl. 4to. Text: 'Amore flagrantissimo sponsam,' and—Melodia epithalamii . . . Henrico Paxmanno . . . composita ab Herm. Finck Pirnensi. Quatuor vocum. Vitebergae. 1555. Four partbooks obl. 4to. Text: 'Pectus ut in sponso,' by Philip Melancthon. In the Liegnitz königl. Ritter-Academie Bibl. (Pfudel's *Cat.*).

2. Melodia epithalamii . . . Johannis Schrammii . . . composita a Herm. Finck. Quinque vocum. Vittembergae. Haeredes G. Rhaw. 1557. Text: 'Semper honorabile.' Five partbooks, obl. 4to. in the Brieg Gymnasialbibl. (Kuhn's *Cat.*)

3. Ein schöner geistlicher Text: 'Was mein Gott will: das geschicht allzeit,' etc., von . . . Albrechten Marggraven zu Brandenburg . . . selber gemacht. Und, wie folget, auff viererley Art componiret durch Herm. Finck Musicum. Discantus primus, anno 1558. 4to. This is, so far as is known, the only voice part in existence; it is in a miscellaneous volume in the Weimar grossherzögl. Bibl. The Dedication is signed by Finck, Musicus, 'Wittenberg, den 25 Dec. anno 1557.' (Eitner, *Publikation.*)

Eitner mentions that in the Proske bischöfl. Bibl. *MS. 940* (1557), four partbooks, obl. 4to, there is a student's drinking-song for four voices by Herm. Finck, No. 169, 'Sauff aus und machs nit lang,' etc. C. S.

FINE (Ital. 'end') is generally placed above the stave at the point where the movement ceases after a 'Da Capo' repetition. Its place is occasionally taken by a pause (see FERMATA). It is often found, too, at the end of works which finish on the right-hand page (*recto*), and is placed there, apparently, in order to warn imperfectly trained musicians that it is not worth while to turn over the last page.

FINÉ, ORONCE (*b.* Briançon, 1494; *d.* Paris, Oct. 6, 1555), studied at the Collège de Navarre, was appointed professor of mathematics at the Royal College by Francis I. in 1530, and remained in that position until his death. He deals with music in his works *Protomathesis* (1532) and *De rebus mathematicis* (1556). He was an excellent lutenist and wrote *Tres breve et familiere introduction par entendre et apprendre par soy mesmes a jouer toutes chansons reduictes en la tablature de luthe . . .* (1529); *Epithema musice instrumentalis . . .* 1530 (*Fétis*; *Q.-L.*).

FINGER, GOTTFRIED (GODFREY), a native of Olmütz in Moravia, came to England about 1685, and enjoyed the patronage of James II. In 1688 he published 'Sonatae XII. pro diversis instrumentis. Opus primum,' and in 1690 'Six Sonatas or Solos, three for a violin and three for a flute.' In 1691, in conjunction with John Banister, he published 'Ayres, Chacones, Divisions and Sonatas for Violins and Flutes,' and shortly after joined Godfrey Keller in producing 'A Set of Sonatas in five parts for flutes and hautboys.' He subsequently published other sonatas for violins and flutes. In 1693 Finger composed the music for Theophilus Parsons' Ode for the annual celebration of St. Cecilia's Day. In 1696, in conjunction with John Eccles, he composed the music for Motteux's masque, 'The Loves of Mars and Venus,' and in the same year for Motteux's comedy, 'The Anatomist, or, The Sham Doctor,' and (with D. Purcell) that for N. Lee's 'Rival Queens.' In 1701 he set to music Elkanah Settle's opera, 'The Virgin Prophetess, or, The Siege of Troy.' In the previous year he was awarded the fourth prize for the composition of Congreve's masque, 'The Judgment of Paris,' the others being given to John Weldon, John Eccles and Daniel Purcell. Finger was so displeased at the ill reception of his composition that he quitted England and returned to Germany, where in 1702 he obtained the appointment of chamber musician to Sophia Charlotte, Queen of Prussia, and lived for some years at Breslau. Whilst at Berlin he was said to have composed two German operas, 'Sieg der Schönheit über die Helden' and 'Roxane,' both performed in 1706. The latter is very possibly by Telemann. (See *D.N.B.*) In 1717 he became Kapellmeister at the court of Gotha, and in Mar. 1718 is mentioned by Walter as part-composer of the opera 'L' amicizia in terzo.' His name occurs in a list of 1723. Nothing is known of his subsequent career. Besides the above-mentioned compositions Finger wrote instrumental music for the following plays—'The Wives' Excuse,' 1692; 'Love for Love,' 1695; 'The Mourning Bride,' 1697; 'Love at a Loss,' 'Love makes a Man,' 'The Humours of the Age,' and 'Sir Harry Wildair,' 1701. Some concertos and sonatas are mentioned in *Q.-L.* W. H. H., with addns.

FINGERBILDNER, the invention of Christian Friedrich Seeber, is in some sort an improvement on the Chiroplast (see LOGIER), its chief peculiarity being a small apparatus worn on each finger in order to fix its joints in the right position. M.

FINGER-BOARD, that part of the violin and other stringed instruments over which the strings are stretched, and against which the fingers of the left hand of the player press the strings in order to produce sounds not given by the open string.

(1) VIOLIN.—The finger-board of the violin is best made of ebony, as harder and less easily worn out than any other wood. Its surface is somewhat curved—corresponding to the top line of the bridge, but not quite so much—in order to allow the bow to touch each string separately, which would be impossible if bridge and finger-board were flat. On an average-sized violin it measures $10\frac{1}{2}$ inches in length, while its width is about 1 inch nearest to the head of the violin and $1\frac{3}{4}$ inch at the bridge-end. It is glued on to the neck, and extends from the head to about three-fourths of the distance between the neck and the bridge. At the head-end it has a slight rim, called the NUT (*q.v.*).

The finger-board, getting worn by the constant action of the fingers, must be renewed from time to time. The modern technique of violin-playing requires the neck, and in consequence the finger-board, to be considerably longer than they were at the time of the great Cremona makers. For these reasons we hardly ever find an old instrument with either the original finger-board, bridge, sound-post, or bass-bar, all of which, however, can be made just as well by any good violin-maker now living as by the ancient masters.

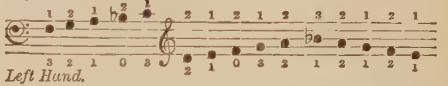
(2) VIOLONCELLO.—The finger-boards of the Violoncello and Double-bass are made on the same principle as that of the violin, except that the side of the finger-board over which the lowest string is stretched is flattened in order to give sufficient room for its vibration. Spohr adopted a somewhat similar plan on his violin by having a little scooping-out underneath the fourth string, which grew flatter and narrower towards the nut.

In the instruments of the older viola-, gamba-, and lyra-tribe, the finger-board was provided with FRETS (*q.v.*). P. D.

FINGERING (Fr. *doigté*; Ger. *Fingersatz, Applicatur*), the method which governs the application of the fingers to the keys of any keyed instrument, to the various positions upon stringed instruments, or to the holes and keys of wind instruments, the object of the rules being in all cases to facilitate execution. The word is also applied to the numerals placed above or beneath the notes, by which the particular fingers to be used are indicated.

(1) FINGERING OF THE PIANOFORTE (that of the organ, though different in detail, is founded on the same principles, and will not require separate consideration).

In order to understand the principles upon which the rules of modern fingering are based, it will be well to glance briefly at the history of those rules, and in so doing it must be borne in mind that two causes have operated to influence their development—the construction of the key-board, and the nature of the music to be performed. It is only in comparatively modern times, in fact since the rise of modern music, that the second of these two causes can have had much influence. The form and construction of the keyboard, on the other hand, must have affected the development of any system of fingering from the very beginning, and the various changes which took place from time to time are in fact sufficient to account for certain remarkable differences which exist between the earliest rules of fingering and those in force at the present time. Until the latter half of the 16th century there would appear to have been no idea of establishing rules for fingering; nor could this have been otherwise, for from the time of the earliest organs, the keys of which were from three to six inches wide, and were struck with the closed fist, down to about the year 1480, when, although narrower, the octave still measured about two inches more than on the modern keyboard, any attempt at fingering in the modern sense must have been out of the question. The earliest marked fingering of which we have any knowledge is that given by Ammerbach in his *Orgel oder Instrument Tabulatur* (Leipzig, 1571). This, like all the fingering in use then and for long afterwards, is characterised by the almost complete avoidance of the use of the thumb and little finger, the former being only occasionally marked in the left hand, and the latter never employed except in playing intervals of not less than a fourth in the same hand. Ammerbach's fingering for the scale is as follows, the thumbs being marked 0 and the fingers with the first three numerals:

Right Hand.

Left Hand.

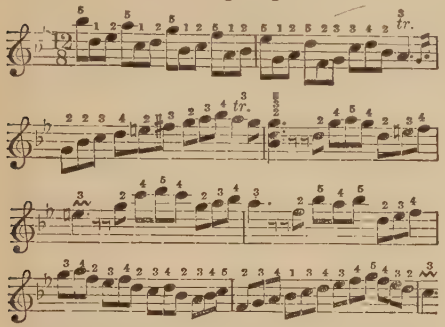
This kind of fingering, stiff and awkward as it appears to us, remained in use for upwards of a century, and is even found as late as 1718, in the third edition of an anonymous work entitled *Kurzer jedoch gründlicher Wegweiser*, etc. Two causes probably contributed to retard the introduction of a more complete system. In the first place, the organ and clavichord not being tuned upon the system of equal temperament, music for these instruments was only written in the simplest keys, with the black keys but rarely used; and in the second place the keyboards of the earlier organs were usually placed so high above the seat of the player that the elbows were of necessity considerably lower than the fingers. The consequence of the hands being held in this position, and of the black keys being but seldom required, would be that the three long fingers, stretched out horizontally, would be chiefly used, while the thumb and little finger, being too short to reach the keys without difficulty, would simply hang down below the level of the keyboard.

But although this was the usual method of the time, it is highly probable that various experiments, tending in the direction of the use of the thumb, were made from time to time by different players.[1] Thus Praetorius says (*Syntagma musicum*, 1619):

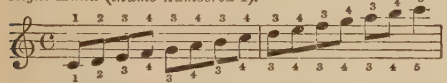
> Many think it a matter of great importance, and despise such organists as do not use this or that particular fingering, which in my opinion is not worth the talk; for let a player run up or down with either first, middle or third finger, aye, even with his nose if that could help him, provided everything is done clearly, correctly and gracefully, it does not much matter how or in what manner it is accomplished.

Couperin, in *L'Art de toucher le clavecin* (Paris, 1717), gives numerous examples of the employment of the thumb. He uses it, however, in a very unmethodical way; for instance, he would use it on the first note of an ascending scale, but not again throughout the octave; he employs it for a change of fingers on a single note, and for extensions, but in passing it under the fingers he only makes use of the first finger, except in two cases, in one of which the second finger of the left hand is passed over the thumb,

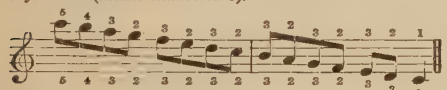
[1] The evidence of picture and sculpture makes this certain, particularly with regard to playing on the small portative organs. Luca della Robbia's bas-relief in the musicians' gallery at Florence (early 15th cent.) shows a child playing such an instrument with his whole hand over the keyboard, and apparently in the act of using the thumb. An angel carved on the choir stalls of Lincoln Cathedral is playing a similar instrument in exactly the same way, and is clearly represented using the little finger. C.

and in the other the thumb is passed under the third finger, in the very unpractical fashion shown in the last bar of the following example, which is an extract from a composition of his entitled 'Le Moucheron,' and will serve to give a general idea of his fingering.

About this time also the thumb first came into use in England. The instructions for fingering in Henry Purcell's *Choice Collection of Lessons for the Harpsichord*, published 1696–99, employ it in a very tentative manner, using it only once throughout a scale of two octaves, as follows :

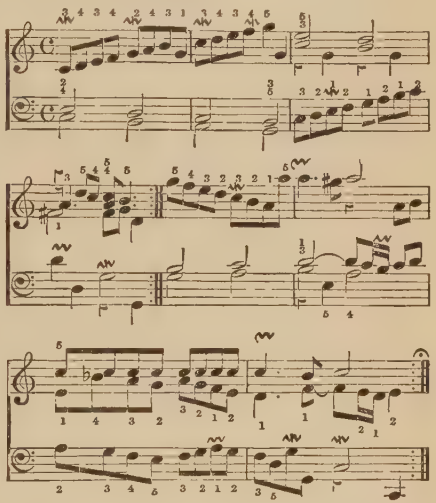
Right Hand (*thumb numbered* 1).



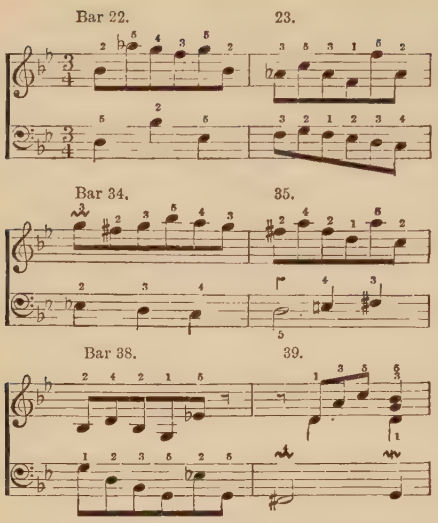
Left Hand (*thumb numbered* 5).



Contemporary with Couperin we find **J. S. Bach**, to whose genius fingering owes its most striking development, since in his hands it became transformed from a chaos of unpractical rules to a perfect system, which has endured in its essential parts to the present day. Bach adopted the then newly invented system of equal temperament for the tuning of the clavichord, and was therefore enabled to write in every key ; thus the black keys were in continual use, and this fact, together with the great complexity of his music, rendered the adoption of an entirely new system of fingering inevitable, all existing methods being totally inadequate. Accordingly, he fixed the place of the thumb in the scale, and made free use of both that and the little finger in every possible position. In consequence of this the hands were held in a more forward position on the keyboard, the wrists were raised, the long fingers became bent, and therefore gained greatly in flexibility, and thus Bach acquired such a prodigious power of execution as compared with his contemporaries, that it is said that nothing which was at all possible was for him in the smallest degree difficult.

Our knowledge of Bach's method is derived from the writings of his son Emanuel, who taught it in his *Versuch über die wahre Art das Clavier zu spielen*. But it would not be safe to conclude that he gave it literally and without omissions. At any rate there are two small pieces extant, the marked fingering in which is undoubtedly by J. S. Bach himself, and yet differs in several respects from his own rules as given by his son. These pieces are to be found in the 'Clavierbüchlein,' and one of them is also published as No. 11 of 'Douze petits préludes,' but without Bach's fingering. The other is here given complete :

In the above example it is worthy of notice that although Bach himself had laid down the rule that the thumb in scale-playing was to be used twice in the octave, he does not abide by it, the scales in this instance being fingered according to the older plan of passing the second finger over the third, or the first over the thumb. In the fifth bar again the second finger passes over the first—a progression which is disallowed by Emanuel Bach.

The discrepancies between Bach's fingering and his son's rules, shown in the other piece mentioned, occur between bars 22 and 23, 34 and 35, and 38 and 39, and consist in passing the second finger over the first, the little finger under the third (left hand), and the third over the little finger (left hand also).

From these discrepancies it would appear that Bach's own fingering was more varied than the description of it which has come down to us, and that it was free in the sense not only of employing every possible new combination of fingers, but also of making use of all the old ones, such as the passing of one long finger over another. Emanuel Bach restricts this freedom to some extent, allowing for instance the

passage of the second finger over the third, but of no other long finger. Thus only so much of Bach's method has remained in practical use as Emanuel Bach retained, and as was absolutely essential for the performance of his works.

Emanuel Bach's fingering has been practically that of all his successors until almost recent times; Clementi, Hummel and Czerny adopted it almost without change, excepting only the limitation caused by the introduction of the pianoforte, the touch of which requires a much sharper blow from the finger than that of the clavichord or harpsichord, in consequence of which the gentle gliding of the second finger over the third, which was allowed by Emanuel Bach, has become unsuitable, and is now rarely used.

In the teaching of all the above-named masters, one principle is particularly observed, —the thumb is not used on a black key except (as Emanuel Bach puts it) 'in cases of necessity,' and it is the abolition of this restriction which forms the latest development of fingering. Chopin and Liszt, by their invention of novel passages and difficulties, did once more for the thumb what Bach did for it, and just as he redeemed it from a condition of uselessness, so they freed its employment from all rules and restrictions whatsoever. (Cf. CHOPIN'S TEACHING, Vol. I. p. 634.) Hummel, in his *Art of Playing the Pianoforte*, says:

'We must employ the same succession of fingers when a passage consists of a progression of similar groups of notes. . . . The intervention of the black key changes the symmetrical progression so far only as the rule forbids the use of the thumb on the black keys.'

But the modern system of fingering would employ absolutely the same order of fingers throughout such a progression without considering whether black keys intervene or no. Many examples of the application of this principle may be found in Tausig's edition of Clementi's 'Gradus ad Parnassum,' especially in the first study, a comparison of which with the original edition (where it is No. 16) will at once show its distinctive characteristics. That the method has immense advantages and tends greatly to facilitate the execution of modern difficulties cannot be doubted, even if it but rarely produces the striking results ascribed to it by Von Bülow, who says in the preface to his edition of Cramer's Studies, that in his view (which he admits may be somewhat chimerical), a modern pianist of the first rank ought to be able by its help to execute Beethoven's 'Sonata Appassionata' as readily in the key of F♯ minor as in that of F minor, and with the same fingering!

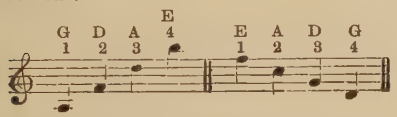
There are two methods of marking fingering, one now used in England alone (though not by any means exclusively), and the other in all other countries. Both consist of figures placed above the notes, but in the 'English' system the thumb is represented by a ×, and the four fingers by 1, 2, 3 and 4, while everywhere else the first five numerals are employed, the thumb being numbered 1, and the four fingers 2, 3, 4 and 5. This plan was probably introduced into Germany—where its adoption only dates from the time of Bach—from Italy, since the earliest German fingering (as in the example from Ammerbach quoted above) was precisely the same as the present 'English' system, except that the thumb was indicated by a cypher instead of a cross. The same method came into partial use in England for a short time, and may be found spoken of as the 'Italian manner of fingering' in a treatise entitled *The Harpsichord Illustrated and Improv'd*, published about 1740. It was adopted in Purcell's *Choice Collection* quoted above, but with the bewildering modification that whereas in the right hand the thumb was numbered 1, and so on to the little finger, in the left hand the little finger was called the first, and the thumb the fifth. The system (1, 2, 3, 4, 5) which is, rightly or wrongly, known as the 'continental,' has now been widely adopted by English publishers, so that there is more unanimity in the present day than formerly. F. T.

(2) FINGERING OF STRINGED INSTRUMENTS

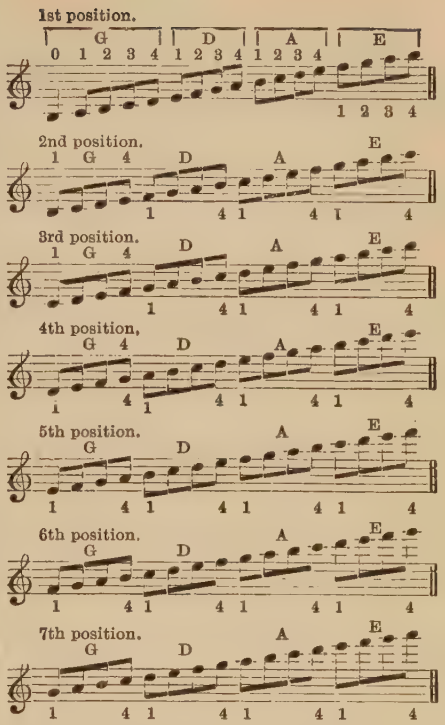
VIOLIN.—Before dealing with the fingering of the violin it is necessary to explain that the four strings on a violin are numbered from right to left, the highest string E always being known as the 1st string, the second string A, the 3rd string D and the 4th string G, descending by a perfect fifth from one string to another. A string is said to be 'open' when no finger is used to 'stop' it.

In the case of the stringed instruments, then, fingering means the exact placing of the fingers

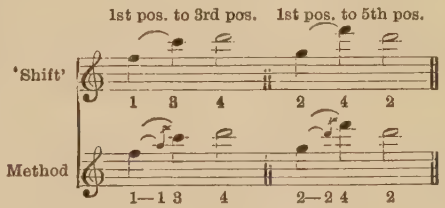
upon the strings in the order that musical notes are to be made. This order first suggests a scale, as the fingers follow from first to second, second to third, third to fourth, and so on. In violin-fingering, the position and carriage of the hand are of the greatest importance; the thumb should be underneath the violin neck below the first and second fingers, the tip bent outwards, the neck resting on the thumb near its first joint; the thumb will then give the necessary counter-pressure to the force of the fingers. The violin should be held between the chin and the collar-bone, firmly, but without too much pressure, and gripped enough to allow the left hand perfect freedom of movement when moving from one position to another.

If the left hand is in the correct position it ought to be possible to place the fingers in order 1, 2, 3 and 4, the 1st finger on the 1st string, the 2nd on the 2nd string, the 3rd on the 3rd string and the 4th on the 4th string, and then reverse them, *i.e.* the 1st on the 4th string, the 2nd on the 3rd string, the 3rd on the 2nd string and the 4th on the 1st string, without any movement of the hand beyond a finger movement.

There are seven positions in which the fingers travel across the four strings. In the 1st position the fingers begin (not counting the open G string) with the 1st finger on the low A, the highest note being B, the 4th finger on the E string. If we move the hand forward the distance of a whole tone, the 1st finger will now be on B on the G string, and the highest note belonging to this position will be C on the E string. This is called the 2nd position. Then, if we advance the note from B to C on the G string and proceed as before to the highest note D on the E string, it will be in the 3rd position. Similarly, if the 1st finger travels to D, E, F and G, the position of the hand will now be called the 4th, 5th, 6th and 7th positions respectively.

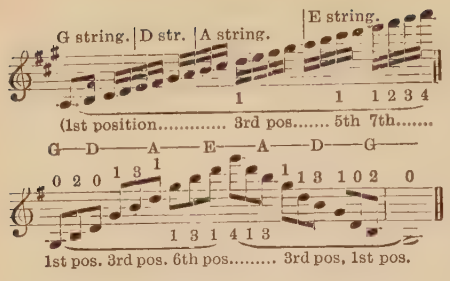
It is of course necessary constantly to move from one position to another for a more convenient or more effective disposition of the fingers in a passage. This movement is called the 'shift,' and when making a shift, *i.e.* changing the position, the entire hand should go in one movement, and to avoid an unpleasant glissando it is necessary to arrange that the finger that is going to play the note in the new position should strike the string and not slide to it; the finger that has already played the last note is the one which finds the new position. If this movement is managed correctly it should be possible to play a scale

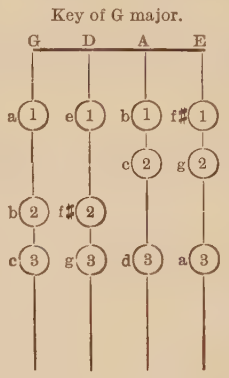

1st position.
G D A E
0 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
2nd position.
1 G 4 D A E
1 4 1 4 1 4
3rd position.
1 G 4 D A E
1 4 1 4 1 4
4th position.
G 4 D A E
1 4 1 4 1 4
5th position.
G D A E
1 4 1 4 1 4 1 4
6th position.
G D A E
1 4 1 4 1 4 1 4
7th position.
G D A E
1 4 1 4 1 4 1 4

from the bottom of the violin to the top and back without the ear detecting any change of position whatever. One important rule in fingering is to avoid making a shift or change of position on two consecutive notes. However involved or complicated a passage may be, it is nearly always possible to play at least two notes in a position before proceeding to another (except in playing scale passages in octaves).



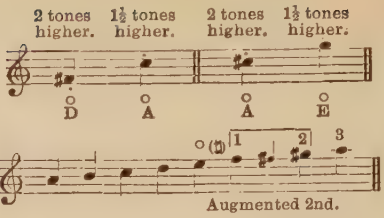
For the same reason it is advisable in scale playing not to leave all the changing of the positions until the fingers arrive at the E string. It is better to make the first change of position before leaving the A string.

The difficulty of the beginner in the early stages of violin-playing is so to train the fingers as to ensure accurate intonation. This difficulty arises from the fact that in all diatonic scales the distances from one note to another (*i.e.* intervals) are not exactly the same but consist

of tones and semitones. To play a semitone correctly any two fingers must be close together; in fact, must touch each other. It will be seen, therefore, that to play whole tones we must allow space for imaginary semitones between each finger. These tones and semitones do not lie opposite each other on adjoining strings in any key; taking the key of G, for instance, the scale would begin on the G string, 1st finger A a whole tone, 2nd finger B a whole tone, 3rd finger C a semitone; open string D, 1st finger E a whole tone, 2nd finger F♯ a whole tone, 3rd finger G a semitone; open string A, 1st finger B a whole tone, 2nd finger C a semitone, 3rd finger D a whole tone; open string E, 1st finger F♯ a whole tone and 2nd finger G a semitone.

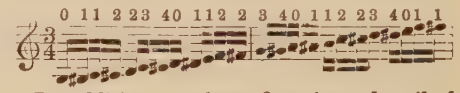


It will be seen that the diminished fifth between F♯ and C makes the 2nd finger play a semitone higher on the D string than it does on the A string. In the key of D the same thing will happen; the 2nd finger C♯ will be two tones higher than the open string A, while the 2nd finger G will be only a tone and a half higher than the open E string. Similarly in the key of C the 1st finger F♮ on the E will be only a semitone higher, while on the A string B♮ will be a whole tone up. In minor keys this becomes more difficult, as we have more of these chromatic intervals to deal with. In the harmonic form occurs the augmented second, to execute which one finger has to miss 2 semitones.

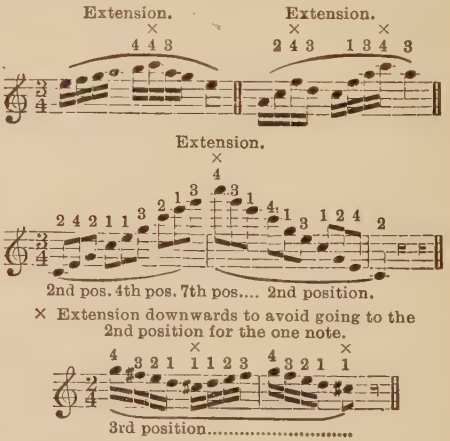
When these difficulties have been overcome, it is necessary to learn other finger movements. It will be seen that if we play a chromatic scale between any one open string and another (a perfect fifth) there are 7 notes and only 4 fingers to play them with. It follows that some of the fingers must play two notes; the usual plan in an ascending chromatic scale is



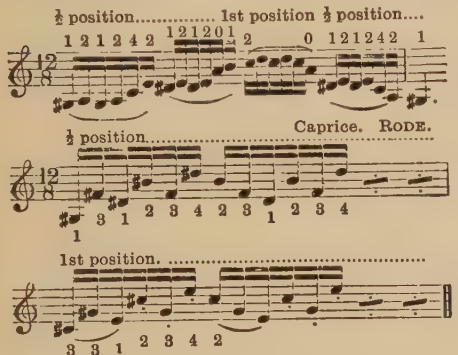
to use the open G string, the 1st finger twice, A♭ to A, the 2nd finger twice, B♭ to B♮, the 3rd finger for C, the 4th finger D♭ (or C♯) and then open D string, and proceed in the same manner. The finger has to learn to move forward a semitone A♭ to A♮, B♭ to B♮ with such a rapid movement that the transition is inaudible, the aim of the player being to make it sound as though a different finger had played each note.



In addition to these fingerings described there is also a position of the fingers known as an 'extension,' *i.e.* it is possible to borrow a note from a higher position or a lower position to save moving the hand for the sake of one note. In the first position it is possible to play the note C above B by extending the 4th finger another semitone above B in the same manner described in playing a chromatic scale. If the hand is in the 3rd position the 1st finger can also extend downwards and borrow a note from the 2nd position; *e.g.* 1st finger D on the A string can reach back and play C♯, or on the D string the 1st finger G can reach back and play F♯, etc.; the 4th finger D on the E string can play E♭ or E♮ (a whole tone extension).

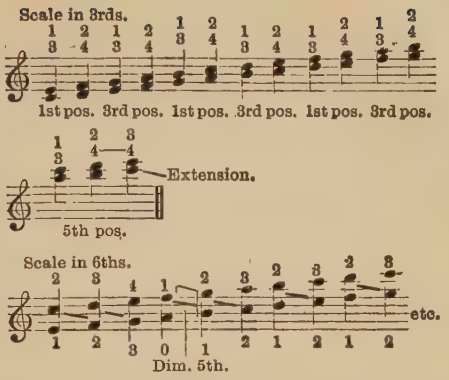

Extension.
Extension.
Extension.
2nd pos. 4th pos. 7th pos.... 2nd position.
× Extension downwards to avoid going to the 2nd position for the one note.
3rd position.....

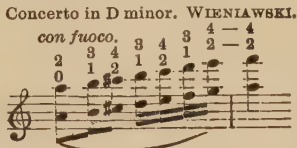
At every higher position of the hand the notes on the string become nearer, so that when we get to any position higher than the 5th, the 4th finger is frequently used to extend two

or even three notes beyond its natural place in that position. These extensions are used to save unnecessary shifting. There is one other position of the hand which it is necessary to describe. This is the position that lies behind the 1st position, known as the half position. It is used to avoid the unnecessary forward and back movement of the first finger in passages that contain the two lowest semitones on each string.

In changing positions the usual method is to proceed from the 1st to the 3rd, to the 5th to the 7th, etc., or from the 2nd to the 4th to the 6th, as this is the natural movement of the hand. At the same time it is necessary to know any position change, as 1st to the 2nd, 2nd to the 3rd, 3rd to the 4th, etc.; 1st to the 4th, 1st to the 5th, or 1st to the 7th or anything beyond that, as many higher positions than the 7th are used constantly up individual strings. In extremely high positions, 11th or 12th, it would not be practicable to play across the four strings without descending to a lower position as the passage descends.

Double Stopping.—This means the simultaneous stopping of two strings as in scales in thirds, sixths, octaves and tenths. It will be seen that it is necessary to change the position more frequently when playing a scale in thirds than when playing a scale in single notes. In C major the first and third fingers on the lower strings are played simultaneously, and the second and fourth; it is then necessary to proceed to the third position and play the first and third and second and fourth again; then return to the first position on the two middle strings and proceed as before. In scales in sixths we have a new movement, as the fingers must proceed from one string to another without lifting (lateral movement).

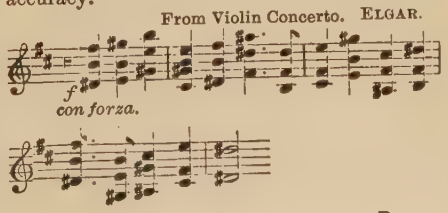
Observe that the finger that stops the upper note of the 6th proceeds by the interval of a 5th to the string below to stop the lower note of the succeeding 6th.

In the scale in octaves the ordinary method employed is to change the position for each octave played by the first and fourth fingers

(the octave of which one of the notes is an open string is of course an exception).



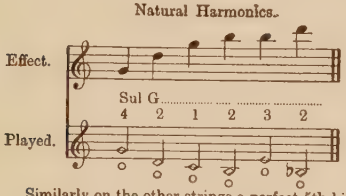
Octaves can also be played with the 1st and 3rd, and 2nd and 4th fingers alternately. This, however, necessitates a considerable stretch and is difficult; when mastered, however, it is possible to play passages in octaves with great rapidity. By the use of this method of fingering it is possible to play the 'Moto Perpetuo' of Paganini throughout in octaves, as has been done as a *tour de force* by virtuosi.

Tenths are difficult to execute, because the fourth finger must make a double extension, the fourth finger being required to stretch two more notes than an octave, which is the natural position of that finger. The chief difficulty in playing double stopping, apart from the simultaneous movement of the fingers, is to play the two notes perfectly in tune in spite of the constant change in a scale passage of the size of the interval; *e.g.* major and minor thirds, major and minor sixths, perfect or augmented fourths, and in fact all chromatic intervals. All these necessitate adjustment. In chord playing on three or four strings it is necessary to find simultaneously three different spacings by three different fingers, or in the latter case of four different fingers in any order. This requires a great deal of practice to attain accuracy.



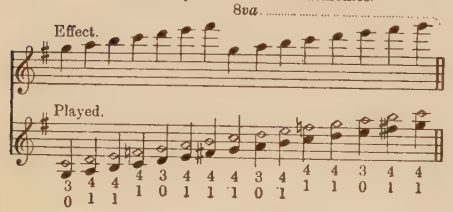
Harmonics.—In all fingerings already dealt with, the finger that stops the string does so by pressing firmly upon it. To obtain a harmonic, however, it is necessary to adopt an extremely light touch of the finger touching the string. If we touch the string at exactly half-way between the nut and the bridge we obtain the octave of the string's natural pitch; if at the quarter (lightly), we get a double octave of the fundamental note; if at the third, we get the twelfth of the fundamental note; if at the fifth or two-fifths, we get a third higher than the double octave in both cases. If we touch it at a sixth we get a fifth higher than the double octave. These are all the natural harmonics for practical use. It is possible, however, to play any note on a violin as a harmonic higher than the octave G, though the low A, B, C are all extremely difficult, as they require an abnormal stretch of the fourth finger. Artificial harmonics are produced by one finger stopping the string normally (with pressure) while another one touches the same string at the interval or a third, fourth, fifth or octave respectively to produce a harmonic of the required pitch.

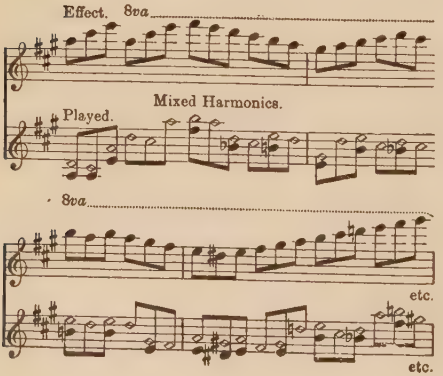
Natural Harmonics.

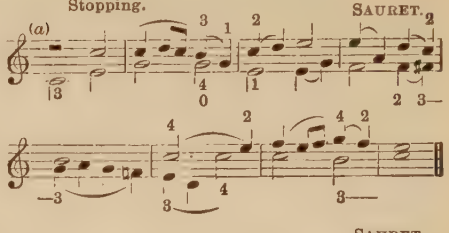


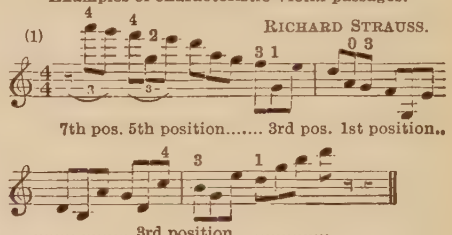
Similarly on the other strings a perfect 5th higher.

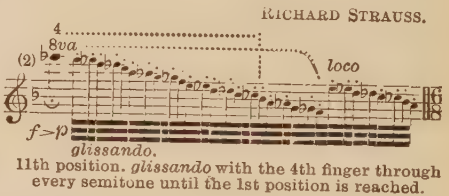
Scale of G major in Artificial Harmonics.



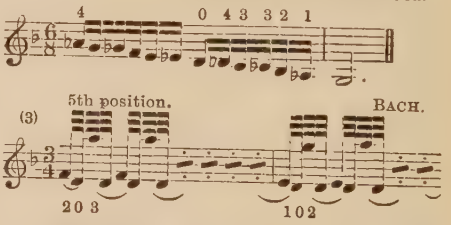


Typical example of sustained passage in Double Stopping.

Examples of characteristic Violin passages.

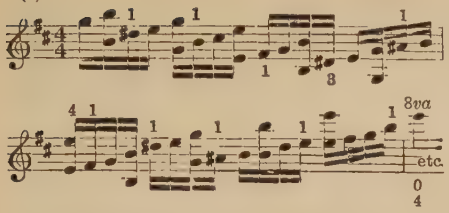




11th position. *glissando* with the 4th finger through every semitone until the 1st position is reached.



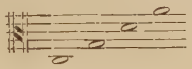
(4) ELGAR.



The passage above from a study by Sauret can be played throughout in the *first* position by the use of the various kinds of harmonics, with the astonishing results seen in the upper line.

The interval of an octave as stated above is extremely difficult to stretch on one string in the lower positions, but quite practicable in the higher positions. The following are a few passages to illustrate the different methods of fingering. W. H. R.

VIOLA.—As far as technique is concerned the viola is simply a larger violin, with four strings tuned a fifth lower than those of the violin, thus :



Its method of fingering is precisely similar to that of the violin.

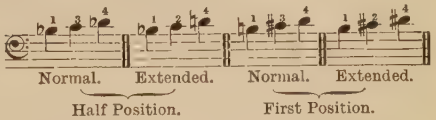
VIOLONCELLO.—Besides the differences in size and length of hands and fingers, there are some other influences which modify the fingering in general use, such as : the strength of the fingers ; their stretching capacity, as gained by practice ; the example of the teacher ; the course adopted as to the kind of studies ; and the inevitable tendency towards what gives the least trouble. All complicated fingering, therefore, will be more or less individual, and will vary according to the ability, the experience and taste of the player. The fingering of the violoncello was originally taken from that of the violin, as that of the viola da gamba was obviously not suitable, owing to the smaller intervals between the pitch of its seven strings. The principle of the present system is the normal distance of a semitone between two adjacent fingers. The interval of a whole tone is taken, either by leaving out one finger, which is kept in reserve for the semitone, or by the first and second fingers only (as in the A flat and E major scales, see below), very seldom by the second and third, or third and fourth fingers. The first and fourth fingers, therefore, take the interval of either a minor or a major third, in the 'normal' and 'extended' positions of the hand respectively. Large hands may even take a fourth.

According to the oldest school, Corrette, 1741, the fingering for the diatonic scale was—

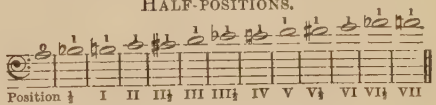
1st position	1	2	4	3rd position	1	2	3	4
2nd „	1	2	4	4th „	1	2	3	

The thumb acts as a moveable saddle in the higher positions, being placed across two strings. It was early in use for this purpose, but up to the end of the 18th century the fourth finger was not employed in the thumb-positions, being considered too weak. With the help of the thumb, thirds and octaves, fifths, sixths, and even tenths can be easily played, as the thumb affords a firm hold on the strings. It could be as easily used in the lower positions.

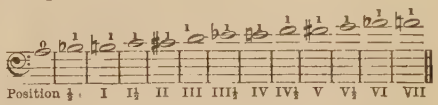
The positions, as shown in the following table, contain of course in each case either a normal position of the hand or an extended position, as referred to above.



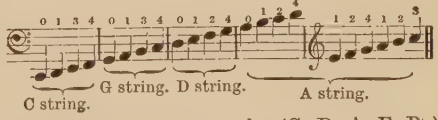
THE SEVEN POSITIONS WITH THE HALF-POSITIONS.



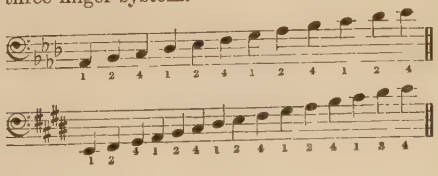
This generally recognised table of the positions is based on the principle that each step of the C major scale on the first string, beginning with A, is a full position, and each accidental a half position. Davidov and Schroeder place the positions in accordance with the major scale of each string, the principle being uniformity of all positions on all four strings, the positions of the C major scale on the lowest string forming the basis.



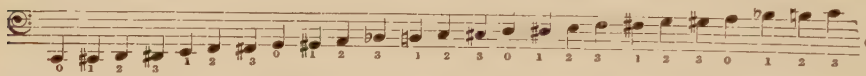
The fingering of the scale of C is as follows :



Higher up, in some scales (G, D, A, F, B♭) from the fourth position upwards, the first and second fingers are used alternately, each scale of three or four octaves closing with 1 2 3. This system applies to all scales starting from the first position. Scales starting from another position have their fingering based on the three-finger system.



It took nearly a century before the fingering became fixed in a methodical way, and the improvement was started by the French (Tillière, Cupis, Müntzberger). The best methods were: J. L. Duport's *Essay on Fingering*, an excellent work of lasting value; and the *Méthode de violoncelle*, by Baillot, Levasseur, Catel and Baudiot (Paris, 1804), the first method in use in the Paris Conservatoire. With the development of technique in the 19th century by well-known masters the fingering was more and more definitely fixed. (See VIOLONCELLO-PLAYING.)

The chromatic scale was played formerly by sliding from one to the other semitone with the nearest finger. Here also the change took place in favour of the first, second and third fingers in succession:

In the higher positions the fingering of the chromatic scale may be alternately—

1 and 2 going up and coming down.

1, 2, 3, successively going up, and 3, 2, 1, coming down;

3 and 2 alternately coming down, as recommended by Servais.

Thirds are comparatively easy in the upper positions, with the aid of the thumb. They are fingered thus, in both upper and lower positions:

$$\begin{matrix} \varphi\,1\,2 \\ 2\,3\,4 \end{matrix}$$

In the lower positions only, 1 and 4 are available, or 2 and 3 with open strings (without the thumb).

For sixths in the lower positions the fingers change more frequently—

$$\begin{matrix} 1\,2\,3\,4\,4 \\ 0\,1\,1\,2\,3 \end{matrix} \text{ rarely } \begin{matrix} 3 \\ 2 \end{matrix}$$

In the thumb-positions $\begin{matrix} 1\,2\,3 \\ \varphi\,1\,2 \end{matrix}$

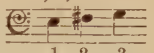
In the higher positions without thumb $\begin{matrix} 2\,3\,3 \\ 1\,1\,2 \end{matrix}$

Octaves in the thumb-positions are fingered either $\begin{matrix} 3 \\ \varphi \end{matrix}$ consecutively, or $\begin{matrix} 3\,4 \\ \varphi\,1 \end{matrix}$ alternately. In the lower positions by the first and fourth fingers only.

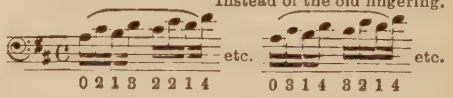
The fingering of arpeggios sometimes shows interesting combinations over four strings; and the practice of sliding with one finger, or from one finger to another forward, backward or crossing over a neighbouring finger, is an indispensable device of the violoncello-player.

E. K.

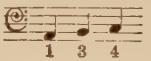
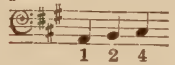
Developments and Exceptions.—Since the above was written, developments and exceptions in fingering have occurred, and no doubt will continue to occur. Among them is the tendency in certain passages to use 1, 2, 3 in the first position, instead of 1, 3, 4



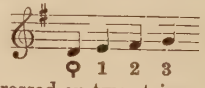
and in some passages requiring considerable rapidity, it is of distinct value, *e.g.* Haydn concerto in D, end of first movement.



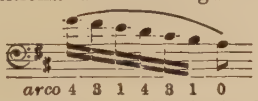
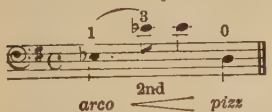
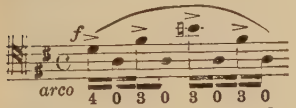
This method materially helps the continuity and equality of the ascending figure.

The violoncello probably demands a greater variety of position and methods of pressure in the left hand than any other instrument. It is no exaggeration to say that the first finger presses the strings on the extreme tip, and sometimes on the side of the finger almost as far as the first knuckle!

In this contracted or normal position, all three fingers are used with rounded knuckles, and the contact with the string is made with the tips of the fingers as much as possible.

In this extended position the first finger is in an almost straight position—stretched out, virtually pointing backwards, the pressure exerted by the side of the finger; the second finger is rounded, the knuckle bent and the pressure obtained on the top of the finger; the fourth finger is extended, stretched out and pointing in the opposite direction to the first finger. The knuckles of the first and fourth fingers in this extended position are scarcely rounded at all, but the second finger is considerably arched.

In thumb positions



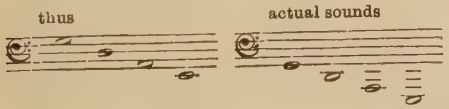
the side of the thumb is pressed on two strings and is kept straight, at a right angle to the strings, making a perfect fifth; the first finger is pressed on its tip, as are also the second and third fingers. To obtain power and good manipulation with accuracy of intonation in thumb positions, the roots of the thumb and first finger should be kept somewhat close together. The modern tendency is to lean the thumb back slightly, the pressure being exerted by the flesh of the thumb, close against the nail, and occasionally the side of the thumb-nail itself. The advantages of this position are: (1) Greater strength of pressure,

the thumb being reinforced by the weight and muscles of the whole hand; (2) the fingers fall more naturally into the normal position to play the four notes of the tetrachord (example above); (3) the fingers have more hitting power without the need of raising them high. This position is somewhat modified in very high and very low thumb positions. In descending scale passages such as

greatly improved articulation can be obtained by slightly pulling the string with each finger (left hand *pizzicato*). Many instances of this device occur in brilliant solos, *e.g.* the 'Airs Baskyr' of Piatti. In the sonata in E minor, first movement by Brahms, the passage

is executed by sliding up to the E flat on the second string and 'pulling' the string violently (*pizzicato* left hand) for the open D. Another instance in illustration of this occasional device of 'pulling' the string is in the 'Stücke in Volkston' of Schumann, No. 4 in D.

etc. The open A string is plucked through the entire passage, which gives it clearness and quick speech, otherwise unobtainable.

Many fine violinists and violoncellists have suffered from what may be called a too sensitive nerve in the finger tips (usually produced by over-practising), which causes a pain like toothache in the finger when it presses, or even touches, the string. Lady Hallé, Caesar Thompson, Piatti and many others suffered from it. The best cure at present known is to put the fingers into water as hot as can be borne for a few minutes and then immediately to plunge them into cold water—several times a day.

W. E. W.

Double Bass.—In modern double-bass playing the instrument is tuned in 4ths



The 3-string double bass has entirely gone out of use, but the 5-string bass is used in some orchestras. The 5th string is tuned to C, a major 3rd below the 4th string, on the Continent, but in England it is more often tuned to B, a semitone lower, thus keeping the tuning of the instrument in 4ths throughout.

With regard to the fingering, the French and German methods are not unlike, the German method having 7 positions with a half position and 4 intermediate positions, and the French method 8 positions or 14 degrees.

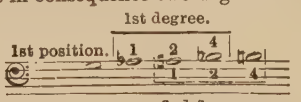
Major second intervals (1 tone) are fingered in the first 5 positions from the 1st to the 4th finger. The space between these two fingers is very wide in the 1st positions and diminishes in each successive position.

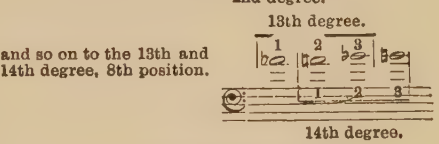
From the 6th position major seconds are fingered from the 1st to the 3rd finger.

Minor second intervals (½ tone) are fingered till the 5th position from the 1st to the 2nd finger and from the 6th position from the 1st to the 2nd finger and from the 2nd to the 3rd.

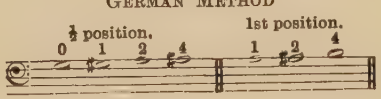
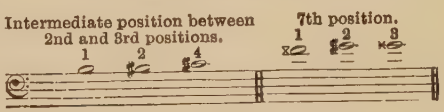
French Method

A major second from the 1st to the 4th finger constitutes a degree of the division of the neck, and it is impossible to perform a position without displacing the hand a semitone; a position occupies in consequence two degrees thus:

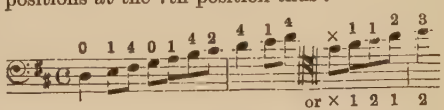




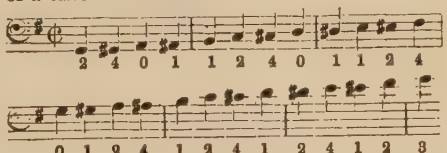
German Method



The thumb is brought into use for the high positions at the 7th position thus:



The following is an example of the fingering of a chromatic scale:



The best-known masters of the French method are C. Labro and E. Nanny of the Paris Conservatoire.

The best-known German method is by Franz Simandl, professor of the Vienna Conservatoire, and this is the one most used in England, although there are players who favour the French method. C. H.

(3) Fingering of Wind Instruments.—The fact that the natural harmonic scale, or series of notes (referred to below as H.S.), although utilised in different ways, must be regarded as the basis of the intonation of all wind instruments, is briefly dealt with under Wind Instruments, but a slightly more extended, although necessarily limited view of the scale fingering of all such instruments as have side-holes is here given. (For the scale schemes of brass instruments generally, see Horn, Trombone and Valve.)

The simplest basis for consideration is an instrument bored with six finger-holes as the common fife or flute without keys. Since the prevalence of the modern major diatonic scale, the holes have been placed in such positions as to give the six degrees of this scale which lie between the tonic and its octave, or second note in H.S. by the successive raising of the six fingers, the fourth fingers not being used. The tonic sounds from the full length of the tube, but with exceptions to be subsequently noticed. By over-blowing on the flute, all these notes are repeated an octave higher, and the production of the octave of the tonic can be facilitated by lifting the finger from the sixth hole.

These six holes, therefore, supply all that is required for the production of a diatonic scale of two octaves in instruments of the flute class, and also in conical instruments played either with a reed, as the oboe, or with a cup mouthpiece, as the old Cornett (*q.v.*). In the oboe, and similar conical instruments, the production of the notes of the second octave is greatly facilitated by the opening of one or more small tubular holes or ' pipes ' in the upper part of the instrument.

On an instrument with six finger-holes, scales other than that in which it is set, and therefore requiring semitones foreign to the original scale, can be rendered only with a rough approximation to accuracy by partly closing, and so flattening the speaking hole, or by closing one or more holes below it. For a complete chromatic scale, or the cycle of twelve diatonic scales, five extra holes controlled by keys have been introduced ; these, with the six finger-holes, giving the eleven different lengths of tube required in addition to the total length for the twelve degrees of the chromatic scale. On instruments which cannot be overblown, however, whether conical, as the chaunters of the various bagpipes, or cylindrical, as the rudimentary chalumeaux, a seventh hole is required for the completion of the scale of one octave, and this hole is usually controlled by the thumb of the left hand.

In the ordinary flute-scale, as described above, the fundamental note of the tube is used ; and as the next note to this in the H.S. is the octave, the whole of the intermediate notes have to be obtained by means of variations in the length of tube. If, however, the fundamental note were not required, the original length with three variations would give the diatonic scale, as the second, third and fourth notes of the H.S. are the octave, twelfth and double octave of the prime. A diatonic scale in the second harmonic octave requires, therefore, only three finger-holes, giving the supertonic, mediant and subdominant, the dominant or third note in H.S. being derived from the full length of the tube, and this was the usual arrangement in the tabor-pipe and galoubet.

Returning to the bagpipe chaunter, the six normal holes of the flute are supplemented not only by the seventh, or thumb-hole, to give the octave, but by an eighth hole closed by the fourth finger of the right hand. This is required by a prolongation of the tube sufficient to give a note one tone lower than its keynote, the keynote itself now sounding from this eighth hole, instead of from the full length of tube. This simple case of extension of the scale downwards is typical of many ; the point to be observed is that such extension does not affect the general scheme of fingering, and the natural, or characteristic scale established by the six finger-holes. In the same sense that the natural scale of the pianoforte is C, and is not altered by the extension of the compass downwards from CC to AAA, so the natural scale of a wind instrument is that determined by the six finger-holes, and is not altered by the extension of its compass. From this point of view the key or scale of the modern concert flute is D, although having downward extension to c', and in some cases to $b\natural$ or even $b\flat$; the oboe is also in D, with extension to $b\natural$ or $b\flat$. The bassoon with its six finger-holes closed sounds G a twelfth lower than the oboe, but its natural scale is C major, the highest finger-hole sounding f and not $f\sharp$ as required in the scale of G. The holes for the left hand only being closed, the instrument gives c ; d, e and f sound as the fingers are successively raised, and on the closing of the holes for the three fingers of the right hand, g is obtained, followed, on raising the fingers, by a, b and c' all as octaves of their respective primes G, A, B and C. The extension downwards from G to $BB\flat$ is obtained chiefly by key-work.

As the octave harmonic has no existence on instruments with cylindrical bore, no repetition of the scale in the octave, on such instruments, can be obtained. Therefore extra holes beyond the normal six or seven are imperatively called for if the scale is to comprise more than eight notes. On some of such instruments, as the racket, much ingenuity was displayed in the doubling of the tube, so as to bring more than

one hole under the control of a single finger or thumb. On others, as the sourdine and krummhorn, key-work was used long before the evolution of the modern clarinet. The distinctive feature of this instrument is not so much the addition of keys to extend the fundamental compass from an octave to a twelfth, as the peculiar use of the thumb or pipe-key, as a means of ensuring the production of notes, speaking as the fundamental notes do from the different lengths of the instrument as determined by side-holes, but in each case a twelfth higher than the fundamental.

The foregoing remarks give a general indication of the fundamental principles and development of fingering from a diatonic basis ; but as the free use of all scales necessitates working from a chromatic basis, modern improvements have been influenced by this principle. The most important of these is that known as the Boehm system (see BOEHM, Theobald), the basis of which is that every speaking-hole is vented by the hole giving the semitone immediately below it. To attain this result key-work of a somewhat elaborate description is required, but is justified by the equality of tone and power obtainable in all keys. The system is seen at its best and simplest on the flute, but the use of it on the clarinet is increasing.

This general summary of the scheme of fingering, common to all instruments with side-holes, is given here rather than under the name of any one instrument, but certain details peculiar to each are, when possible, noticed under their several articles. D. J. B.

FINK, CHRISTIAN (*b.* Dettingen, Würtemberg, Aug. 9, 1831 ; *d.* Esslingen, Sept. 5, 1911), organist, studied at the Leipzig Conservatorium (1853) and at Dresden under Schneider. From 1856–60 he appeared as organist at many concerts and oratorio performances in Leipzig, and in 1863 was appointed head of the seminary at Esslingen and organist of the principal church of that place. He published many excellent works for the organ, some of which have appeared in the *Organist's Quarterly Journal* (Novello), besides psalms for chorus and orchestra, songs, choruses, etc. (Mendel's *Lexikon.*) M.

FINK, GOTTFRIED WILHELM (*b.* Sulza, Thuringia, Mar. 7, 1783 ; *d.* Halle, Aug. 27, 1846), theologian and musical critic, was educated at Naumburg, where he was chorister, and Leipzig (1804–09). He began writing for the *A.M.Z.* in 1808, and in 1827 succeeded Rochlitz as editor, a post he held till 1841. In 1842 he became for a short time professor of music to the University of Leipzig. Fink's only musical works of value were the 'Musikalischer Hausschatz,' a collection of Lieder, etc. (Leipzig, 1843), and 'Die deutsche Liedertafel' (*ibid.* 1846). Besides the *A.M.Z.*, he was a prolific contributor to the *Conversations-Lexicons* of Ersch and Gruber, and of Brockhaus, and to Schilling's *Lexicon der Tonkunst.* He left in MS. a history of music, upon which he had been engaged for twenty years. M. C. C.

FINTA GIARDINIERA, LA, opera buffa in 3 acts, author of libretto unknown ; music by Mozart ; produced Munich, Jan. 13, 1775.

FINTA SEMPLICE, LA, opera buffa in 3 acts ; libretto by Coltellini, music by Mozart ; composed at Vienna in 1768, when he was only 12.

FIOCCO, the name of a family of some distinction who flourished in Brussels in the 18th century. They may have been related to a Domenico Fiocco, a mass of whose composition, for four voices (with added parts by Brossard), is in the Bibl. Nationale in Paris ; the head of the Brussels family was (1) PIETRO ANTONIO (*b.* Venice, *c.* mid-17th cent. ; *d.* Brussels, Nov. 3, 1714), a Venetian, who was in the court band at Brussels about 1696, and conductor of it from 1706 ; also at Notre Dame du Sablon. Van der Straeten states that he was the first director of the musico-dramatic 'Accademie' in 1704. A volume of Sacri concerti, op. 1, was printed at Antwerp in 1691, a cantata, 'Le Retour de printemps,' is dated Brussels, 1699, and various masses and motets are mentioned in *Q.-L.* His elder son, (2) JEAN JOSEPH (GIOVANNI GIOSEFFO), succeeded his father as conductor at Brussels in 1714, but the younger son, (3) GIOSEFFO HECTORE, the third in succession in the conductor's place, seems to have been the most important of the three. He was subconductor at Brussels in 1729, from 1731 master of the choristers at Antwerp Cathedral, and master of the music at Ste. Gudule, in Brussels, in 1737. He was a distinguished harpsichord-player, and in his first book of 'Pièces de clavecin' are many things of value, some of which were reprinted by van der Straeten and in Elewyck's selections from the Netherlandish masters (*Q.-L.*).

FIORÁVANTI, (1) VALENTINO (*b.* Rome, 1764 ; *d.* Capua, June 16, 1837), composer, studied under Sala at the 'Pietà de' Turchini' at Naples. His first opera, 'Le avventure di Bertoldino,' produced in Rome, 1784, was followed by at least fifty others, all comic, the last of which, 'Ogni eccesso è vizioso,' was produced at Naples in 1823. He was invited to Paris in consequence of the success of 'Le cantatrici villane' (1806), and there wrote 'I virtuosi ambulanti' (1807). These two were on the whole his best operas, though all possessed a genuine vein of comedy, a freshness and an ease in the part-writing which made them very popular in their day. He was again in Naples in 1807, and in June 1816 he succeeded Jannaconi as maestro di cappella to St. Peter's at Rome, and while in that post wrote a quantity of church music very inferior to his operas.

His son, (2) Vincenzo (*b.* Apr. 5, 1799; *d.* Mar. 28, 1877), also composed operas with ephemeral success. M. C. C.

FIORE, (1) Angelo Maria, lived at Turin in the early 18th century. Burney and Hawkins speak of him as an excellent virtuoso on the violoncello. He composed sonatas for violoncello and for violin (*Q.-L.*; *Fétis*).

(2) Stefano Andrea (*b.* Milan, latter part of 17th cent.; *d.* Turin, 1739), possibly the son of Angelo Maria, was maestro di cappella to the King of Sardinia and a member of the Philharmonic Society there *c.* 1726. He composed a number of operas between the years 1707–1730; 'Sinfonie da chiesa' for 2 vlns., v'cl. and continuo, op. 1, in 1699, when he was living at Milan; cantatas and arias (*Q.-L.*; *Riemann*).

FIORILLO, Federigo (*b.* Brunswick, 1753), violin-player and composer. His father, Ignazio, a Neapolitan by birth, lived as conductor of the opera at Brunswick. He appears to have been originally a player of the mandoline, and only afterwards to have taken up the violin. In 1780 he went to Poland, and about the year 1783 we find him conductor of the band at Riga, where he stayed for two years. In 1785 he played with much success at the Concert Spirituel at Paris, and published some of his compositions, which were very favourably received. In 1788 he went to London, where he played the viola part in Salomon's quartet-party. His last appearance in public in London took place in the year 1794, when he performed a concerto on the viola at the Antient Concert. He went from London to Amsterdam, and in 1823 was in Paris. His numerous compositions are duos for violins, for piano and violin, and violin and violoncello; trios for flute, violin and tenor, for two violins and bass; quartets and quintets for stringed instruments; concertos for the violin; concertantes for two violins, etc. (See *Q.-L.*) There is, however, one particular work which has brought his name down to our time, and will probably long remain a standard. His thirty-six Caprices or Études rank with the classical studies of Kreutzer and Rode, and, apart from their usefulness, are not without merit as compositions. They have been edited over and over again, notably by Ferdinand David (Leipzig, Senff). Spohr wrote and published an accompanying violin-part to them. P. D.

FIORILLO, Ignazio (*b.* Naples, May 11, 1715; *d.* Fritzlar, Hesse, June 1787), pupil of Leo and Durante. His first opera, 'Mandane,' was performed at Venice, 1736. He was court Kapellmeister at Brunswick in 1754, and at Cassels in 1762. He retired with a pension to Fritzlar in 1780. He composed 14 operas, an oratorio, a Requiem, 3 Te Deums, symphonies, sonatas, etc. (*Q.-L.*; *Riemann*).

FIORITURE (Ital.), literally 'flourishes,' that is, those ornamental figures, either extemporised by performers or written by the composer to decorate the outline of a melody (cf. Florid). Fioriture belong especially to the art of the singer and reached their height in the Italian opera of the 18th century. (See Cadenza; Extemporisation; Ornaments.) C.

FIORONI, Giovanni Andrea (*b.* Pavia, 1704; *d.* Milan, Dec. 14, 1778), pupil of L. Leo, Naples; maestro di cappella at Bergamo Cathedral, and (1747–78) at Milan Cathedral. He was an important church composer of the classical school. (For list of works see *Q.-L.* and *Mendel.*)

FIPPLE FLUTE. The designation Flute, as applied to modern European instruments, includes broadly all those in which the tone is produced by the breath without the use of either a reed or a cup-shaped mouthpiece. In the more limited modern use the term is applied to those instruments only in which the current of air proceeds directly from the lips across the mouth-hole or embouchure. (See Flute.) In a large class of flutes, however, now rapidly disappearing, the wind was blown through a tube into a cavity from which it issued in a flat stream against a sharp lip opposite. This flat form was given to the air-reed or stream by a block in the chamber or cavity, and this block was called the fipple. The instruments variously called recorders, flûtes-à-bec, and flûtes douces (*flauti dolci*), the tone of which is produced by an air-reed, are therefore all fipple flutes, as also are flageolets and whistles generally.

The common 'penny whistle' with six side-holes or ventages closed by the fingers may be regarded as the elementary type of the family. By raising the fingers successively the diatonic scale is produced; by over-blowing this scale can be repeated in the octave as in the ordinary lip-blown fife or flute, and by certain cross-fingerings other notes can be produced.

(1) The Recorder (Ger. *Blockflöte*), from the important place it held for some centuries before the general adoption of the cross-blown flute or flûte-à-traversière, must be regarded as the most important of the fipple flutes. It stands distinguished from the flûtes-à-bec generally by having eight holes, one of which is duplicated. Six holes, three for the first, second and third fingers of each hand, are in one line on the top; a seventh hole nearer the upper end is closed by the thumb; and the eighth hole near the lower end was placed somewhat on one side, so as to be convenient for the little finger. As some performers placed the left hand below the right, the eighth hole was duplicated, making nine holes in all, eight being effective, as the hole not required by the player was stopped with wax. This ninth hole accounts for the French name 'flûte à neuf trans.'

The recorder is the member of the flûte-à-bec family which is specially known as the flûte

douce, flauto dolce and English flute, the last designation (or flûte d'Angleterre) serving to differentiate it from the German or cross-blown flute. As late as 1740 it is described in Jas. Grassineau's *Musical Dictionary* as the 'common flute' to distinguish it from the 'German flute,' while at the present time the 'common flute' is the 'cross-blown' flute.

Recorders were commonly used in sets of four, discant, alto, tenor and bass, each having a compass of two octaves, or rather more, but Praetorius describes eight of different pitches, from the little flutelet to the great-bass flute, and states that as many as twenty-one were used together. On the larger instruments keywork was used to close the lowest hole, as the spacing of the holes was too great for the unaided finger. The tone of the recorder as being remarkable for solemnity and sweetness is much referred to by old writers, Bacon, Milton, Pepys and others. (See *PLATE XXV.* Nos. 6-9.)

(2) FLAGEOLET.—The difference between this instrument and the recorder is one of detail rather than of principle. Like the 'penny whistle,' it has six finger-holes, but only four of these are on the top, and two, closed by the two thumbs, are on the under-side. The invention of the instrument is ascribed by Burney to the Sieur Juvigny, who played it in the famous 'Ballet comique de la Royne,' 1581. In its modern form as the French or quadrille flageolet, the original six holes are supplemented by others covered by keys, adding much to the convenience of fingering. (See *PLATE XXV.* No. 4.) The flageolet survives only in dance music, and that only in a limited and diminishing use. It is rarely found in orchestral scores, but Handel used the flageolet in 'Acis and Galatea,' 'Hush, ye pretty warbling quire,' and there is a tradition of some authority that it was intended for the solo (marked in the score 'Flauto'), and now usually played on the piccolo, in 'O ruddier than the cherry'; Gluck wrote for it in 'Die Pilgrime von Mekka,' and Mozart in 'Il seraglio.' Sullivan introduced it into his 'The Sorcerer.'

(3) BIRD FLAGEOLET.—This was a small flageolet of delicate quality used for the training of singing birds.

(4) DOUBLE AND TRIPLE FLAGEOLETS.—The technique of the double flageolet was described by one Bainbridge[1] about 1800, and his Method for the instrument is supplemented after about twenty years by his son-in-law. It consists of two 'patent Flageolets, the sides close to each other; the one has seven holes in front and one behind; the other only four in front. The seven-holed Flageolet is played with the left hand, the four-holed Flageolet is played with the right hand; and in playing duets you will in general have the same number of holes covered on the second Flageolet as on the first.' From the examples it appears that in this case the two instruments play in thirds, intervals larger than this being possible in a few cases. The two tubes were set in a single block and blown by one mouthpiece. Contrivances were added for silencing one of the two pipes when required, but they seem to have been often blown in unison to a single note. Triple flageolets (*PLATE XXV.* No. 3) were also made by Bainbridge. These instruments have entirely and most deservedly gone out of use. No music of importance seems to have been composed for them.

(5) GALOUBET. See PIPE and TABOR.

For many interesting particulars see *Six Lectures on the Recorder*, by the late C. Welch.

D. J. B.

FIREWORK MUSIC, a series of pieces—Overture, Allegro, Lentement, Bourrée, Largo alla siciliana, Allegro, and two Minuets, all in the key of D—written by Handel and performed at the Fireworks given in the Green Park, Apr. 27, 1749, on the occasion of the Peace of Aix-la-Chapelle. The band—100 in all—contained 24 oboes, 12 bassoons, 9 trumpets, 9 horns, 3 drums, besides strings.

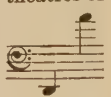
G.

FIRING is ringing the bells of a peal so that they all strike simultaneously. It is practised on specially joyful and mournful occasions—on the latter with the bells muffled.

W. W. S.

FIS, FISIS, see F.

FISCHER, a family of singers of the 18th and 19th centuries. The founder was LUDWIG (*b.* Mayence, Aug. 18, 1745; *d.* Berlin, July 10, 1825), a bass, of whom Otto Jahn (*Mozart*, 2nd ed. i. 661, 630) speaks as 'an artist of extraordinary gift, for compass, power, and beauty of voice, and artistic perfection both in singing and playing, probably the greatest German bass singer.' He was well known at the theatres of Munich (1778), Vienna (1779), Paris (1783), Italy (1784), Berlin (1788), etc., and was the original Osmin in the 'Entführung,' possessing a compass of two octaves and a half 'all round, even, and in tune' (Reichardt).



Fischer was a great ally of Mozart, who wrote for him 'Non sò d' onde viene,' and often mentions him with affection—'A truly splendid voice, though the Archbishop told me he sang too low for a bass, and I assured him he should sing higher next time' (Sept. 26, 1781); 'A man whose loss is irretrievable' (Feb. 5, 1783); 'I went to see the Fischers; I cannot describe their joy, the whole family desire to be remembered to you' (Mar. 17, 1781). The others of the family were his wife BARBARA, a more than respectable singer and actress; his son JOSEPH (1780–1862), also a bass of renown, but more known as an

1 Bainbridge has been credited with the invention, but *PLATE XXV.* No. 5 shows that double flageolets existed at an earlier date.

impresario than a singer; his daughters Fischer-Vernier — who in 1835 founded a singing-school of great repute for girls in Vienna — and Wilhelmine, and Joseph's adopted daughter, Fischer-Maraffa, all good, efficient, intelligent artists. M. C. C.

FISCHER, Johann (*b.* Augsburg, Sept. 25, 1646; *d.* Schwedt, Pomerania, *c.* 1721), violinist and composer, was a musician whose career presents remarkable features. A thorough cosmopolitan, a writer and performer of what is known to-day as virtuoso music, and composer of at least one example of 'programme music,' he possessed a combination of qualities we are accustomed to look upon as essentially modern. His instructor in violin-playing is unknown, but it is recorded that he was taught harmony by Capricornus at Stuttgart, and sent in early youth to Paris, where he became copyist to Lully, whose music he is said to have introduced subsequently into Germany. In any case, traces of that composer's influence are to be found in his compositions. After leaving Paris he led a wandering life, remaining for a time at Augsburg (in the Barfüsser Kirche) and at Schwerin, where he held an appointment as Kapellmeister. He also visited Denmark and Sweden, finally settling down in Schwedt in Pomerania as Kapellmeister to the Markgraf.

He composed 'Tafelmusik,' overtures, dances, madrigals, minuets and solos for violin and viola. In a list of his compositions given by Fétis are also to be found various vocal pieces and the primitive example of programme music, already alluded to, entitled:

'Feld und Helden Musik, über die 1704 bei Hochstadt geschehener Schlacht, worin die Violine der Marlborough, und die Hoboe der Tallard verstellen.'

It is interesting to note that Fischer wrote and performed violin pieces in which the device of special tunings (see Scordatura), found in latter days in the works of Paganini and others, was occasionally employed. These are even found in pieces written by him for the viola, an instrument for which he had a marked predilection. W. W. C.

Bibl.—Bronislawa Wojcikowna, *Johann Fischer von Augsburg (1646–1721) als Suitenkomponist* (*Z.M.W.*, Dec. 1922, pp. 129-56).

FISCHER, Johann, a 16-17th century organist of Morungen in the district of Königsberg, Prussia, organist at Angerburg from 1595. He compiled between 1594–1604 a volume of 150 motets, etc., by 16th-century masters in organ tablature, containing pieces by some of the lesser-known masters of that period. This important and interesting work is now in the Council Library at Thorn, Prussia. E. v. d. S.

FISCHER, Johann Caspar Ferdinand (*b.* 1660–70; *d. circa* 1738 [1]), a composer whose clavier and organ music is interesting as the work of an immediate forerunner of Handel and Bach.

[1] Ernst von Werra.

He was Kapellmeister to the Markgraf Ludwig of Baden at the Schloss Schlackenwerth in Bohemia. Markgraf Ludwig had been obliged to take up his residence at this Bohemian Schloss in consequence of the destruction of the Residenz at Baden by the French in 1688. Fischer's op. 1 appeared at Augsburg in 1695 with the title *Le Journal du printemps consistant en airs et balets à 5 parties et les trompettes à plaisir.* In 1696, op. 2, 'Les Pièces de clavessin,' appeared at Schlackenwerth, but was republished at Augsburg in 1698, with the title *Musicalisches Blumen-Büschlein*, etc. This work consists of eight short suites for clavier, each introduced by a prelude. Fischer, however, does not adhere to the German order of dance-forms in the suite as established by Froberger, viz. Allemande, Courante, Sarabande, Gigue, but follows the French fashion in substituting, *ad libitum*, Gavottes, Menuets, Bourrées, Passepieds, etc. Suite v. consists only of a prelude and aria with eight variations. Suite viii. consists of prelude with chaconne only. In 1701 appeared op. 3, Vesper Psalms *a* 8 with *ad libitum* accompaniment of two violins and basso continuo for organ and violone. In 1702 appeared op. 4 (republished in 1715 without opus number) entitled 'Ariadne musica neo-organoedum,' etc. This work is a direct foreshadowing of *Das Wohltemperirte Clavier.* Its title points it out as intended to be a clue to budding organists to guide them through the mazes of all the newer modern keys, major and minor. It consists of twenty preludes and fugues in as many different keys, only the key of E minor occurs twice, once without signature, as if in the Phrygian mode, and then with two sharps as if in the Dorian. Of the twenty-four modern keys only five are unrepresented, C sharp and F sharp major, E flat minor, B flat minor and G sharp minor. C sharp minor and F sharp minor are both written with four sharps signature, B minor with three sharps, A flat with three flats, etc. Both preludes and fugues are very short, and the pedals are only required for the Preludes. Many of the themes have a remarkable resemblance to those afterwards made use of by Bach. The E major fugue, for example, begins with precisely the same theme *alla breve* as that in the second part of *Das Wohltemperirte Clavier.* See also the beginning of the F major fugue. Max Seiffert points out many other striking resemblances.[2] To these preludes and fugues the composer has subjoined five ricercari on the church melodies: 'Ave Maria klare,' 'Der Tag der ist so Freudenreich,' 'Da Jesus an dem Kreuze stund,' 'Christ ist erstanden,' and 'Komm Heiliger Geist.' Two other works of Fischer appeared later without date, one entitled 'Musicalischer Parnassus,'

[2] *Geschichte der Klavier-Musik*, Bd. 1.

consisting of a series of nine suites for clavier named after the Nine Muses. These suites are of a more solid German character, with fewer concessions to French taste in the use of *agréments*. The remaining work is entitled *Blumenstrauss*, and would seem to have been published after Fischer's death. It is arranged according to the eight Church Tones, each tone having a prelude followed by eight very short fugues, concluding with a finale. Although no mention is made of the fact, it would seem as if these pieces were intended to accompany the plain-song singing of the Magnificat in the fashion which became common in the 17th century; that is to say, while in the 16th century it was usual to sing alternate verses of the Magnificat in vocal harmony, with the other verses sung to the simple plain-song, in the 17th century the custom grew up for the organist to substitute his own playing in place of the vocal harmony of the alternate verses. Very dignified examples of this kind of work may be seen in Frescobaldi's *Fiori musicali*, 1635, also in Scheidt's *Tabulatura nova*, 1624. Pachelbel also left some very florid and less ecclesiastical specimens of these Organ Magnificats. The short movements of Fischer hold a mean between the earlier simplicity and the later more florid style, and although they have so little development, the themes themselves and the modulations have much of the spirit of Bach in them. The clavier and organ works of Fischer have been republished in one volume by Ernst von Werra, and the orchestral work *Le Journal des printemps* in *D.D.T.* x. (i.). J. R. M.

FISCHER, Johann Christian (*b.* Freiburg, Breisgau, 1733; *d.* London, Apr. 29, 1800), distinguished oboist. He was for some years in the court band at Dresden from 1764 to about 1771, then in the service of Frederick the Great, and after a successful concert tour by Mannheim, Holland and Paris, came to London, and made his first appearance at the Thatched House, June 2, 1768; J. C. Bach playing the 'pianoforte' for the first time at the same concert. Fischer was for many years a great attraction at the Bach-Abel and Vauxhall concerts, and as a member of the Queen's band played frequently before the court. He was in Dublin May-Oct. 1771 and again in 1776. His playing of Handel's fourth oboe concerto at the Handel Commemoration in 1784 so delighted the King that he expressed his satisfaction in a note on his book of the words.[1] His tone must have been very powerful, since Giardini the violinist characterised it as 'such an *impudence* of tone as no other instrument could contend with'; and according to the *ABCDario* 'it was very fine and inexpressibly well-managed.' On the death of Stanley, master of the King's band (1786), Fischer competed with Burney and others for the vacant post, but Parsons was appointed, and Fischer soon after went abroad, probably in disgust at his failure. Mozart in 1766 as a boy had been enchanted with his playing in Holland, and on hearing him again in Vienna, severely criticises him,[2] and condemns alike his tone, his execution and his compositions. From 1790 he remained in London. While playing at court he was struck with paralysis and died.[3] Fischer was very intimate with Gainsborough, whose pretty daughter Mary he married (Feb. 21, 1780), though the father gave a very unwilling consent, foreseeing the short duration of the marriage.[4] There is a fine portrait of Fischer by Gainsborough at Buckingham Palace. Thicknesse mentions a second in full uniform—'scarlet and gold like a colonel of the Foot Guards.'

Zuck and Kellner were his best-known pupils in London. J. C. Bach wrote for him a quartet for two oboes, viola and violoncello, which he often played. His own compositions (of which Fétis and Gerber give a partial list) consist of solos, duets, concertos, quartets, etc. On this point the *ABCDario* says, 'As a composer his desire to be original often makes him introduce whimsical and outré passages, which nothing but his playing could cover.' Mozart, in spite of his unfavourable opinion of him, immortalised his minuet by writing variations for it (1773), which he often played to display his bravura (Köchel, No. 179). 'This minuet was then all the rage,' as Kelly writes,[5] after hearing Fischer play it in Dublin, and it continued to be the rage for many years. C. F. P.

FISCHER, Michael Gotthardt (*b.* Albach, near Erfurt, June 3, 1773; *d.* Erfurt, Jan. 12, 1829), a famous organist and composer, a pupil of Kittel at Erfurt. He was organist at the 'Baarfüsser' Church; teacher of music at the seminary; from 1792 conductor of the winter concerts and organist at the Prediger-Kirche. He composed numerous works for the organ (some still in use), symphonies, a string quintet and some quartets, concertos for various instruments, sonatas for pianoforte, sacred and secular songs, motets, etc. (See *Q.-L.* and *Riemann.*)

FISCHIETTI, Domenico (*b.* Naples, 1729). He was still living at Salzburg in 1810, where he was appointed Kapellmeister to the Archbishop in 1765. He had studied at the Conservatorio di S. Onofrio, Naples. In 1766 he went to Dresden as court Kapellmeister and composer but was dismissed as unsatisfactory in 1772, when he returned to Salzburg where Burney met him. From 1779–83 he was Kapellmeister and singing-master at the seminary. He composed operas, an oratorio, masses, etc., which remained mostly in MS. (*Q.-L.*).

1 *Memoir of Dr. Burney*, by Mme. D'Arblay, ii. 385.

2 See Otto Jahn's *Mozart* (German edition), iii. 309; a letter of Mozart to his father, Apr. 4, 1787.

3 See the *Times*, May 1, 1800.

4 Fulcher's *Life of Gainsborough*.

5 Kelly's *Reminiscences*, i. 9.

FISHER, John Abraham, Mus.D. (*b.* Dunstable (or London), 1744; *d.* probably London, May 1806), violinist and composer. He became a student of the violin under Pinto, and made his first appearance in public in July 1765 at the King's Theatre, in a concert for the benefit of the Musical Fund. About 1770 he married a daughter of Powell the actor, and became, in her right, proprietor of a sixteenth share in Covent Garden Theatre. He composed for that and other theatres the music for the following pantomimes, viz., 'The Court of Alexander,' 1770; 'Zobeide,' 1771; 'The Monster of the Wood,' 1772; 'The Sylphs,' 1774; 'Prometheus,' 1776; and 'The Norwood Gipsies,' 1777; and also music for the opening of 'Macbeth.' On July 2, 1777, an oratorio by Fisher, entitled 'Providence,' was performed in the Sheldonian Theatre at Oxford, and on the 5th of the same month the composer (as a member of Magdalen College) accumulated the degrees of Bachelor and Doctor of Music. His oratorio was performed in Freemasons' Hall, London, on May 28, 1778, for the benefit of the Middlesex Hospital, and again in 1780. On the death of his wife Fisher disposed of his interest in Covent Garden Theatre, and started on a professional tour through Russia and Germany. In 1784 he reached Vienna, where he induced the youthful Anna Selina Storace to become his second wife (see Braham; Storace). It is said that the Emperor was so angered by Fisher's ill treatment of his wife that Fisher was ordered to quit the Imperial dominions. He then went to Dublin and gave a few successful concerts in the Rotunda. He was in Ireland from 1786–88 (see Lady Morgan's *Memoirs*), and left it before 1798. Besides the above-mentioned compositions Fisher published some symphonies for orchestra, and other works. (See *Q.-L.*) W. H. H., rev.

FISTULA ANGLICA, FISTULA GERMANICA, 16th and 17th century names of Fipple Flute (*q.v.*) and Flauto Traverso (see Flute).

FITELBERG, Grzegorz (*b.* Dinaburg, Livonia, Oct. 18, 1879), conductor and composer, made his name in the former capacity as conductor of the Warsaw Philharmonic concerts (1908) and conducted later at the Vienna Hofoper (1912) and at St. Petersburg (1919–21). But he has identified himself with Polish music, has made Warsaw his headquarters and taken part in the national movement in composition of which Szymanowski is the leader. His works include a symphony in E minor (op. 16), and a Polish Rhapsody for orchestra, chamber music and many songs. C.

FITZWILLIAM, Edward Francis (*b.* Deal, Aug. 1, 1824; *d.* Jan. 20, 1857), composer, son of Edward and Frances Fitzwilliam—both actors and singers. He was educated for the musical profession, and devoted himself especially to the study of composition. In 1853 he published a set of twelve songs which were much admired, and in the same year was appointed director of the music at the Haymarket Theatre, where he produced an operetta called 'Love's Alarms' (1854) and music for some minor pieces. About 1855 he married Miss Ellen Chaplin, a member of the Haymarket Company, well known as Mrs. E. Fitzwilliam. His compositions were distinguished by an intelligence which gave promise of great excellence, a hope disappointed by his early death. Besides the songs above mentioned, he wrote music for 'The Green Bushes,' 1845; 'Anything for a Change,' 1846; 'Queen of a Day,' comic opera; and published a Te Deum, and a hymn, 'O incomprehensible Creator.'

W. H. H.

FITZWILLIAM COLLECTION, THE. In the year 1816 Viscount Fitzwilliam died, leaving to the University of Cambridge, of which he was a member, the annual interest on £100,000 in money, and a large number of valuable paintings, books, engravings, and other works of art. Of these a valuable collection of music, MS. and printed, forms a portion. See Libraries and Collections of Music; also Virginal Music.

A portion of the collection was published by Vincent Novello in 1825 with the title, 'Fitzwilliam Music,' as follows:

Bonno, Cum Sancto.
Bononcini, Eterna fac.
  In te Domine. Orch.[1]
  Sanctus. Orch.
  Te ergo quaesumus.
Cafaro, Amen.
Carissimi, Dulce te.
  Et sic laudabimus.
  Gaudeamus omnes.
  O felix anima.
  Surgamus, eamus.
Clari, Amen. Orch.
  Cujus animam. Orch.
  Cum Sancto. Orch.
  Cum Sancto. Orch.
  Cum Sancto.
  De profundis. Orch.
  Domine Deus. Orch.
  Gloria Patri, Alto Solo. Orch.
  Gloria Patri. Orch.
  Gratias agimus.
  Kyrie eleison. Orch.
  Kyrie eleison. Orch.
  Laetatus sum. *a* 8.
  O quam tristis. Orch.
  Quae moerebat. Orch.
  Quando corpus. Orch.
  Quando corpus.
  Qui tollis.
  Sancta Mater.
  Sicut erat. Orch.
  Sicut erat. Orch.
  Stabat Mater. Orch.
  Tecum principium.
Conti, Amen.
Colonna, Domine ad adjuvandum. Orch.
Colonna, Gloria Patri.
  Paratum cor.
  Sicut erat.
Durante, Cantate Domino.
  Protexisti me Deus.
Feroce, Adoramus Te.
Jommelli, Confirma hoc Deus.
Leo, Amen, *a* 10. Orch.
  Christus factus est.
  Cum Sancto Spiritu. Orch.
  Dixit Dominus, *a* 8. Orch.
  Kyrie eleison.
  Qui tollis. Orch.
  Qui tollis.
  Sicut erat. Orch. (Dixit in A).
  Sicut erat, *a* 10. Orch. (Dixit in D).
  Tu es Sacerdos (Dixit in A).
  Tu es Sacerdos. Orch. (Dixit in D).
  Tu es Sacerdos. Orch. (Dixit in C).
Lupi, Audivi vocem, *a* 6.
Vittoria, Regina Coeli.
Martini, Sicut erat. Orch.
  Sicut erat, *a* 6. Orch.
O. Lasso, Sicut ablactatus.
Palestrina, Et incarnatus.
Pergolesi, Dominus a dextris *a* 6. Orch.
  Gloria Patri. Orch.
  Juravit Dominus.
  Sicut erat.
Perti, Adoramus Te.
Stradella, Dove Battista.

G.

FLACCOMIO, Don Giovanni Pietro, of Milazzo, Sicily (*d.* Turin, *c.* 1617), a 16th-century maestro di cappella of Ferdinand III. of Spain; later almoner of the Duke of Savoy. He composed 'Concentus in duos distincti choros . . .'; vespers, masses and songs for the festivals of the Virgin Mary (1611); a book of madrigals (3 v., with continuo, 1611); a collection of madrigals by various masters (1598). Some of his songs and motets are in collective volumes (*Q.-L.*).

[1] 'Orch.' implies with orchestral accompaniment.

FLADT, Anton (*b.* Mannheim, 1775), eminent oboist, studied under Ramm, succeeded Lebrun in the orchestra at Munich (1790). He travelled much, visiting Vienna (1793), Italy, the Tyrol, the Rhine, Saxony, Prussia, England (1798), Bohemia, Hungary and France. When in London the Prince of Wales made him liberal offers to remain in England. After 1810 he resided entirely at Munich. He composed three concertinos for oboe and orchestra, and some pieces for two flageolets. M. C. C.

FLAGEOLET (1), see Fipple Flute.

(2) The French and Italian term for the harmonic notes in the violin and other instruments of that tribe; doubtless so called because in quality they resemble the flageolet. (See Harmonics.) M. C. C.

FLAM, the name given to a certain kind of stroke used on the side-drum. (See Drum, 3).

FLAT (Fr. *bémol*; Ger. *Be*; Ital. *bemolle*), ♭, the sign for lowering a note by a semitone. Placed immediately after the clef they govern every occurrence of the note they affect throughout the composition; thus the keys with one flat or more in the signature are known as the flat keys. When introduced in the course of the music they hold good until the end of the bar in which they occur, unless cancelled by a natural.

B♭, E♭, etc. are termed in French *si bémol, mi bémol*, etc.; in German musical nomenclature *s* or *es* is added to the letter (Es = E♭, As = A♭), with this exception: B♭ is B; or occasionally, since the Germans use H for our B, *Hes*.

In Germany the ♭ was at one time used to express the minor key: G♭ for G minor, *i.e.* G with the minor third and sixth.

The term 'flat' and its derivatives are also applied to a lowering of the pitch, intentional or otherwise. See Accidentals; Intonation; Signature. S. T. W.

FLATTÉ (Flattement), another name for *pincé*. (See Ornaments.) É. B[L].

FLAUTO DOLCE, see Fipple Flute.

FLAUTO MAGICO, IL, see Zauberflöte, Die.

FLAUTO PICCOLO, see Flute (2).

FLAUTO TRAVERSO (Ital.; Fr. *flûte traversière*). The distinguishing name of the flute with a lateral mouthpiece, held *across* the performer, as opposed to the flûte-à-bec or flageolet, held straight in front. (See Flute.) W. H. S.

FLECHA (Fleccia), Mateo, the name of two Spanish composers (uncle and nephew) of the 16th century.

(1) Mateo, the elder (*b.* Prades, Tarragona, 1481; *d.* Poblet, 1553–54), was a pupil of Juan Castelló at Barcelona, subsequently appointed maestro de capilla to the Infantas of Castille. He became a Carmelite monk at Valencia, and died in the monastery of Poblet.

(2) Mateo, the younger (*b.* Prades, *c.* 1520; *d.* Solsona, Lérida, 1604), a pupil of his uncle, was in the service of the Emperor Charles V. (*d.* 1558) and Philip II. (*d.* 1598), for whom he is said, on very doubtful authority (Soriano Fuertes), to have written a dramatic work, 'El Parnaso,' performed at the Alcázar, Madrid, in 1561. (The burlesque madrigals, or *Ensaladas*, like the 'Amfiparnasso' of Orazio Vecchi, are dramatic in conception, without ever having been intended for the stage.) Flecha spent some time in Prague in the reign of the Emperor Maximilian II. (1564–1576). In 1581 he was still there, and describes himself as 'chaplain to their imperial majesties.' The Empress Maria evidently knew a good musician when she met one, for she afterwards encountered Victoria in Rome and brought him with her to Madrid. Flecha was appointed to the benefice of the abbey of Tyhan; he had also professed as a monk of the Franciscan order. In 1599 he returned to Spain, and spent the rest of his life in the abbey of Solsona, on the south side of the Pyrenees. There is a portrait of him in the Royal Library, Madrid.

It is difficult to distinguish the compositions of the uncle from those of the nephew. The title-page to the collection of *Ensaladas* definitely states that some are by the nephew and also by other composers. In chronological order the works of the Flechas are as follows:

PRINTED WORKS

Madrigali a 4 et 5 voci con uno a 6 et un dialogo a 8. . . . Venice, Gardane, 1568. (Munich; Venice.)

Las Ensalades de Flecha . . . recopiladas por F Matheo Flecha su sobrino . . . con algunas suyas y de otros authores. . . Prague, Negrino, 1581. (Barcelona, Bibl. Diputacio; bass part only. Several are to be found, however, in tablature, in the lute-book of Fuenllana printed 27 years earlier, and in 3 MSS. at Barcelona. *V.* Pedrell's 'Catalech' of this library, with examples.)

Divinarum completarum Psalmi, Lectio brevis et Salve Regina, cum aliquibus motetis. Prague, Negrino, 1581. (Breslau; incomplete.)

MSS.

Harmonia a 5 (Vienna; Ges. f. Musikfreunde. Ded. to Emp. Maximilian II.).

Ensaladas, in Barcelona MSS. 961, 968 and 969.

J. B. T.

FLEM, Paul Le (*b.* Lézardrieux, Côtes-du-Nord, Mar. 18, 1881), composer, chorus-master and musical critic. After solid classical studies (Le Flem is *licencié en philosophie*) he completed his study of harmony with Lavignac, of counterpoint with Ganaye and Roussel, and of composition with Vincent d'Indy. He teaches counterpoint at the Schola Cantorum.

He has written some chamber music (sonata for PF. and vln.; quintet, etc.) and various works intended for the piano, for voice and for choir. His most extensive works are 'Aucassin et Nicolette,' 'Chantefable' in a prologue and 3 parts; a symphony, a 'triptyque symphonique'; a fantaisie for PF. and orch.

Le Flem was chorus-master at the Opéra-Comique. At the present time he is head of the 'Chanteurs de St. Gervais.' He has brought this celebrated choir to a very high artistic level. As a critic his articles in *Comoedia* are much appreciated. M. P.

FLEMMING, Friedrich Ferdinand (*b.* Neuhausen, Saxony, Feb. 28, 1778; *d.* Berlin, May 27, 1813), studied medicine at Wittenberg from 1796–1800, and subsequently at Jena, Vienna and Trieste. He practised in Berlin, where he took a keen interest in all musical matters, composing many partsongs, especially for male voices, for the society founded by Zelter. His claim to notice here is based upon his excellent setting of Horace's ode beginning 'Integer vitae,' which is still universally popular in English schools and universities, as well as in Germany. The curious resemblance in style and structure between this and Webbe's 'Glorious Apollo' is certainly fortuitous, since the latter was written in 1787, and Flemming can hardly have become acquainted with the Englishman's work. M.

FLEURY, Louis François (*b.* Lyons, Rhône, May 24, 1878; *d.* Paris, June 10, 1926), French flautist, pupil of Taffanel at the Paris Conservatoire, obtained the first flute prize in 1900. After having played for a short time in various orchestras, he became member of the Société Moderne des Instruments à vent (1901), which he directed from 1905 till his death (replacing G. Barrère). In 1906 he founded the Société des Concerts d'Autrefois. His career as soloist began in 1905, with a series of concerts given in England, which he afterwards frequently visited. In London he took a prominent part in the concerts of the Classical Concert Society. He showed, both alone and with his Society, the greatest musical activity in his incessant travels over Europe, and endeavoured to propagate English modern music on the Continent.

Greatly interested in the study of old music (specially that of his instrument), he published reprints of sonatas and pieces by Blavet, Naudot, Purcell, J. Stanley, L. Vinci, etc., and contributed to French and English musical reviews. M. L. P.

FLICORNO, an Italian make of Flügelhorn (*q.v.*).

FLIEGENDE HOLLÄNDER, DER, opera in 3 acts, words and music by Richard Wagner. Produced Dresden, Jan. 2, 1843; Drury Lane (in Italian), July 23, 1870; Lyceum (Carl Rosa Co.), Oct. 3, 1876; Drury Lane (in German), May 20, 1882; New York, Academy of Music (in English), Jan. 26, 1877; Paris, Opéra-Comique, May 17, 1897.

The scenario was sold by Wagner to the manager of the Opéra in 1841, set by Dietsch as 'Le Vaisseau fantôme,' and brought out there, Nov. 9, 1842. G.

FLIGHT, Benjamin (*b. circa* 1767; *d.* 1847), an eminent organ-builder, was the son of Benjamin Flight, who, in the latter part of the 18th century, carried on, in partnership with John Kelly, under the style of 'Flight & Kelly,' the business of organ-building at Exeter Change. Young Flight learned the art of constructing organs from his father. About the year 1800 he began business, in partnership with Joseph Robson in Lisle Street, Leicester Square, under the style of 'Flight & Robson.' They afterwards removed to St. Martin's Lane, where they constructed and for many years publicly exhibited the Apollonicon (*q.v.*). The partnership was dissolved in 1832, after which Messrs. Gray and Davison bought Robson's share of the business, while Flight, in conjunction with his son, J. Flight, who had long actively assisted him, carried on business in St. Martin's Lane as 'Flight & Son.' Flight invented many improvements in organ-building which prepared the way for still superior mechanism. Amongst them was an apparatus for steadying the wind, added to the bellows during a reparation of Father Schmidt's organ at Trinity College, Cambridge, which preceded, and possibly suggested, the concussion bellows. W. H. H.

FLINTOFT, Rev. Luke (*d.* Nov. 3, 1727), a native of Worcester, took the degree of B.A. at Queen's College, Cambridge, in 1700, and was appointed gentleman of the Chapel Royal in 1715, having been Priest-Vicar of Lincoln Cathedral from 1704–14. In July 1719 he was appointed reader in Whitehall Chapel. He was also a minor canon of Westminster Abbey from 1719. He was buried in the South Cloister of Westminster Abbey. He has been credited with the invention of the double chant form, his beautiful chant in G minor being the earliest known, but his authorship of that specimen is disputed. Dr. Grattan Flood declares that it is to be found in Allison's Psalter of 1599. (See *Notes and Queries*, 3rd ser. x. 206; xi. 267, 391 and 445.) W. H. H.

FLONZALEY QUARTET, a string quartet party established in New York by Edward J. De Coppet of that city, which has acquired an international reputation. De Coppet (*b.* New York, May 28, 1855; *d.* there, Apr. 30, 1916), was a banker of Swiss descent. The Flonzaley Quartet was organised in 1902, at first for private performances in his own house, with the stipulation that the members should devote themselves entirely to rehearsing and playing quartets together. The original members were Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan d'Archambeau. The name 'Flonzaley' was that of De Coppet's summer estate near Lake Geneva in Switzerland, where the first rehearsals were held. In 1904 the Quartet made a European tour with great success, and since then has given public concerts regularly in the United States and in Europe, the finish, brilliancy and beautiful tonal quality of its playing being everywhere recognised. In 1917 Ara left the Quartet to join the Italian army and his place was taken by Louis Bailly, who left it in 1924, being succeeded by Felicien

d'Archambeau, brother of Iwan. Since Edward J. De Coppet's death, his support of the organisation has been continued by his son, André De Coppet. R. A.

FLOOD, Chevalier William Henry Grattan, Mus.D. (*b.* Lismore, Co. Waterford, Nov. 1, 1859), organist of Enniscorthy Cathedral since 1895, is well known for his research in several branches of musical learning.

Educated at Mount Melleray Roman Catholic University, All Hallows College and Carlow College, Flood was at first intended for the priesthood. As an organist at Belfast pro-Cathedral, Thurles Cathedral and Enniscorthy he has devoted himself to raising the standard of church music, and he has written many church compositions which include two masses, numerous motets, services and hymns. He has also made a close study of the musical history of Ireland, his many-sided research ranging from the traditional folk-music of the country to the biographies of musicians, the visits of musical celebrities and the productions of works in the Dublin theatres. He has also brought to light details of many early English composers and of English traditional songs. His numerous contributions to this Dictionary include many dates and other corrigenda in addition to his signed articles. He received decorations from Popes Leo XIII. and Pius X. and the cross 'Pro Ecclesia et Pontifice' (1917), is Vice-President of the Irish Folk-Song Society, Council Member of the Catholic Record Society of Ireland and Foundation Member of the National Academy of Ireland. The following are his principal literary publications relating to music:

History of Irish Music. (3rd ed., 1913.)
Story of the Harp.
Story of the Bagpipe.
W. Vincent Wallace. (Memoir.)
Introductory Sketch of Irish Musical History. (1921.)
John Field of Dublin, inventor of the Nocturne. (Memoir.)
Moore's Irish Melodies. (Edited.)
Selected air of O'Carolan.
Catholic Hymnal for Ireland. (Musical editorship.)
Early Tudor Composers. (Founded on articles in *Mus. T.*, 1924.)

C.

FLORENCE. If Florence cannot claim to have seen like other Italian cities the foundation of a school of musicians, she can boast to have been the cradle of opera. It is true that opera, as Romain Rolland affirms, 's'élaborait obscurément dans l'ésprit de la nation.' But it is also true that the artists who translated the general feeling into action lived and worked in Florence. Opera was founded by the 'Camerata dei Bardi,' a meeting-place of poets, musicians and ardent amateurs who gathered in the house of Count Giovanni Bardi di Vernio, and later at the house of Jacopo Corsi to discuss artistic problems and, above all, theories of ancient Greek art.

Even before the creation of the new form of entertainment, music and song were highly prized in Florence. Miracle plays, in which all performers sang, pastoral plays, musical 'Intermedi,' etc., were forms which enjoyed great popularity in the days of the Medicis. Music, moreover, played a considerable part in all festivals as can be gathered from contemporary chronicles describing the gorgeous ceremonies of the time.[1] A memorable event was the wedding of Ferdinando de' Medici with Cristina di Lorena, in which the entertainments were organised by Emilio dei Cavalieri, a Roman nobleman who occupied at the court of Florence the position of 'Intendente per le Belle Arti,' and may be considered in a way a precursor of the reformers of Casa Bardi. Peri then wrote music for the *Dafne* of Ottavio Rinuccini which also appealed to Jacopo Corsi, who set to music parts of it. After a few private performances (1594–97) the opera was produced before the court in 1597 with great success. On Oct. 6, 1600, another work of Peri and Rinuccini was given at Palazzo Pitti on the occasion of the marriage of Maria de Medici with Henri IV. Giulio Caccini—another singer and composer—produced then his 'Euridice,' and Emilio dei Cavalieri wrote his 'Rappresentazione di anima e di corpo.'[2]

Later on the main current of opera ran north and south, but Florence welcomed in her theatres the most notable productions of Venice and Rome. This was due to the 'Accademie' which were then numerous and, some of them, important. First of these was the Accademia degli Immobili which resided at first in the Palazzo Corsini, and later in the Via della Pergola, where it caused a theatre to be built named Della Pergola after the street in which it was situated. The theatre was constructed on the plans of Ferdinando Tacca, and inaugurated in 1657 with 'Tancia o il Podestà di Colognole,' the work of Jacopo Melani from Pistoia, generally considered the first composer of Italian comic opera. At the same time there flourished another theatre in the Via del Cocomero (now known as the Teatro Niccolini), which was the property of the Accademia degli Infuocati.

In the following century the Teatro della Pergola became a still more important centre. Guglielmi, Paisiello, Salieri, and others saw their works performed there for the first time. Musical performances were also given then in the 'Teatro di via Santa Maria' (now Teatro Alfieri) of the Accademia dei Risoluti; in the 'Teatro della Pallacorda' (later Teatro Nuovo) of the Accademia degli Intrepidi; the Teatro of Borgognissanti of the Accademia dei Solleciti; the theatre of Piazza Vecchia di S. Maria Novella of the Accademia degli Arrischiati, and others.

[1] See A. Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637*, Florence, 1905.

[2] For this important period of musical history see Rolland, *L'Opéra au XVIIe siècle en Italie* in *Encyclopédie de la musique*, by A. Lavignac, 1st part, p. 685, and *Histoire de l'opéra en Europe avant Lully et Scarlatti*, Paris, 1895; A. Solerti, *Gli albori del melodramma*, 3 vols., Palermo, 1904, and *Le origini del melodramma*, Torino, 1903

One of the most important institutions of the time is the Cappella Musicale di Corte which lived for more than three centuries (1539–1859). Of its directors the most celebrated were Francesco Corteccia (the first), Marco da Gagliano, Jacopo Peri. Of the singers and instrumentalists of note who performed there we still remember Antonio and Vittoria Archilei, Settimia Caccini (daughter of Giulio Caccini), Pietro Sammartini, Antonio and Francesco Veracini, Pietro Nardini, and many another. After the 18th century the Cappella Musicale lost its eminence in the musical life of the city and was abolished in 1859, when Florence became part of the kingdom of Italy.[1]

The Schools of Music were at first controlled by the municipality of Florence. In 1813 they were handed over to the Accademia di Belle Arti, and in 1849 became the Istituto Musicale ('Regio' in 1860; inaugurated in 1862) with Giovanni Pacini as its first director. The Accademia controlled the artistic life of the Istituto by means of a council of censors, consisting of the three resident Academicians who represented the President of the Academy. To-day the whole responsibility rests with the director appointed by the Minister of Education. The Institute is now called after the Florentine composer Cherubini. Until 1923 the post was held by Ildebrando Pizzetti, who did much to improve the standard of the school, and raised it to the first rank amongst Italian musical institutions.

As for the present, if performances of opera are not always of the first quality, concerts have been a regular feature of Florentine musical life. Florence was one of the first Italian cities to establish a concert society. The Società del Quartetto in 1869 and the Società Orchestrale in 1873 attempted to popularise classical music without, however, obtaining adequate support. Some years later the Società degli Amici della Musica began to undertake chamber concerts and orchestral concerts with better fortune. Amongst minor societies to be noted are the old Filarmonica and the Lyceum—both concerned with concerts of chamber music. (See also LIBRARIES.) G. M. G.; trans. F. B.

FLORENCE, EVANGELINE, originally EVANGELINE FLORENCE HOUGHTON[2] (*b.* Cambridge, Mass., U.S.A., Dec. 12, 1873). Soprano singer, first created a sensation in America and England by reason of her unusually high compass *g* to *c''''*, then became very popular in London and at the English provincial festivals.

She was first taught singing at Boston by the late Mme. Edna Hall (well known at London concerts in the early 'seventies), and made her début in public at Boston at the age of 18 as the heroine in Flotow's 'Martha.' In London she received further instruction from Henschel, Blume, Randegger, and gratuitously from the late Mrs. Rudolph Lehmann, the well-known amateur. On May 11, 1892, as Miss E. Florence, she made her début at St. James's Hall at a concert given by herself in conjunction with Miss Marguerite Hall, the daughter of her first teacher. On Dec. 1 she sang 'Elsa's Dream' at Henschel's Symphony Concerts; on Jan. 16, 1893, she sang in the first production in London of Parry's 'Job' by the Highbury Society; on Mar. 6 she sang at the Popular Concerts; the London Ballad Concerts; Feb. 17, 1894, at the Crystal Palace—at all which concerts she frequently sang subsequently. In 1894 she sang at the Hereford Festival; in 1897 and 1900 at Birmingham. She sang at the Philharmonic, May 18, 1899, in the Choral Symphony; on Feb. 25, 1903, in 'The Light of the World,' and on Apr. 1, 1904, in the 'Messiah' with the Royal Choral Society. She was married to Alexander Crerar, at Boston, U.S.A., on Oct. 17, 1894.

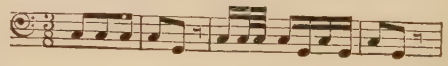
A. C.

FLORENTINE QUARTET, see BECKER, Jean.

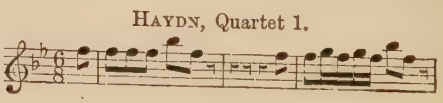
FLORENZIO (FLORENTIUS), a 15th-century Italian priest and writer on music, who wrote shortly before 1492 a treatise on music in 3 books, subdivided into various chapters, dealing with 'the virtues, uses and effects of music, the voice, the Guidonian hand, signs and notes, ligatures, modes, composition,' etc. The MS. is beautifully written on 95 folio sheets of parchment, with a title-page richly ornamented with exquisite miniatures of the school of Leonardo da Vinci, one being a portrait of that great master himself who was then living at Milan. The figures of the Guidonian hand, and others occurring in the text, are nearly all gilded. Lichtenthal in his musical bibliography (vol. iv. p. 467) gives a description of the MS. which in 1823 was in the library of the Marquis Gian Giacomo Trivulizio, Milan (*Mendel*; *Q.-L.*).

FLORID, music in rapid figures, divisions or passages, the stem of the simple melody, bursting forth, as it were, into leaves and flowers. The image is the same as that in Fioriture. The Italian term is *Figurato*. Examples are hardly necessary; but the genesis of florid passages is highly interesting, and an instance or two, from the simplest form to the very highest art, may be forgiven.

BACH, Christmas Oratorio.

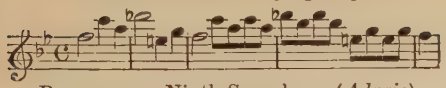


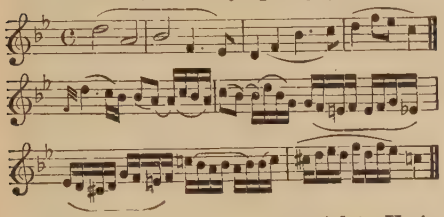
HAYDN, Quartet 1.



[1] See R. Gandolfi, *La cappella musicale della corte di Toscana* in *R.M.I.* xvi. 506.

[2] She dropped the surname of Houghton to prevent confusion with another singer of that name in London.

MOZART, G minor Symphony.

BEETHOVEN, Ninth Symphony (*Adagio*).



Such florid passages are essential to Variations, and the last of these examples is taken from the finest set of variations existing. (See COUNTERPOINT and ORNAMENTS.) G.

FLORIDO, R. (*b.* Barbarano, Lombardy, *c.* 1600; *d.* Rome, after 1672), a bass singer who calls himself 'Canonicus de Silvestris a Barbarano.' From 1647–54 he was at Santo Spirito in Sassia at Rome, and in 1664 at Giacomo degl' Incurabili, where he is buried. He was a composer of songs contained in various collective volumes, and published between 1643 and 1672 a considerable number of books of vocal compositions by contemporary masters. (See list in *Q.-L.*)

FLORILEGIUM PORTENSE, a collection of sacred vocal music of the 16th century, in separate parts, published in 2 vols. by BODENSCHATZ (*q.v.* for full catalogue) in 1618 and 1621, and containing in all 265 pieces.

FLORIMI, PADRE FRA GIOVANNI ANDREA, a Servite monk of Siena, was vice-maestro di cappella, Siena Cathedral, in 1673, and maestro di cappella at Pistoja Cathedral in 1682. He was an important church composer. (For list of works see *Q.-L.*)

FLORIMO, FRANCESCO (*b.* San Giorgio Morgeto, Calabria, Oct. 12, 1800; *d.* Naples, Dec. 18, 1888), librarian, writer and composer, was taught music at the Real Collegio di Musica at Naples, where he learnt counterpoint and composition from Zingarelli, Furno, Elia and Tritto. He was appointed in 1826 Librarian of the College of Music (afterwards incorporated with that of San Pietro di Majella), where, finding the archives in a state of chaos and disorder, by his energy and perseverance he gradually made the Library one of the most interesting and valuable in Europe. He added a number of important works, besides a collection of autographs and manuscripts, of all the masters of the Neapolitan school.

Florimo's compositions include a Cantata, op. 1, in honour of the Duke of Noja, Director of the College of San Sebastiano; a Dixit; a Credo; a Te Deum; a Funeral Symphony composed on the death of Bellini, afterwards performed at Zingarelli's funeral; a Chorus and Fugal Overture on the unveiling of Zingarelli's portrait at the College; 'Ore musicali,' a setting of 10 songs, vocal duet and quartet (Girard, Naples), 1835; 12 songs published under the same title by Boosey (London, 1845), 6 of which were included in the first collection; 3 popular Neapolitan songs in a collection published by Lonsdale, 1846; 24 Songs (Ricordi, Milan), etc.

Florimo was Bellini's dearest friend, and in 1876 took that composer's remains from Père-la-Chaise, Paris, to Catania; he wrote a pamphlet, *Trasporto delle ceneri*, etc., on the event. He also founded the 'Bellini' prize at the College, a competition only open to Italian composers not over thirty, and wrote *Bellini: memorie e lettere* (1885). He wrote a Method of Singing (Ricordi), 3rd edition, 1866; *Cenno storico sulla scuola musicale di Napoli*, Naples, 2 vols., 1869–71, enlarged into 4 vols. and republished 1880–84; a *History of the College San Pietro*, Naples, 1873; *Riccardo Wagner ed i Wagneristi*, 1876, 2nd edition, Ancona, 1883, with a supplement containing letters from Verdi and Bülow, from Frau Wagner 'to the most amiable of librarians, and the juvenile octogenarian,' expressing the satisfaction of herself and her husband at a performance of a Miserere of Leo by the students of the College on the occasion of their visit there in 1880; also a lithograph copy of a letter from Wagner himself to the Duke of Bagnara the President, from the Villa d'Angri, Naples, dated Apr. 22, 1880. A. C.

FLORIO, GIORGIO, maestro di cappella, Treviso, in 1589, was for many years in the service of the Emperor Maximilian. Of his compositions, '1° lib. de madrigali' (6 v. op. 1, 1589) only is known.

FLORIO, GIOVANNI, a 16th-century composer of masses, madrigals and songs, between 1564–1600 (*Q.-L.*).

FLORY, JEAN (*b.* Maestricht, *c.* 1550), was a choir-boy in the chapel of Charles V. from 1559–1562. At the time of mutation he was sent from Brussels to the school of Douay at the expense of Philippe II. He composed masses and canzone. (See *Q.-L.*)

FLOTOW, FRIEDRICH, FREIHERR VON (*b.* Apr. 27, 1812; *d.* Darmstadt, Jan. 24, 1883), operatic composer, two of whose works, 'Stradella' and 'Martha,' are famous, son of a landed nobleman of the grand duchy of Mecklenburg-Schwerin, was educated with a view to the diplomatic service.

In 1827 he went to Paris. The brilliant artistic life into which he was thrown aroused him to a consciousness of his own talent for music, and he devoted himself to a course of study under Reicha. The Revolution of 1830 drove him away for a time, but he soon

returned, and produced his first dramatic attempts at the private houses of some of the aristocracy. 'Stradella' was brought out at the Palais Royal as a short pièce lyrique in 1837 and Flotow wrote many numbers for the operas 'Lady Melvill' and 'L'Eau merveilleuse,' performed in 1838 and 1839 as the work of A. Grisar. His first public success was at the Théâtre de la Renaissance, where was produced, May 31, 1839, 'Le Naufrage de la Méduse' (music by Flotow, A. Grisar and Pilati), which was given fifty-three times in twelve months, and at once established his position. He afterwards rewrote the piece, and produced it at Hamburg in 1845 as 'Die Matrosen,' whence it spread to the other theatres of Germany. Meantime he had composed for the Paris theatres several other operas, such as 'La Duchesse de Guise' (1840), 'L'Esclave de Camoëns' (1843), and 'L'Âme en peine' (1846), known in London as 'Leoline' (Princess's Theatre, Oct. 16, 1848). 'Stradella' was rewritten as an opera, and brought out at Hamburg, Dec. 30, 1844, and had extraordinary success throughout Germany. In Paris, though published, it has never been produced. In London it was brought out in English at Drury Lane, June 6, 1846—a dead failure—and in Italian in 1864 at Covent Garden, when it lasted two nights only, killed by a joke of Ronconi's. It was followed by 'Martha' (Vienna, Nov. 25, 1847), which was remodelled from a ballet written in conjunction with Burgmüller and Deldevez and produced, Feb. 21, 1844, as 'Lady Henriette,' and in its new form quickly spread all over the world (London, Drury Lane, 1849). These two works Flotow never surpassed, and of his many later dramatic works the only ones which attained any general popularity were 'Indra,' 'La Veuve Grapin,' and 'L'Ombre,' which last was enormously successful not only in Paris (Opéra-Comique, July 7, 1870), but in Italy and Spain, and has been produced in London (Her Majesty's, Jan. 12, 1878), as 'The Phantom.' His 'Alma l' incantatrice' ('L'Enchanteresse'), a revised version of 'Indra,' was produced in Paris (Théâtre Italien), Apr. 9, 1878, and his 'Rosellana' was left unfinished at his death.

In 1856 he was appointed Intendant of the court theatre at Schwerin, a post which he retained till 1863. The most important works he produced during this period, when he had so many inducements to compose, were a 'Fackeltanz' and some charming music to Shakespeare's 'Winter's Tale,' composed for Weimar and produced there, Oct. 23, 1859. After giving up the management of the theatre in 1863 he returned to Paris, and in 1868 removed to the neighbourhood of Vienna. His remaining compositions, overtures, songs and chamber music, are little known, and call for no remark. In 1864 Flotow was elected corresponding member of the Institut de France.

A. M.; rev. M. L. P.

OPERAS

'Le Naufrage de la Méduse.' (Paris, 1839.)
'La Duchesse de Guise.' (1840.)
'L'Esclave de Camoëns.' (1843.)
'Stradella.' (Hamburg, 1844.)
'L'Âme en peine.' (1846.)
'Martha.' (Vienna, 1847.)
'Die Grossfürstin,' Sophie Katharina. (1850.)
'Indra.' (1853; revised as 'Enchanteresse,' 1878.)
'Rübezahl.' (Berlin, 1853.)
'Hilda.' (1855.)
'Albin,' or 'Der Müller von Meran.' (1856.)
'La Veuve Grapin.' (1859.)
'Pianella.' (1860.)
'Zilda.' (1866.)
'L'Ombre.' (1870.)
'Naïda.' (Milan, 1873.)
'Il Fior d' Harlem.' (Turin, 1876.)
'Am Runenstein.' (Prague, 1868.)

BALLETS

'Die Libelle.' (Schwerin, 1856.)
'Tanzkönig.' (Schwerin, 1861.)

BIBL.—*Flotows Leben von seiner Witwe, etc.*, 1892.

FLOWER, ELIZA (*b.* Harlow, Essex, Apr. 19, 1803; *d.* Dec. 12, 1846), composer, was the elder daughter of Benjamin Flower, the political writer. She published a set of 'Fourteen Musical Illustrations of the Waverley Novels' in 1831; a once popular chorus, 'Now pray we for our country,' in 1842; and a set of Hymns and Anthems, the publication of which began in 1841; a selection from them was reissued in 1888. Among them is the original musical setting of 'Nearer, my God, to Thee,' the words of which were written by the composer's sister, Mrs. Sarah Flower Adams. (*D.N.B.*)

FLOWERS, GEORGE FRENCH, Mus.D. (*b.* Boston, June 28, 1811; *d.* London, June 14, 1872), son of the Rev. Field Flowers, Rector of Partney, Lincolnshire, studied music in Germany under C. H. Rinck and Schnyder von Wartensee, and was organist of the English Chapel in Paris in 1836–37, of St. Mark's Church, Myddelton Square, and St. John's, Paddington, and afterwards of Beverley Minster, and St. Marie (R.C.), High Barnet. He founded a Contrapuntists' Society in 1843, and about the same time was the music critic of the *Literary Gazette*. In 1851 he established the British School of Vocalisation for teaching singing on new principles. He wrote an *Essay on the construction of Fugue, with an Introduction containing new Rules of Harmony* (1846), and a *Pictorial Representation of the Science of Harmony* (translated from Basler, 1850).

W. H. H.

FLUD (FLUDD), ROBERT (*b.* Milgate, Bearsted, Kent, 1574; *d.* London, Sept. 8, 1637), a physician whose writings have some bearing on music, was the son of Sir Thomas Flud, Treasurer of War to Queen Elizabeth in France and the Low Countries. At the age of 17 he became a student of St. John's College, Oxford, where he studied physics. After a short time of residence he went abroad for a few years, at the end of which he returned and took the degree of B.A. in 1596, and of M.A. in 1598. In 1605 he received the M.B. and M.D.

degrees, and in 1609 was made a Fellow of the College of Physicians. From 1616 until his death he was engaged in the composition of various philosophical treatises, in which he refuted the theories of Kepler and Mersennus, and advocated those of the Rosicrucian and other mystics. In the history of philosophy his name is of some importance, since his writing exercised a powerful influence over Jacob Behmen. In musical literature he holds a far less prominent position, his chief connexion with the art being found in a treatise printed at Oppenheim in 1617–24, entitled *Utriusque cosmi majoris, scilicet et minoris metaphysica, physica atque technica historia.* The following sections treat of musical phenomena: Tract I. Book iii. and Tract II. Part i. Book vi. and Part ii. Book iv. His *Monochordon mundi symphoniacum*, written in reply to Kepler (Frankfort, 1622), contains a curious diagram of the universe, based on the divisions of a string. M.

FLÜGEL, a wing, the German appellation of a grand pianoforte or a harpsichord, from the wing shape common to both. (See Goethe's pun on *geflügelte Geister* in *Goethe and Mendelssohn*, p. 24.) Stutz Flügel is a short grand pianoforte. (See HARPSICHORD; PIANOFORTE.) A. J. H.

FLÜGEL HORN (Ital. *flicorno*), a brass instrument, the modern equivalent of the keyed bugle and practically identical with the alto saxhorn. (See BUGLE; KLAPPENHORN; SAXHORN.) It has a cup mouthpiece and a conical bore somewhat larger than that of the original saxhorn, with a corresponding difference in tone quality. The alto flügel horn, commonly known in England simply as the 'alto,' is in B flat, cornet pitch. Its tone may be said to be more mellow, less incisive, than that of the cornet. It is used in military bands, chiefly on the Continent, and has a distinct and generally accepted place in the instrumentation of brass bands. A soprano flügel horn has been made in E flat, a fourth higher, and a tenor, also in E flat, but sometimes in F, a fifth or fourth lower than the alto. The tenor has been used in Germany to play the two highest so-called 'tuba' parts in the 'Ring.' (See TUBA.) This last-named instrument is also called althorn—there is great confusion in the nomenclature of these and other horn instruments—but, strictly speaking, 'flügel horn' is used when the bell is forward, as on the bugle, and 'althorn' or 'saxhorn' when the bell is directed upwards.

The name is said to have originated in a hunting-horn (*Waldhorn, Jagdhorn*) used by the huntsmen whose duty it was to watch in the *Flügeln* or paths cut through the woods and give the signal on the approach of game.

D. J. B.

FLUE-WORK. Organ-stops, in regard to the manner in which their sound is generated, are grouped in two great classes—REED-WORK and FLUE-WORK. All organ stops in which the sound is produced by the wind passing through a fissure, *flue*, or wind-way, and striking against an edge above, belong to the Flue-work, whatever may be the shape, make or tone of their pipes. The peculiarities of shape or proportion, make and tone, lead, however, to a subsequent division into PRINCIPAL-WORK, GEDACT-WORK and FLUTE-WORK. (See ORGAN.)

E. J. H.

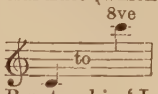
FLUTE (1) (Fr. *flûte, flûte traversière*; Ger. *Flöte, Querflöte*; Ital. *flauto, flauto traverso*), a wind instrument characterised by the way the sounds are produced, the air-column being set in vibration by blowing across an embouchure, or mouth-hole, cut in the wall of the wooden (or sometimes metal) tube. See WIND INSTRUMENTS, Division I.

It sounds as an open tube, that is to say its length is approximately that of the half-wave of its lowest note, and it is capable of giving the natural harmonics in full sequence in the same way as other 'open' tubes. The tube is plugged with a cork or stopper at one end, and the 'open' condition at this end is restored by the cutting of the embouchure or mouth-hole through the wall of the tube, at a distance from the cork of about one diameter of the tube. The mouth-hole in modern flutes is usually elliptical and about half an inch in its long diameter, but in old flutes was much smaller and circular in form. The lower lip of the player partly covers the embouchure, and the stream of air is directed so as to strike the opposite edge. The exact action of this stream or air-reed has not been fully investigated, but it is tolerably certain that it vibrates, and so maintains the alternate condensations and rarefactions of the air-column. The area of the mouth-hole being less than the cross-section of the tube causes a departure from the correctness of the harmonics of the theoretical open tube (see FIFE, below), and in the history of the flute two modifications of form have been introduced with a view to restoring the desired correctness. The older of these resulted in the 'cone' flute, in which the head-joint is cylindrical, and the lower three-fourths of the instrument is slightly conical in bore, the diameter decreasing towards the foot. In this way the necessary correction was obtained. (See *PLATE XXV.* No. 15.) The second modification was introduced by Theobald BOEHM (*q.v.*) about the middle of last century, and consisted in a modification of the bore of the head-joint, by a coning on approximately the lines of the parabola, the main body of the flute being restored by him to its cylindrical form. (See *PLATE V.* No. 1.) Thus designed, we have the 'cylinder' flute of the present day, which for solo and orchestral purposes is now generally preferred, although in military bands the 'cone' flute is chiefly used.

The representative cone flute is the eight-keyed instrument, with six finger-holes, six closed keys, and two open-standing keys, one to close the normally open d' hole, on which the true scale of the flute begins, and so give $c\sharp'$, and the other to close this $c\sharp'$ hole and give c', which is the lowest note on this, the usual instrument. (For the general scheme of fingering, see FINGERING, *ante*, p. 246.) The five closed keys (the sixth or long F key being merely an alternative) give the five semitones necessary to convert the diatonic scale of d', in which the flute is set, into a chromatic scale. The flute being held to the right from the lips, and slightly sloping downwards, the first, second, and third fingers of the left hand close the three upper holes, and the similar fingers of the right hand the three lower ones. The fingers being successively raised, the scale of D is produced, and by slight modification of the embouchure to increase the pressure of the lips, is repeated in its second octave. For the third octave, cross fingerings, sometimes of a complicated nature, are used, the general principle in these being the opening of holes in such positions as facilitate the subdivision of the primary sound-waves. The chief defects of the eight-keyed cone flute are the inequality in the power and in the quality of the notes. These defects are due to the necessity of placing the holes in positions which suit the natural action of the fingers, and can only be lessened, and not altogether eliminated, by the addition of extra key-work. Many players and makers worked in this direction, among them being Siccama, Clinton, Carte and Pratten.

The design of the cylinder flute as now generally adopted is chiefly due to Boehm, although, according to Rockstro, Boehm was in some measure indebted to Captain Gordon of Charles X.'s Swiss Guards. In this flute the necessity for considering the natural limits to the extension of the fingers is obviated by covering every speaking-hole (with the exception of certain shake-keys) by an 'open-standing' key, and as the thirteen holes have to be operated by eight fingers and a thumb, the other thumb being used merely to support the instrument, certain keys are coupled by ingenious mechanism. The holes are as large as is practicable in proportion to the bore of the flute, with the result that there is an equality of tone and power throughout the compass which is unattainable on the old conical model with six finger-holes supplemented by closed keys and two 'open-standing' to give the low C and C sharp. These two keys, whether on the cone or the cylinder flute, may be regarded as supplementary, as they do not exist on the normal flute with six finger-holes. Although the cylinder flute is now usually fitted with key-work on Boehm's system, as described above, this is not universal, for some players, desiring to have the advantage of the cylinder bore and large holes adopted by Boehm without departing widely from the eight-key fingering, have introduced extra key-work to secure the result. (See FINGERING.)

The practical compass of the ordinary orchestral flute (which sounds D as its prime) is from



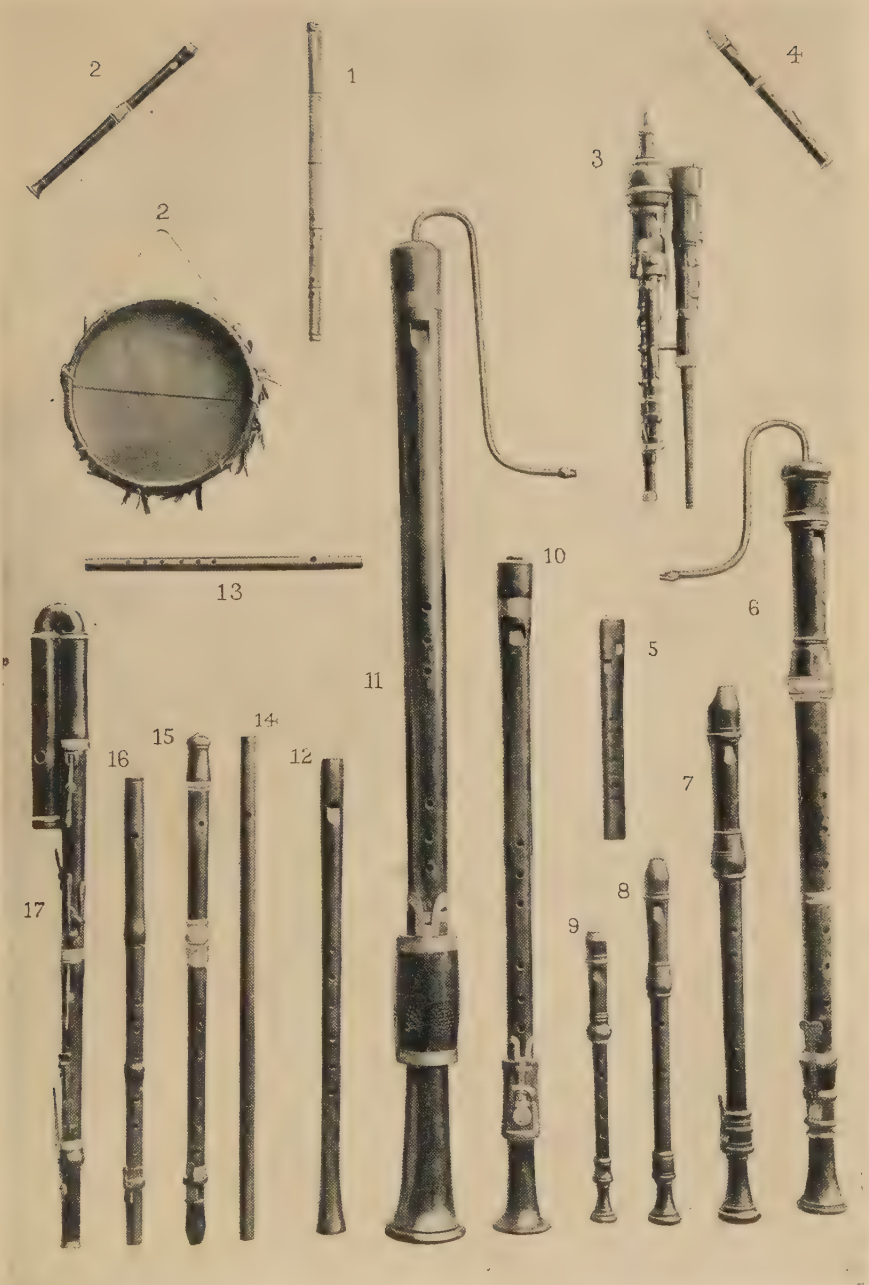
Wagner has written a low B natural in 'Lohengrin' and Strauss requires the top $c\sharp''''$ and d''''.

In military bands, flutes in F, E flat and B flat are used. See FIFE, below, where will be also found described other members of the Transverse Flute family.

The peculiar characteristics of the flute are the beautiful mellowness of its tone, and the facility it offers for the rapid and 'vocal' execution of runs and shakes. Its tone-quality at its best is well described by Rockstro in his work, *The Flute*, as lying between the somewhat nasal tone of the oboe and the hollow sound of the cooing of a dove. This latter quality is due to a deficiency in the number or strength of harmonic partials, and is characteristic of a tube closed at one end. The diminishing of one open end by the mouth-hole, already noticed, and the presence of the small chamber or extension of length between the mouth-hole and the cork, are largely influential in giving the true flute quality, and the exact position of the cork has a very distinct influence. Helmholtz (Ellis's trans. 2nd ed. p. 205) appears to have considered that the octave and twelfth were the only upper partials heard, but the present writer found that when d' on the flute was sounded, the seventh partial was discernible, but with a' no partial higher than the fifth was detected. (*Proceedings Mus. Assoc.* 1879–80, p. 84.) In any case, it is tolerably certain that the high partials which give the peculiarly brilliant or even cutting tone to some instruments are absent, or at least indistinguishable. The cylinder flute is more powerful than the cone instrument, and has a somewhat bolder tone-quality, approaching a little towards the reedy character of the clarinet.

HISTORY.—The Greek name Aulos was much more comprehensive than our word Flute, by which it is generally translated. It usually signified an instrument with a reed,[1] either single or double, these varieties being respectively represented, in their modern developments, by the clarinet and oboe, rather than by any instrument that would now be classed with flutes. In the same way, the ancient Egyptian instruments discovered by Professor Flinders Petrie in 1890, though commonly

[1] M. V. Mahillon, after a close study of the subject, was convinced from representations in painting and sculpture that the instrument, like the Roman tibia, was played with the double reed. See Catalogue of the Brussels Conservatoire of Music, vol. i. p. 432; iii. p. 294.



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1. EGYPTIAN FLUTE (Náy). 2. PIPE and TABOR (English, 18th cent.).
3. TRIPLE FLAGEOLET (W. Bainbridge, *c.* 1820). 4. FRENCH FLAGEOLET (18th cent.).
5. DOUBLE FLAGEOLET (*c.* 1720). 6-9. SET OF RECORDERS (English, 18th cent.).
10-12. RECORDERS (as used *c.* 1600). 13. ENGLISH FIFE (*c.* 1800). 14. FLUTE (as used *c.* 160
15. FLUTE (Chevalier, *c.* 1670). 16. FLUTE (F. Boie, *c.* 1724): formerly Quantz's.
17. BASS FLUTE (Wigley and McGregor, *c.* 1810).

referred to as flutes, were in all probability played with reeds. The ancient Egyptian Náy,[1] however, of which two interesting specimens were found by John Garstang in 1903, was a rudimentary flute, the tone of which was excited by blowing directly across the cut end of a reed. (See *PLATE XXV.* No. 1.) Hence there is clear evidence that, after eliminating, from the many instruments called flutes in translations, all those which are strictly reed instruments, there remain, of very ancient date, certain kinds which with strictness may be called flutes. Whether a lip-blown instrument, such as the Náy, or a flute with whistle mouthpiece (see FIPPLE FLUTE) is really the older, it is impossible to say. Some authorities contend that the cross-blown flute can be traced back to Greek and Roman times. There is in the British Museum a flute about twelve inches long with an orifice in the mouth-hole position with raised protuberances, and this orifice may have served the purpose of the modern mouth-hole. Other evidence has been adduced derived from statuary and paintings, but some at least of these instruments may have been either reed flutes or fipple flutes blown from the side (see PIPES, EVOLUTION AND DISTRIBUTION OF MUSICAL).

(2) PICCOLO (Fr. *petit flûte*), an abbreviation for FLAUTO PICCOLO (little flute), usually applied to the Octave Flute, otherwise called OTTAVINO, from its tonal relation to the larger flutes, in D, E♭ and F, compared with which it stands one octave higher in pitch. The Piccolo in D is the one in general use in the orchestra, those in E♭ and F being used almost exclusively in military bands. The instrument in D, or 'concert piccolo,' sounds the notes as written (disregarding the transposition of an octave), and therefore by writers who define the pitch of instruments by the method of notation adopted, rather than by their characteristic scales, it is sometimes referred to as being in C, and by analogy the instruments in E♭ and F as being in D♭ and E♭ respectively. The Piccolo as usually made is a small flute of conical bore with six keys, the extra keys by which the compass of the concert flute is extended downwards to $c\sharp'$ and c', and sometimes to b and $b\flat$, being very seldom used on the octave instrument. Piccolos with the Boehm fingering are, however, also made, both with the conical and the cylindrical bore. (See FLUTE (1) above and FINGERING, WIND INSTRUMENTS.) Its compass is from d'' within the treble stave to at least a'''' (two octaves and five notes), but a good player can produce $b\flat''''$ and even c'''''. To avoid unnecessary leger lines parts are written an octave lower than the sound really produced.

It is, with the exception of the higher harmonic notes of the violin, by far the most acute instrument used in orchestral music.

(3) FIFE, the name commonly given to the chief instrument, or $B\flat$ flute, in the Drum and Fife Band. More particularly considered, the designation signifies an early and simple form of small transverse flute (see *PLATE XXV.* No. 13), the bore of which was cylindrical throughout and the intonation in consequence very faulty. This form of the instrument, however, is practically obsolete, and the name now signifies a flute of the 'conical' type, intermediate in pitch between the 'concert' flute and piccolo. This modern instrument has, in addition to the usual six finger-holes, four, five or six keys.

(4) FLÛTE D'AMOUR (Ger. *Liebesflöte*), an old form of flute, standing in the key of A, and corresponding in pitch with the oboe d' amore. Both were supposed to possess a smooth and fascinating quality of tone, whence the name is derived. The bore of this variety of the flute was but very slightly larger than that of the 'concert instrument,' and therefore narrow in proportion to its length, and to this its peculiar quality was in some measure due. Although commonly said to stand in key of A, its pitch was a minor third below the concert flute in D. The key of the instrument was therefore B, and could only be said to be in A in the same sense that the concert flute is sometimes said to be in C, from the fact that its notes sound as written. Strictly speaking, the key in which an instrument stands has no connexion with notation, or with the custom of treating it as in the transposing or non-transposing class.

(5) ALTO FLUTE (Fr. *flûte alto*; Ger. *Altflöte*; Ital. *flautone*). This flute stands in G, a fourth lower than the concert flute, from which it differs in appearance only, inasmuch as the head-joint is turned back upon itself in ⊂ form to facilitate fingering, and the calibre is somewhat greater than that of the concert flute.

(6) BASS FLUTE, a name sometimes, but rather inappropriately, given to the alto flute. True bass flutes, an octave lower than the concert flute, have been made, but their adoption has not been found practicable. (See *PLATE XXV.* No. 17.)

The name is also given to a flute in B♭, an octave lower than the military B♭ fife or flute.

D. J. B.

FLÛTE À BEC, see FIPPLE FLUTE.

FLÛTE D'AMOUR, see FLUTE (4).

FLÛTE DOUCE, see FIPPLE FLUTE.

FLUTE-WORK. Under this head are grouped all the flue-stops on the organ, of whatever kind, shape or tone, that are not classed as PRINCIPAL-WORK, or GEDACT-WORK, and it also includes various modifications of these two classes of stops. (See FLUE-WORK.)

E. J. H.

FLYING DUTCHMAN, THE, see FLIEGENDE HOLLÄNDER, DER.

[1] This curious instrument is still used by the peasants about the Nile. The original of the figure was brought from Egypt by F. Girdlestone, Esq., of the Charterhouse. See an admirable cut in Lane's *Modern Egyptians*.

FODOR, (1) JOSEPH (*b.* Venloo, 1752; *d.* St. Petersburg, Oct. 3, 1828), violin-player. In 1766 he studied under Franz Benda at Berlin, and having acquired great proficiency, travelled for a number of years in Germany, the Netherlands and France, establishing his reputation as an eminent violinist. In 1794 he went to St. Petersburg, and remained there till his death. Spohr, who heard him in 1803, considered him wanting in feeling and taste, and objects to his unsteady manner of bowing, but acknowledges his great technical skill. His numerous compositions—9 concertos and solos for the violin, duos for violins, and many quartets for strings, are well written and met with much success in their time. (For list, see *Q.-L.*) The singer Mme. FODOR-MAINVIELLE (*q.v.*) was his daughter, and his two younger brothers, (2) CHARLES and (3) ANTON, were clever pianists and composers. P. D.

FODOR-MAINVIELLE, (1) JOSÉPHINE (*b.* Paris, Oct. 13, 1789; *d.* Saint-Genis, near Lyons, Aug. 14, 1870[1]), celebrated singer. Her father, Joseph Fodor the violinist, settled in Paris in 1787. In 1794 her parents removed to St. Petersburg, where she played both pianoforte and harp when only 11. In 1810 she made her first appearance as a singer at the court theatre in Fioravanti's 'Cantatrici villanelle,' which was repeated sixty times. In 1812 she married the actor Mainvielle, and travelled with him to Stockholm and Copenhagen, returning to Paris, where she was engaged for the Opéra-Comique. Her first appearance, Aug. 9, 1814, was a comparative failure, and she was transferred in November of the same year to the Théâtre Italien, then under Mme. Catalani's management. In London (1816) she sang for three seasons as *prima donna*. 'Don Giovanni' was brought out at the King's Theatre in 1817, and Zerlina was her best character. In July 1818 she went to Italy, returning to Paris early in the following year, after Catalani had given up the opera. Rossini's 'Barbiere' was then given for the first time in Paris (Oct. 26, 1819), and she played Rosina, as well as Ninetta, Agnese and other first-rate parts. In 1822, suffering severely from dyspepsia, she was advised to try the milder climate of Naples, which so completely restored her that she appeared at San Carlo as Desdemona, Semiramide and Zelmira, creating in all twenty new parts. In the following year she sang for a whole season in Vienna, but returned to Naples and remained there till 1825, when she again went to Paris. On Dec. 9 she appeared in 'Semiramide,' but her voice failed and she was compelled to leave the stage. This misfortune was followed by a hoarseness which prevented her singing again in Paris. The management having declined to fulfil their contract, she brought a succession of actions against them, and finally accepted a compromise in 1828. After her return to Naples her voice so far improved that she sang again at San Carlo, but its peculiar charm was gone, though her style was as fine as ever, and served as a model for no less a singer than Henrietta Sontag. Mendelssohn saw a great deal of her at Naples in 1831, and his very favourable impression may be learned from his letters (Apr. 27, 1831). Her last appearance was at Bordeaux in 1833, after which she retired into private life. She published (1857) *Réflexions et conseils sur l'art du chant.*

[1] Dates according to Thurner. Fétis gives 1793 as date of birth.

BIBL.—UNGER, *Joséphine Mainvielle-Fodor*, Vienna, 1823; A. THURNER, *Les Reines du chant*, Paris, 1883.

Her daughter (2) ENRICHETTA, also a singer of merit, was very successful at the Königstadt Theatre (not the Friedrich-Wilhelmstadt Theatre) in Berlin, between the years 1846 and 1849. F. G.

FÖRSTER, CHRISTOPH (*b.* Bebra, Thuringia, Nov. 30, 1693; *d.* Sondershausen, Sept. 6, 1745), a court Kapellmeister. He was a distinguished organist and a prolific composer of sacred and secular music. In the case of some compositions signed 'Förster' it has not yet been decided which of these belong to Christoph and which to Kaspar. (For further biographical particulars, see *Mendel*, *Riemann* and *Q.-L.*)

FÖRSTER, EMANUEL ALOYS (*b.* Niederstein, Glatz, Silesia, Jan. 26, 1748; *d.* Vienna,[2] Nov. 12, 1823), composer of good chamber music. In his youth he studied music by himself, and composed industriously, while obeying his father by attending the Latin school, and working under him as an accountant at a tavern. He afterwards served in the Prussian army, and in 1776 resolved to go to Vienna in order to cultivate music thoroughly. There he soon became one of the most valued teachers of thorough-bass and composition. In 1802 he published his *Anleitung zum Generalbass*[3] (Traeg) with 146 examples, a clear practical work still of value. In 1805 it was republished by Breitkopf & Härtel, and a new edition by Artaria in 1823. Förster added three supplementary numbers of practical examples. His compositions consist of 48 violin quartets, numerous pianoforte sonatas, preludes and fugues for organ, Lieder, etc. (See list in *Q.-L.*) He composed the variations in A on an air from Sarti's opera 'I finti eredi,' which were long attributed to Mozart, and extremely popular; and which appeared in many editions of Mozart's works.[4] Förster was held in high estimation by composers of his own time, particularly by Beethoven, who implies that he had learnt much from him. C. F. P.

[2] His place and date of birth and death, much disputed points, are given here from the *Transactions* of the Tonkünstler-Societät, of which he was a member. (See the *Sammelbände* of the Int. Mus. Ges. vi. 274.)

[3] The *Anleitung zum Generalbass* was translated into Czech by K. Tupy, alias Boleslav Jabbonsky, the poet! Rather remarkable in the history of musical theory. R. N.

[4] Köchel, p. 530, No. 289; Jahn's *Mozart*, ed. 1, iv. 11; ed. 2, ii. 137.

FOERSTER, (1) **Josef**, father of J. B. Foerster (*b.* Osenice, Feb. 22, 1833; *d.* Prague, Jan. 3, 1907); professor of theory at the Prague Conservatoire, composer of church music and organist of Prague Cathedral from 1887. He took an active part in the reformation of the liturgical music in Bohemia, and reawakened a taste for the work of Palestrina and for Gregorian music. Besides much excellent church music he wrote two valuable books: *The Catholic Organist* (1860) and *A Practical Introduction to Organ Playing* (1862).[1]

His son, (2) **Joseph Bohuslav** (*b.* Dětenice, Bohemia, Dec. 30, 1859), is a composer of distinction.

Having finished his studies at the Modern School in Prague, he entered the Polytechnic School, where he only remained for one year. His classes at the Organ School and in composition being completed, he acted for six years as organist of St. Adalbert's Church, where he succeeded his uncle Anton, and was appointed singing-master at the Gymnasium in the Malá Strana, and also at a similar institution at Smíchov (both suburbs of Prague). For two years he was a deputy professor at the Organ School in Prague, and from New Year's Day, 1889, director of the choir of Ste. Marie Sněžne (Our Lady of the Snow). At the same time he was musical critic of a well-known Czech newspaper, the *Národní Listy*. In 1888 he married Berta Lauterer, a singer at the National Theatre, who, in 1893, was engaged by the director, Pollini, to appear at the Municipal Theatre in Hamburg. Foerster went with his wife to this city, where he remained ten years, and became professor at the Conservatoire and critic of several Hamburg papers. He continued, however, to contribute to the *Národní Listy* in Prague. At that time the chief conductor at the Opera in Hamburg was Gustav Mahler, with whom he formed an intimate friendship. In 1903, Berta Lauterer having been engaged by Mahler for the Imperial Opera in Vienna, Foerster left Hamburg for the Austrian capital, where he became professor at the new Conservatoire and musical critic of *Die Zeit*. After the revolution of 1918 he returned to his native land. He was appointed professor of composition at the Prague Conservatoire, and was director from 1922–23.

Foerster's music is inspired by his life, and the personal sorrows of his life have entered deeply into his art. He lost his mother when he was 17, and since that time she has never ceased to reappear in his musical dreams. The remembrance of his sister, Marie, is the basis of his second symphony and his brother's death inspired his great cantata 'Mortuis Fratibus,' while his pianoforte trio in A minor, op. 105, is a lament for his son who died in 1921, aged 15. Thus we see how profoundly subjective and intimate is the character of Foerster's music. Another distinguishing feature of his work is its religious feeling. His music is quite remote from the modern cry of art for art's sake. As he has developed with years, Foerster's work has become more and more metaphysical in character. This evolution is most clearly seen in his four symphonies, of which the fourth, in C minor, is the most important. It bears the inscription 'Easter Eve,' and is a meditation on God's measureless love for man, and man's desire for union with God. The same spiritual evolution is evident in the sequence of his lyric dramas. While in 'Eva' and 'Deborah' his characters are borrowed from life, in his later works ('The Invincibles' and 'The Heart') they are transformed—without becoming less concrete—into symbols of the eternal struggle of the individual to deepen his ethical sense. In this way Foerster has created a type of music drama intensely subjective and inward. Although the instrumental side of his music is very interesting and full of colour, the composer's moral aim remains the central point of his thought, and draws him near to César Franck.

Foerster has cultivated every branch of his art. He is accepted above all as a master of choral music; his work in this direction represents a whole literature. The following is a list of his chief works:

ORCHESTRA

Symphonies (4).—I. in D minor, op. 9 (1887–88); II. in F major, op. 29, 'In memoriam sororis Mariae' (1892–93); III. in D major, op. 36 (1895); IV. in C minor, op. 54, 'Easter Eve' (1905).
Orchestral Suites (6).—I. 'In the Mountains,' op. 7 (1884); II. in C minor (1891); III. 'Cyrano de Bergerac,' op. 55, 1903); IV. 'From Shakespeare,' op. 76 (1908–9); V. 'Spring,' for strings and harp, op. 84 (1909); VI. 'Tičin,' op. 124 (1923).
Overtures (2).—I. Tragic, op. 67 (1895); II. Solemn, op. 70 (1907).
Symphonic Poems (4).—I. 'My Youth,' op. 44 (1900); II. 'A Legend of Happiness,' op. 83 (1909); III. 'The Enigma,' op. 99 (1909); IV. 'Springtime and Desire,' op. 93 (1912); also a Notturno, op. 59 (1903).
Violin Concertos (2).—I. C minor, op. 88 (1911); II. D minor, op. 104 (1923); also Ballade, op. 92 (1914).

CHAMBER MUSIC

String Quartets (3).—E major, op. 15 (1888); D major, op. 39 (1893); C major, op. 61 (1913); also *Allegro giocoso* in E major (1894).
Pianoforte Trios (3).—F minor, op. 8 (1883); B flat major, op. 38 (1894); A minor, op 105 (1921).
Quintet for wind instruments, op. 95 (1909)
For Violin and Piano.—Sonata in A minor (1882); Sonata in B minor, op. 10 (1889).
For Violoncello and Piano.—Sonata in F minor, op. 45 (1898).
For Organ.—Fantasia, C major, op. 14 (1896).
For Harmonium.—Four compositions, op. 6 (1886).
Many works, mostly sets of lyrical pieces for PF., solo and duet.
Melodramas.—'The Three Riders,' for piano and speaking voice, op. 21 (1887); 'The Legend of St. Julia,' op. 34 (1891); 'Amarus,' op. 30*a* (1897); 'Faustutas,' op. 31 (1897); 'Prince of the Negroes,' op. 40*a* (1899); Norwegian Ballad, op. 40*b* (1905); 'The Magi,' 'Jacopone Todi,' 'Helmaladur,' 'Bishop Turpin's Mass'—op. 111, 1-4 (1920).

WORKS FOR THE STAGE

Lyric Dramas.—'Deborah,' in 3 acts, op. 58 (1890–91); 'Eva,' in 3 acts, op. 50 (1895–97); 'Jessica,' in 3 acts, op. 60 (1902–4); 'Nepřemožení' (The Invincibles) in 4 acts, op. 100 (1906); 'Srdce' (The Heart), in 2 acts with prologue and epilogue, op. 122 (1921–22).
Incidental Music.—'The Sleeping Beauty,' a tale by Marx-Moeller, op. 64 (1901); Trilogy based on J. Vrchlicky's drama 'Samson,' op. 62 (1906); 'The Journey of Fortunate Peter,' a tale by Strindberg, op. 116 (1910); Andante Religioso, overture to the last act of Schiller's 'Marie Stuart' (1893); five Entr'actes (1881), vocal and orchestral; Love Songs (5), op. 96 (1914); 'The Forsaken,' op. 106 (1914–15); 'A Chaste Morning,' op. 107 (1918).

MIXED CHORUS AND ORCHESTRA

'The Hymn of the Angels,' op. 13 (1889); Stabat Mater, op. 56 (1891–92, orchestrated in 1908); 'Death,' op. 77*a* (1907); 'Spring Night,' op. 77*b* (1909); 'Four Heroes,' op. 117 (1913);

[1] These are English translations of Czech titles.

'Mortuis fratibus,' op. 108 (1918); also a great number of compositions for male, female and mixed voice choirs. He has also written a large number of songs for solo voice and piano accompaniment.

The literary works of Foerster began to be published in Prague from 1920; the first volume is entitled *Table of Life*.

BIBL.—ZD. NEJEDLÝ, *J. B. Foerster* (in Czech, Prague, 1909); JOS. BARTOŠ, *J. B. Foerster* (in Czech, Prague, 1922).

J. B.; transl. R. N.

FÖRSTER, KASPAR (*b.* Danzig, 1617; *d.* there, end of Feb. 1673), a highly gifted musician of a roving disposition. As a singer he went from Warsaw to Venice, thence to Copenhagen as Kapellmeister. In 1655 he returned to Danzig as Kapellmeister of St. Mary's. On Sept. 15 of that year he went again to Venice and joined the war against the Turks, returning as a captain decorated with the cross of St. Mark. In 1660 he was again Kapellmeister at the Danish court, but left for Dresden in 1661 and settled later at Hamburg. Mattheson speaks in 1663 of a sonata of his for 2 violins and viola da gamba 'in stilo phantastico' as an exceptionally fine work. He was also greatly admired as a bass singer, his powerful voice going down to a full-sounding contra A. He became finally a Roman Catholic and entered the monastery of Oliva, near Danzig. A list of his still existing compositions appears in *Q.-L.*

FÖRTSCH, JOHANN PHILIPP (*b.* Wertheim, Franconia, May 14, 1652; *d.* Eutin, Dec. 14, 1732), was a tenor singer in Hamburg Council Chapel in 1678; Kapellmeister to Duke of Gottorp in 1680; took his M.D. at Kiel in 1681; was body physician to the Duke of Schleswig in 1689; and Privy Councillor to the Bishop of Lübeck at Eutin in 1694. He composed 12 operas for Hamburg, cantatas, etc. His work was greatly praised by Mattheson. (See *Q.-L.*)

FOGG, ERIC (*b.* Manchester, Feb. 21, 1903), composer, became a chorister at Manchester Cathedral at the age of 10, and remained there until his voice broke five years later. His musical studies were directed exclusively by his father, a well-known Manchester musician, until 1920, when he came for a time under the tuition of Prof. Granville Bantock.

At an early age Fogg composed with remarkable facility and with a certain aptitude for grasping the difference between academic rules and modern means of expression. Not unnaturally, his immature efforts were by no means free from the influence of his older contemporaries, that of early Stravinsky being predominant. The only published work among those written before the age of 15 is a 'Phantasy' for violoncello and piano.

It was in 1918 that Fogg wrote his first two important works: the ballet 'Hänsel and Gretel,' and the 'Scenes from Grimm' for orchestra. The following year came a Chinese suite for orchestra, entitled 'The Golden Valley,' and (in June) a second ballet, 'The Golden Butterfly,' on a scenario by Leigh Henry, composed in the short space of three weeks. The year 1919, moreover, brought the youthful composer some official recognition, his 'Dance Phantasy' for piano and string quartet being awarded the prize offered by W. W. Cobbett for the best British work of that kind. In 1920 followed the 'Three Chinese Songs' (Leigh Henry), the high opus number (59) of which gives some idea of the productivity of a composer who was then but 17 years of age. The suite for violin, violoncello and harp belongs to the same year. The year 1921 saw the completion of the 'Songs of Love and Life' (Tagore) for voice and piano, and of 'The Hillside,' a setting of words by the same poet, for soprano, baritone, chorus and orchestra.

Other works are:

'Sea-sheen' for orchestra; Overture to 'The Comedy of Errors' for small orchestra (1922); Poem for violoncello and piano (1922); String Quartet in A flat (1922–23). In addition to several of the works already mentioned, a number of piano pieces, songs, part-songs and a Caprice for violin are published.

E. B.

FOGGIA, FRANCESCO (*b.* Rome, 1604; *d.* there, Jan. 8, 1688), the last Italian church composer who preserved the traditions of Palestrina, studied under Cifra, Nanini and Agostini. He then entered the service of the Elector of Cologne, the Elector of Bavaria and the Archduke Leopold of Austria, in turn. After his return to Italy he was appointed maestro di cappella successively at Narni, Montefiascone and the following churches in Rome: Santa Maria in Aquiro, Santa Maria in Trastevere, St. John Lateran (1636–61), San Lorenzo in Damaso and Santa Maria Maggiore (1677), which last post he retained till his death, when he was succeeded by his son ANTONIO. He is buried in the church of S. Prassede. He published much church music for from two to nine voices (see list in *Q.-L.*), and most of the churches in Rome possess some works by him in MS. Martini has analysed some of his motets in the 'Saggio di contrappunto.' Liberati calls him 'il sostegno e il padre della musica e della vera armonica ecclesiastica.'

F. G.

FOGLIANO, LODOVICO (*b.* Modena; *d.* there, 1539), wrote *Musica theoretica* (1529), in which the laws concerning fifths and thirds were finally fixed (Ellis, *Hist. of Mus. Pitch*; *Riemann*).

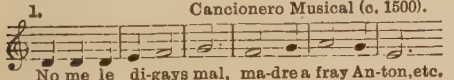
FOLI (FOLEY), ALLAN JAMES (*b.* Cahir, Tipperary, Aug. 7, 1835; *d.* Southport, Oct. 20, 1899), opera and concert singer, went in early life to America. He was taught singing at Naples by the elder Bisaccia, and in Dec. 1862 he made his début at Catania as Elmiro in 'Otello.' He played successively at Turin, Modena, Milan, and in 1864 at the Italiens, Paris. On June 17, 1865, Foli made a successful début at Her Majesty's as St. Bris ('Huguenots'); on July 6 as the Second Priest on the revival of 'Zauberflöte,' and on Oct. 28 as the Hermit in 'Der Freischütz.' From that time he sang frequently in Italian at the three 'patent' theatres in upwards of 60 operas, viz. as Sarastro, Commendatore, Marcel, Caspar, Mephistopheles, Sparafucile, Basilio, Assur and

Oroe (' Semiramide '), Rodolfo (' Sonnambula'), Bide the Bent (' Lucia '), Bertram, and Daland on the production of ' Der fliegende Holländer,' at Drury Lane, July 23, 1870, etc., in addition to the parts previously named, in which his fine voice—a rich powerful bass of more than two octaves from E below the line to F—was heard to full advantage.

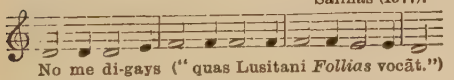
' *Signor* Foli ' was equally well known as an oratorio and concert singer at all the important festivals. He made his first appearance in the former on Apr. 25, 1866, in ' Israel ' at the National Choral Society, but his first success was on Feb. 22, 1867, in ' The Creation ' at the Sacred Harmonic. His new parts in this class included Jacob, on the production of Macfarren's ' Joseph ' at the Leeds Festival, Sept. 21, 1877, and Herod, on production of Berlioz's ' L'Enfance du Christ ' under Hallé at Manchester, Dec. 30, 1880, and in London, Feb. 26, 1881. He played in America, at St. Petersburg, Moscow, Vienna, etc. In Russia he made a conspicuous success as Caspar, Moses (which part he sang with success at the Sacred Harmonic), and as Pietro in ' Masaniello.' He died at Southport, and was buried in the cemetery there. A. C.

FOLÍA (Follia) (' Folies d'Espagne '), an ancient Portuguese dance, made famous by Corelli's variations. Far from being the solemn melody which modern violinists make it, it was originally a noisy dance accompanied by tambourines, and performed by men dressed as women, who behaved so wildly that they appeared to be out of their senses, whence the name *folía*. The earliest tune described as being that of the *folía* is found in Salinas (' De musica libri septem,' 1577), who gives two versions. The words, which have a picaresque intention, are also found in the ' Cancionero musical ' (*c.* 1500), set to a similar tune.

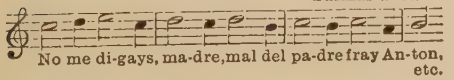
1. Cancionero Musical (c. 1500).



Salinas (1577).

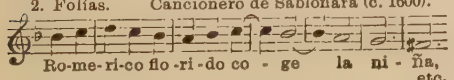


Salinas (1577).



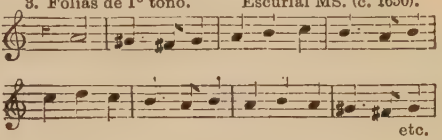
A hundred years later the term *folías* seems to have been used for several lively dance measures in triple time. The ' Cancionero de Sablonara ' (early 17th century) contains three, arranged for three and four voices, *e.g.* :

2. Folías. Cancionero de Sablonara (c. 1600).

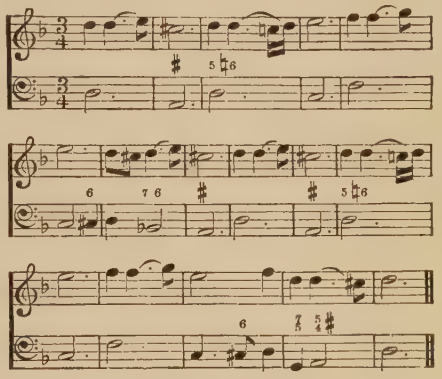


while several sets of *folías* (possibly for the organ) are found in a MS. in the Escurial (beginning : *Las especies de contrapunto*).

3. Folías de 1° tono. Escurial MS. (c. 1650).



This is already a tune on the ground bass afterwards used by Corelli :



and the same is the case with the *folías* in the guitar-books of Ruiz de Ribayaz (1672) and Gaspar Sanz (1674 and 1697). The tune first appeared in England in ' The Division Violin ' (1685) as ' Faronell's Division on a Ground ' (see Farinelli). It has been used by a number of composers, including Vivaldi, Lully, Pergolesi, Keiser (' Der lächerliche Prinz Jodelet '), J. S. Bach (' Peasants' Cantata '), Grétry (' L'Amant jaloux '), and Cherubini (' L'Hôtellerie portugaise '). J. B. T.

Bibl.—Andreas Moser, *Zur Genesis der Folies d'Espagne. A.M.* 1³, 1919.

FOLK-SONG, see English Folk-song, Irish, Scottish, Welsh Music; Song, etc.

FOLK-SONG SOCIETY. The English Folk-song Society was founded June 16, 1898, its purpose being the preservation, by publication, of British folk-song. The first president was Lord Herschell, and the following distinguished musicians were actively associated with it : Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Stanford, Sir John Stainer, Sir Ernest Clarke, Miss Lucy E. Broadwood, J. A. Fuller Maitland and several others.

The members at the beginning numbered over a hundred, and Mrs. Kate Lee took the post as hon. secretary, and at her death in 1904 Miss Lucy Broadwood took over the position, which she held for four years, Mrs. Walter Ford succeeding. In 1911 Frederick Keel was hon. secretary, and during his war imprisonment in Germany Miss Lucy E. Broadwood took over the office. Iolo Williams was

for a short time hon. secretary, and the office is now held by Miss E. Lyida John.

The members of the Society have contributed largely to the different *Journals*, which have been published yearly (save for a slight hiatus during the war) with folk-songs noted in different parts of England, and much valuable folk-melody has been rescued which otherwise would have been lost. A valuable contribution was made in 1911 of Gaelic songs and tunes collected in the Hebrides by Miss Frances Tolmie. Another contribution of interest was a large number of Irish airs with their songs in the Irish language collected chiefly in Ballyvourney, County Cork, by A. Martin Freeman. No. 28 (the *Journal* published in 1925) contains a large collection of Manx songs and airs with valuable notes contributed by Miss A. G. Gilchrist. The Society is in a flourishing condition.

The formation of the English Folk-song Society led to the establishment on similar lines of the Irish and the Welsh Folk-song Societies.

The Irish Folk-song Society was founded in 1904, and at intervals has published songs collected in different parts of Ireland, all of which have much interest.

The Welsh Folk-song Society was started in Jan. 1909, and a number of valuable *Journals*, containing Welsh traditional songs, have been issued. F. K.

FONTAINE, Pierre, a singer in the Papal Chapel *c.* 1420, a number of whose songs of great historical interest are preserved in MS. codices at Oxford (Bodl. MS. 213), Paris, Bologna and Madrid (*Riemann*; *Q.-L.*).

FONTANA, Giovanni Battista (*b.* Brescia; *d.* there, 1630), one of the first virtuosi on the violin, and one of the first composers of violin sonatas. He left his compositions to the Church delle Grazie at Venice for publication, which G. B. Reghius undertook in 1641. He died of the plague. Two of Fontana's violin sonatas appear in Wasielewski's *Die Violine im 17ten Jahrhundert.* (See also J. S. Shedlock, *The Pianoforte Sonata*; E. v. d. Straeten, *The Romance of the Fiddle.*)

E. v. d. S.

FONTANELLI, Conte Alfonso, was in the service of Alfonso II., d' Este, at Modena from Apr. 1586 as 'gentiluomo,' 1598 as 'maestro di camera.' On June 15, 1605, he settled in Rome, where he was still living in 1608. His contemporaries held him in high esteem as a composer, and Orazio Vecchi re-edited in 1603 his first book of madrigals (5 v.; first published in 1595). The second book, published in 1604, had two more editions in 1609 and 1619. A few single songs are in collective volumes (see *Q.-L.*).

FONT Y DE ANTA, Manuel (*b.* Seville, 1895), a pupil of Turina and Sibelius, who in addition to a quantity of light music has written serious chamber music. His works include 'Perchel' (symphonic variations), a sonata for pianoforte and violin, a suite for pianoforte, a Mass and music for 'La viuda astuta' (the 'Vedova scaltra' of Goldoni).

J. B. T.

FOOTE, Arthur William (*b.* Salem, Massachusetts, U.S.A., Mar. 5, 1853), an American composer. He studied with Stephen A. Emery at the New England Conservatory of Music, Boston. After graduating from Harvard College in 1874 he studied with B. J. Lang and John Knowles Paine. He became a church organist in Boston, where he has lived ever since. From 1909–12 he was president of the American Guild of Organists. He has published *Modern Harmony* (1905) with W. R. Spalding, and *Modulation and Related Harmonic Questions* (1920). His compositions include:

'In the Mountains,' overture for orch.
Prologue to 'Francesca da Rimini,' for orch.
Three orchestral suites.
Concerto for v'cl.
Quintet for PF. and strings.
Two PF. trios.
Cantatas: 'The Farewell of Hiawatha,' 'The Wreck of the Hesperus,' 'The Skeleton in Armor.'

R. A.

FORBES, (1) Henry (*b.* London, 1804; *d.* there, Nov. 24, 1859), studied music under Sir George Smart, Hummel, Moscheles and Herz. He was an excellent pianist and organist, and conductor of the Società Armonica. He for some years held the appointment of organist of the parish church of St. Luke, Chelsea. His published compositions comprise several songs and a collection of psalm tunes for four voices called 'National Psalmody' (1843). He also composed 'The Fairy Oak,' an opera produced at Drury Lane Theatre in 1845, and 'Ruth,' an oratorio, performed at Hanover Square Rooms in 1847. He gave concerts with his brother (2) George (1813–83), organist of St. Mary's, Bayswater Square, and author of many pianoforte pieces. W. H. H.

FORCER, Francis (*c.* 1650–1705), composed songs (published by Playford, 'Choice Ayres and Dialogues,' 1679); 'The Theatre of Music,' 1685–87; also MS. pieces in the Fitzwilliam Library at Cambridge; a MS. overture and 8 tunes at Ch. Ch.; and a MS. of instrumental trio and organ pieces (B.M.). In 1684 he was one of the four stewards of the St. Cecilia's Day celebrations. About 1697, after the decease of Sadler, he acquired, in partnership with James Miles, the lease of the famous Wells and the Music-house (*D.N.B.*, vol. 19, p. 414; Hawkins, ii. 701 n.). E. v. d. S.

FORD, Ernest (*b.* Warminster, Wilts, Feb. 17, 1858; *d.* June 1919), conductor and composer, was the son of the vestry clerk and organist of the Minster there. From 1868–73 he was a chorister in Salisbury Cathedral. In 1875 he won the first Goss Scholarship at the R.A.M., where he studied under Sullivan. Later Ford spent some time in Paris studying under

Lalo, whence he went to America, where, in celebration of the 250th anniversary of the foundation of Harvard University, a motet by him, a setting of the Psalm 'Domine Deus,' was the chief musical work performed. At one time Ford was official accompanist at the Saturday Popular Concerts, St. James's Hall, London, and on the opening of the Royal English Opera House he was selected with F. Cellier to conduct Sullivan's 'Ivanhoe.' Later he became conductor of the Trafalgar (now the Duke of York's) Theatre, where the comic opera 'The Wedding Eve' was produced in London with music revised and mainly composed (as regards the second and third acts) by Ford; and of the Empire Theatre, where much of the music to the ballets produced there between 1894 and 1897 was composed by him. In 1897 he became conductor of the Royal Amateur Orchestral Society. For the Empire he composed the ballets 'La Frolique,' 'Brighton Pier,' 'Faust' and 'La Danse'; there exists a volume of beautiful settings of poems by Shelley; while his operas and operettas include 'Daniel O'Rourke' (1884); 'Nydia' (a duologue by Justin H. M'Carthy, 1889); 'Joan' (Robert Martin, 1890); 'Mr. Jericho' (operetta by H. Greenbank, 1893); 'Jane Annie' (libretto by J. M. Barrie and Sir A. Conan Doyle), produced at the Savoy, May 13, 1893; a cantata, 'The Eve of the Festa.' R. H. L.

FORD, Thomas (*b. circa* 1580; *d.* Westminster, Nov. 1648), lutenist and composer. Nothing is known of his personal history before 1607, in which year he published his 'Musicke of Sundrie Kindes.' (See Eng. Sch. of Lutenist Song-writers.) In 1611 he was one of the musicians of Henry, Prince of Wales, with a salary of £30. In 1614 he contributed two short anthems to Leighton's 'Teares or Lamentaciouns.' In 1626 he was appointed one of the musicians to Charles I. at £80 per annum. He was buried at St. Margaret's, Westminster, on Nov. 17, 1648.

Ford was one of the great group of lutenists who followed John Dowland in that particular type of composition which was termed the 'Ayre.' The first section of 'Musicke of Sundrie Kindes' contained eleven Ayres; the last of these is a dialogue and is of little interest, but the remaining ten are admirable examples of the 'Ayre.' They were all set for alternative methods of performance, either as solo songs with lute accompaniment or as unaccompanied songs of four parts. 'Since first I saw your face' is very widely known in the latter form, but it is quite as beautiful when sung as a solo song. The most important of Ford's songs is the first of the set, which is highly impassioned and laid out on more elaborate lines than the rest; it may be ranked with some of the finest of Dowland's songs. The remaining songs are of simple design and are characterised by the freshness and beauty of their melodies. The second section of 'Musicke of Sundrie Kindes' contains a number of dances for instruments. Some catches and rounds by Ford were included in the younger Hilton's 'Catch that catch can,' published in 1652, and a few anthems of his are to be found in manuscript at the British Museum and elsewhere. In a fine set of 16th-century manuscript partbooks in the Fellows' Library at Winchester College there are added in a later hand (*c.* 1600–20) a few short madrigals described in the manuscripts as 'Mr. Ford's three parts'; these may be the work of Thomas Ford, although they are much inferior to the 'Ayres' in 'Musicke of Sundrie Kindes.' There is an important collection of Ford's in MS. at Ch. Ch. (see Arkwright, *Cat.*)

E. H. F.

FORKEL, Johann Nicolaus (*b.* Meeder, in Saxe-Coburg, Feb. 22, 1749; *d.* Göttingen, Mar. 17, 1818), a writer on the history and theory of music, famous as the first biographer of J. S. Bach.

The son of a shoemaker, he educated himself by the study of Mattheson's *Vollkommener Capellmeister*. Having a fine voice he was appointed chorister at Lüneburg in 1762, and four years later 'Chorpräfect' at Schwerin. In 1769 he entered the university of Göttingen to study law, but soon occupied himself exclusively with music, and became organist of the university church. In 1778 he was appointed director of music to the University and graduated as doctor of philosophy in 1780. He conducted the weekly concerts of the Akademie from 1779 to 1815. On the death of Emanuel Bach he hoped to have been appointed his successor at Hamburg, but Schwenke obtained the post, and Forkel remained at Göttingen till his death.

Forkel's first literary work, *Über die Theorie der Musik*, etc. (Cramer, Göttingen, 1774, republished in 1777), a pamphlet urging the foundation of lectures on music at Göttingen, was followed by many others, notably *Musikalisch-kritische Bibliothek*, 3 vols. (Gotha, 1778), containing violent attacks on Gluck's 'Iphigénie in Aulide'; *Über die beste Einrichtung öffentlicher Konzerte*, 1779; *Genauere Bestimmung*, etc., 1780; the *Mus. Almanach für Deutschland* for 1782, 1783, 1784 and 1789, containing particulars (not always trustworthy) as to novelties in music; his *Allgemeine Geschichte der Musik*, 2 vols. (Leipzig, 1788 and 1801), founded on Hawkins, Burney and Marpurg, interesting as a literary [1] curiosity; *Geschichte der italienischen Oper*, 2 vols. (Leipzig, 1789), a translation of Arteaga's book; and *Allgemeine Literatur der Musik* (Leipzig, 1792), his most ambitious work. This book, which shows the amount of his knowledge and reading, is the

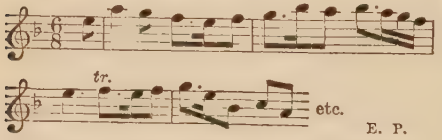
[1] After Forkel's death, Schwickert, the publisher, offered the materials for completing the third volume to Fétis and Choron, but they declined the task.

foundation of Becker's *Systematisch-chronologische Darstellung der musikalischen Literatur.*

Forkel was the first to attempt a biography of Bach, *Über J. S. B.'s Leben, Kunst, und Kunstwerke* (Leipzig, 1802),[1] translated into English under the title *Life of J. S. Bach, with a critical review of his compositions* (London, 1820). It was newly translated as *Johann Sebastian Bach, his Life, Art and Work* a hundred years later (London, 1920) by Charles Sanford Terry, with an introduction, notes and appendices (see BACH, J. S., Bibliography). In his introduction (p. xx) Terry quotes a letter from Samuel Wesley which shows that the former *Life* was not translated by Wesley himself as had been supposed, but by 'Mr. Stephenson, the Banker.' As Forkel knew little of Bach's great sacred vocal works, he treats him mainly from the point of view of the organ and clavier, but the book will always remain as the foundation of all subsequent Lives of the great musician. Among Forkel's musical compositions may be mentioned the oratorios 'Hiskias,' 1789, and 'Die Hirten bey der Krippe,' four cantatas for chorus and orchestra, clavier concertos, and many sonatas and variations for harpsichord (*Q.-L.*).

The State library at Berlin contains an interesting specimen of Forkel's labours. This is a large volume of church music of the 16th century, scored by himself, and, though printed, unique. It was intended to form the first volume of a series of examples illustrating the history of music, and was undertaken at the instance of Sonnleithner of Vienna. The plates were engraved in Leipzig, and the proofs were already in Forkel's hands, when the French took the city in 1806, and seized everything in the shape of metal to be converted into bullets. His plates having been thus destroyed Forkel had the proof-sheets bound, and this is the copy now at Berlin. The masses it contains are taken from 'Missae tredecim . . . Norinbergae . . . arte Hieronymi Graphei, 1539,' and 'Liber quindecim Missarum . . . Norimbergae apud Joh. Petreium, 1539.' F. G., with addns.

FORKS, see TUNING-FORKS.

FORLANA, an Italian dance, a favourite with the Venetian gondoliers. It is in 6–8 or 6–4 time, but possesses no special characteristics. An example of this dance may be found in J. S. Bach's suite for orchestra in C major. The following quotation of the opening bars of a forlana of the 17th century is from F. L. Schubert's *Die Tanzmusik.*

E. P.

[1] A new German edition was published in 1925 by the Bärenreiter-Verlag, Augsburg.

FORM. Every attribute of music, relationships of pitch and rhythm in succession (melody) and concurrently (polyphony and harmony), plays its part in establishing the form of a musical work by creating a series of identities and differences which the ear can recognise. As long as musical sound consists solely of repetition, the monotone, it remains formless. On the other hand, when music goes to the other extreme and refuses to revert to any point, either rhythmic, melodic or harmonic, which recollection can identify, it is equally formless. Repetition and contrast, therefore, are the two twin principles of musical form. They are found asserting themselves in the most primitive examples of the folk-tunes of all nations, and are not to be escaped from by the most daring innovators in modern music. The simplest illustration of them in purely melodic music is that frequently represented by the formula A B A, that is, the placing side by side of two ideas, melodic phrases or rhythmic figures, followed by the repetition of the first. Certain mediæval hymn-tunes, *e.g.* 'Jesu dulcis memoria'[2] (Mode I.) and 'Jesu Redemptor omnium'[3] (Mode VIII.), are well-defined instances. Their first and fourth lines are identical (A); their second and third together make an elongated contrast (B). A natural modification is that in which A receives repetition for the surer establishment of its identity, before the contrast is indulged in; result, A A B A, a form of which 'O Lux beata Trinitas'[4] (Mode VIII.) is an example. More elaborate variants of the same process, some in the nature of a rondo form, A B, A C, A D, etc., are found in more extended tunes of the same period. The Christmas sequence, 'Laetabundus,'[5] which repeats the first line of the melody four times between succeeding lines, is typical. A further principle of Form, that of variation, is found here, for the later repetitions of the first line receive slight alteration and extension, of a kind which does not destroy the identity as a recognisable repetition of the first idea.

These church tunes are legitimate examples of the sense of musical Form asserting itself, because the principal phrases (A) make their recurrences independently of any verbal suggestion. Moreover, they illustrate the existence of this sense of Form in composition of the preharmonic era. Each is written in a mode devised for purely melodic composition (see MODES, ECCLESIASTICAL).

This sense of Form was, if not lost, at any rate clouded in the later mediæval period in which the principles of polyphony and of harmony were evolved, and the modes were gradually altered by harmonic necessities. All those devices of imitation and canon which DUFAY

[2] *English Hymnal*, 238. [3] *Ibid.* 189.
[4] *Ibid.* 164. [5] *Ibid.* 22.

(*q.v.*) and his followers developed, and which, having become an integral part of polyphonic vocal style, ultimately led to the instrumental FUGUE (*q.v.*), were essentially efforts to apply the principles of repetitions and contrasts to produce a sense of orderliness, that is, Form, in polyphonic music. It is worth noting, by the way, that while 'the majority of the poems [of Dufay's secular songs] are either in Rondel or Rondeau form,'[1] the composer does not apply to them the method of the musical rondo (as described above), which would naturally make musical repetitions, with or without variations, accord with verbal ones. Rather he confines his sense of Form to such unity as occasional imitation between the parts may produce. Broadly speaking, this practice prevailed throughout the madrigalian period.

A third period of musical form was entered on when, near the end of the 16th century, the growth of harmony and of harmonic instruments, particularly the lute and the keyboard instruments, had practically reduced the modes to two (major and minor) and brought the recognition of a fresh source of contrast. This was the transposition of a mode to a new pitch, involving modulation. The key system thus produced brought all those developments of form associated with the sonata which are analysed by Sir Hubert Parry in the succeeding article. They are together by far the most important expansion of the simple principles just outlined, and they embrace the whole period of composition from the end of the 16th century to Beethoven and his followers.

The only further question to be met is whether Form can now be considered to have entered on a fourth period. Later composers of the 19th century brought innumerable personal modifications of Beethoven's formal method; the most potent in their influence on others were those of Liszt (see the discussion of his pianoforte sonata in B minor under SONATA) and CÉSAR FRANCK (*q.v.*). The one made the general plan of first movement Form contain in itself the several moods of the usual group of four movements; the other, while retaining the group of separate movements, sought to give them greater continuity by a process of accumulating the thematic material. Moreover, the experience gained by these composers and their contemporaries in moulding the principles of Form to the requirements of works of the symphonic-poem type has rendered all modern handling of it more malleable. The symphonic poems of Richard Strauss, for example, will be found to illustrate very fully, despite their apparent freedom, the principles of exposition, development and restatement. Harmonic developments (see HARMONY) have naturally reacted on Form, particularly the widespread acceptance of the idea that two or more tonalities or keys may be maintained simultaneously. But these are only fresh illustrations of the fertility of the sonata type based on the contrasts of themes and keys, and recent examples, such as the chamber music of Debussy and Ravel and the symphonies of Vaughan Williams, afford proof that the type is by no means exhausted. In such different manifestations as the series of ten pianoforte sonatas of Scriabin and the early chamber works of Schönberg, the gradual supersession of the older tonal principles by new ones devised by the individual composer is clearly traceable.

There is now a group of composers which rejects the tonal premises which have led to the logical conclusion of sonata form. With the remodelling of scales and all the regrouping of sounds implied by the abandonment of tonality, new concepts of identities and differences must arise. So far as may be judged by the later works of Stravinsky, the acknowledged leader of this group, the maintenance of a continuous rhythmic movement takes the place of recurring features, and tone-colour (timbre), in addition to its more obvious use as a source of variety, can become a prime factor in the preservation of unity. While this new technique remains in its present inchoate state, it is impossible even to suggest what its outcome in Form may be. We can only recognise that between it and the forms we have known there is a gulf as wide as that existing between the early polyphonic and the preharmonic melody. C.

[1] Stainer, *Dufay and his Contemporaries*, p. 17.

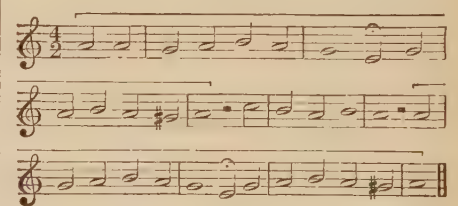
EVOLUTION OF SONATA FORM

The means by which unity and proportion are arrived at in musical works are the relative distribution of keys and harmonic bases on the one hand, and of 'subjects' or figures or melodies on the other; and this distribution is called the Form of the work. The order of distribution varies greatly with the conditions. Music set to poetry with a 'burden' to each verse would naturally adopt the form of repeating the same melody to each recurrence of the burden; and when the words implied similar circumstances and feelings would adopt repetition of similar or allied phrases. In dramatic works the order of distribution must vary with the development of the emotional crises, and in such cases will be rather a distribution of culminations and gradations of intensity of passion and emotion than the more obvious one of key and figure; though, if the relation between important figures of melody and the special circumstances to which they are appended be observed, the notion of form as defined by subjects will still continue to be perceptible. Analogously, in music which is supposed to represent some story or idea, such as is now known by the name of PROGRAMME MUSIC (*q.v.*), the

form must be developed with the view of interpreting that programme truly and consistently. Such music may be compared in this to the work of a painter who trusts rather to the stirring nature of his subject than to the perfection of its composition to engage and delight the beholders, while in a portrait or picture of less vivid interest the element of composition, following generally and easily recognised principles, would be of vital importance. Similarly in programme music the composer may choose to follow the established so-called classical models, but it can hardly be doubted that a genius deeply impregnated with the spirit of his subject would seek to create a form of his own which should be more in consonance with the spirit of his programme—even as Beethoven did without programme, expressing some marvellous inner workings of his emotions, in the first movement of the sonata in E, op. 109. But even with Beethoven, in the case of music without either programme or words to explain its purpose, such irregularity is rare. It is here especially that the nature and capacity of the minds of the auditors play an important part. Their attention has to be retained for a space of time, sometimes by no means insignificant; and connection has to be established for them without the aid of words or other accessories between parts of the movement which appear at considerable distance from each other, and the whole must be so contrived that the impression upon the most cultivated hearer shall be one of unity and consistency. In such a case Form will inevitably play an important part, becoming more and more complex and interesting in proportion to the development of readiness of comprehension in the auditors. The adoption of a form which is quite beyond the intellectual standard of those for whom it is intended is a waste of valuable work; but a perfect adaptation of it to their highest standard is both the only means of leading them on to still higher things, and the only starting-point for further progress. From this it will be seen that in musical works which are connected with words or programme — whether choruses, songs, arias or ballads, etc.—Form is dependent on the words; and such works, as far as they are reducible to any definable system, are reducible only to the simplest, and such as admits of infinite latitude of variation within its limits. But in instrumental music there has been a steady and perceptible growth of certain fundamental principles by a process that is wonderfully like evolution, from the simplest couplings of repeated ideas by a short link of some sort, up to the complex but consistent completeness of the great instrumental works of Beethoven.

There can hardly be any doubt that the first attempts at Form in music were essentially unconscious and unpremeditated. Therefore if any conformity be observed in the forms of early music derived from various sources, it would seem to indicate a sort of consensus of instinct on the part of the composers which will be the true starting-point of its posterior development. It must be remarked by way of parenthesis that even as late as 1600—apart from ecclesiastical music—the instrumental and vocal orders [1] were not nearly so distinct as they are now, for the tendency to strongly and clearly marked distinction in kind is notoriously a matter of slow growth. Hence examples may be drawn with perfect safety from both kinds wherever they can be found.

Primitive Rondos.—The first basis of true Form, apart from the balance of groups of rhythms, is essentially repetition of some sort, and what is most vital to the question is the manner of the repetition. The simplest and most elementary kind is the repetition of a phrase or bit of melody with a short passage in the middle to connect the two statements. As an example may be taken an ancient German Choral, 'Jesus Christus unser Heiland, Der den Tod überwand' (1535), which is as follows:



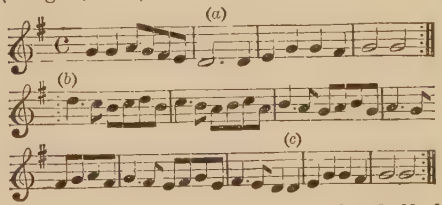
In this the bars bracketed are the same, and the phrase which connects them is very short; and the whole presents about as simple and unsophisticated a specimen of Form as could well be conceived.[2] The simple basis of which this is a type is the origin of the rondo-form, which has survived with great variety and modification of treatment till the present day. The first advances upon the above example which offer any points of interest seem to be in cases where we find either a contrast aimed at in the passage which forms the link, or a number of repetitions succeeding one another, with differences in the passages connecting them. These two constitute the two great branches through which this primitive idea diverged into thousands of Arias, Lieder, Nocturnes, Romances, Scherzos and other lyrical pieces on the one hand, and the movement which still retains its name of rondo on the other. As an early example of the first we may take the song 'Roland courez aux armes' from Lully's opera 'Roland,' which is too long for insertion here, but will be found in the 136th chapter of Hawkins's *History of Music*. In this there are twelve bars of melody in C, concluding in that key; followed by twelve more bars, in which there is modulation first to

[1] For instance, many English madrigals were published as 'apt for Viols and Voices.'

[2] Compare the plain-song melodies referred to above.

the relative minor A and then to the dominant key G major, in which key this portion concludes; after which the first twelve bars are resumed precisely as at first, and so the whole concludes. Here the employment of modulation in the connecting passage is a strong element of contrast, and indicates a considerable advance in musical ideas on the obscure tonality of the preceding example. On the other hand, almost contemporary with Lully, there are, in the works of Couperin, numerous specimens of the rondo, consisting of a number of repetitions, with differences in the connecting passages. In these the passage with which the movement begins is repeated over and over again bodily and without disguise, and separate short passages, of similar length but varying character, are put in between. Couperin was particularly fond of the rondo-form, and examples may be found in profusion in his works. The one which is perhaps best known and most available for reference is the 'Passacaille en Rondeau.[1] A point specially observable in them is the rigidity and absence of any attempt at sophistication in the process. The sections are like crude squares and circles fitted together into a design, and no attempt, or very little at best, is made to soften off the outlines by making the sections pass into one another. The chief subject is distinct and the episodes are distinct, and the number of repetitions seems to depend solely on the capacity of the composer to put something in between. Still it is clear that the virtue of contrasts both of style and of key is appreciated, though the range of modulation is extremely limited. It is noticeable, moreover, as illustrating the point of view from which Form at that time was regarded, when recognised as such, that the divisions of the rondo are marked with extra emphasis by a *Fermata* or pause. From this to such a rondo as we find in the Partita in C minor of Bach is a great step. Here there are no strongly marked divisions to stiffen the movement into formality, but it flows on almost uninterruptedly from first to last. The episodes modulate more freely, and there is not such a rigid regularity in the reappearance of the main subject. It appears once outside of the principal key and (which is yet more important) is brought in at the end in an extremely happy variation, which is prophetic of Beethoven's favourite practice of putting identical ideas in different lights. The next stage of development of this form—and that probably rather a change than an improvement on the above beautiful little specimen of Bach—is the Rondo of Haydn and Mozart. Their treatment of it is practically the same as that of Couperin, but in many cases is strongly modified by the more important and elaborate 'First-movement-form,' which by their time had grown into clearness of system and definition. The rondo-form, pure and simple, has remained till now much as it was in Couperin's time, gaining more in expansion than in change of outline. Even the great rondo of Beethoven's 'Waldstein' sonata (op. 53) consists of the repetition of a subject of some length interspersed with episodes; with modifications in the length of the episodes and the repetition of one of them, and a great coda founded on the principal subject to conclude with. The further consideration of the rondo as affected by the 'first movement' form must be postponed till after the examination of the latter.

KEY DISTRIBUTION.—By the side of the primitive rondo above quoted a form more complex in principle is found. In this form the relations of harmonic roots come largely into play, but its most striking and singular feature is the manner of the repetition by which it is characterised. And in this case examples drawn from various early sources which agree in the peculiar manner of the repetition will be of value, as above indicated. In this form the movement is divided into two halves, and these again into two sections. The first half, or complete period, comprises a sort of rough balance between the amount which tends to the tonic and the amount which tends to the dominant, thereby indicating the division into two sections; and the second half begins with passages which have more freedom in the distribution of their roots, which constitutes its first section, and ends with a quotation of the last bars or figures of the first half, which constitutes its second section. This will be best understood from an example. The following is a specimen of the dance tune called a 'Branle' or 'Brawl,' from the 'Orchésographie' of Thoinot Arbeau (Langres, 1589):



In this it will be observed that the first half of the little tune is divided at (*a*) by the strong emphasis on the dominant, from which point it returns to the tonic, and so closes the first half. The second half, beginning at (*b*), can easily be perceived to have a freer harmonic basis than either of the first sections, and so leads the mind away from the tonic and dominant centres in order that they may come in fresh again for the conclusion; and having carried the figure on to an apparently disproportionate length (which serves the excellent purpose of breaking the monotony of constant pairs of bars), finally, at (*c*), resumes the little

[1] Published in the complete edition of Brahms and Chrysander, vol. i. p. 152.

tailpiece of the first half and thereby clenches the whole into completeness. The manner in which this answers the requirements of artistic construction is very remarkable, and it will be found hereafter that it does so throughout on a precisely similar scheme, in miniature, to that of a 19th-century symphony movement. It would be natural to suppose that this was pure accident if there were not other ancient examples of the same form coming from the most opposite sources. The above branle is a French dance tune; if we turn from it and take the most famous German Choral, 'Ein' feste Burg' (1529), the principles of its construction will be found to be identical. It is so well known that it is needless to quote it. It will be sufficient to point out that the first half of the tune ends at the conclusion of the second line; and of this half the first line ends on the dominant and the second on the tonic, precisely as in the branle; and it is then repeated for the third and fourth lines. The music to the fifth, sixth, seventh and eighth lines answers to the passage between (*b*) and (*c*) in the branle, and like it presents a variety of harmonic bases; and to clench it all together the music of the second line is quoted to conclude with, precisely as is the little tailpiece of the first half in the branle. It is impossible not to feel the force of this as a point of musical form when it is once realised; it has the effect of completeness for a short tune which is unrivalled. If we turn to far other sources we shall find an English specimen in Thomas Ford's song, 'Since first I saw your face' (1607), in which the second and last line will again be found to be identical, and the other points of the scheme to conform in like manner. Even in Italy we find a little 'Sinfonia' for flutes in Giacomo Peri's 'Euridice' (1600), which at least has the one important feature of repeating a little characteristic figure of the cadence of the first half to conclude the whole. It must not be supposed that this form was by any means universal so early as the middle of the 16th century—a time when notions of harmony proper, as apart from polyphony, were but dawning, and the musical scales and keys as we now know them were unsettled. It is wonderful enough that there should be any examples of Form at all in such a state of musical language; for Form as now recognised depends greatly upon those two very elements of harmonic bases and relation of keys; so that what was then done in those departments must have been done by instinct. But by the middle of the 17th century musical knowledge in these respects was much more nearly complete, and the scope of composers proportionately widened. Accordingly we find a greater freedom in the treatment of forms; but the outline of the same form on a larger scale is found to predominate in the instrumental works of the time, especially such as pass under the names of dances; though it is probable that those sets of them which were called 'Suites,' or 'Sonatas,' or 'Ordres,' were rather purely musical than terpsichorean. In the ecclesiastical sonatas (Sonate da Chiesa) the style still continues fugal and polyphonic.

It would be impossible to give even a faint idea of the number of examples of this form which are to be found in these dance-tune suites, but it will be well to take some typical specimens and indicate the points in which they show development. In Corelli's chamber sonatas there are many clear instances. Thus in the giga of Sonata IV. of the 'Opera Quarta' there is the usual division into two halves. Of these the first is again divided into two phrases, the first phrase all in the tonic key, D; the second then modulating to the key of the dominant and closing in it. The second half begins with a sort of development of the figures of the first part, then modulates to nearly related keys, and after passing back to the original key concludes with a quotation of the last few bars of the first half. In this scheme there are two points of advance on the previous examples; the first part concludes in what we will henceforward call the complementary key, or key of the dominant, instead of merely passing to it and back and closing in the principal key—by that means establishing more clearly the balance between it and the principal key; and secondly, the first part of the second half of the movement presents some attempt at a development of the features of the subjects of the first part, and real free modulation. The corrente and giga of the seventh sonata of the 'Opera Seconda' are also remarkably clear specimens of repetition of the end of the first part as a conclusion to the whole, since full six bars in each are repeated. Both examples are, however, inferior to the above-quoted giga in respect of the conclusion of the first part being in the principal key—like the older examples first quoted as typical—though like that giga they are superior to the older examples in the free modulations and reference to the conspicuous figures of the subjects in the first section of the second half of the movements.

Domenico Scarlatti (1683–1757) was a contemporary of Handel and Bach, being but two years their senior; nevertheless he must be considered as historically prior to them, inasmuch as the very power of their genius would make them rather the prophets of what was to come than representatives of prevalent contemporary ideas. Domenico Scarlatti left many examples of studies or sonatas which are essentially expansions of the plan of the original branle. In some the first part concludes in the principal, and in some in

the complementary key, either dominant or relative major. A very extended example is found in a study in D minor, allegro.[1] In this there is first a section chiefly in D minor, which modulates to F, the relative major, and concludes in that key—altogether twenty-two bars; and then another section, of twenty-one bars, all in F major, and closing in that key. This concludes the first half, which corresponds with the first half of a modern sonata movement. The second half sets out with a reference to the first subject in F, and then modulates freely to various keys, ultimately closing in the original key of D minor, and there taking up the thread of the latter section of the first half of the movement, and giving the whole twenty-one bars almost identically, transposed from the original key of F into the principal key of D. The descent of this movement from the dance type is sufficiently clear without again going over the ground. Its most conspicuous advance is in its relative extension, twenty-two bars corresponding to two in the original example, and the other divisions being in proportion. The free modulation of the second half of the movement is the strict counterpart on a large scale of the changing harmonic basis in the branle, and this is an advance due to the great increase of musical knowledge and resources. In other respects the similarity between the typical progenitor and its descendant is sufficiently clear. D. Scarlatti's works are almost universally a great advance on Corelli in the clear definition of the subjects and the variety of the rhythms, which enables him to approach much more nearly to modern ideas in what is called the 'development' of the subjects; though it is true that a mere patchwork of short subjects stated one after another often serves the purpose with him of the more continuous and artistic development. It will also be noticed that Scarlatti generally abandons the names of the dance tunes while retaining their forms.

There were other contemporaries of Bach and Handel who must be noticed before them for the same reasons as Scarlatti. Their works generally present the feature of extensive repetition of the last section of the first part as a conclusion to the whole, in a very marked manner. Thus in a corrente from a suite by Domenico Zipoli (*b.* 1685) precisely the same system is observable as in the example by Scarlatti. And in a sonata by Wagenseil (*b.* 1715) in F, op. 1, the first movement is a very extended specimen of the same kind; and the last movement, a minuetto, is remarkable for the great length of the phrase repeated. The first half of the movement is but sixteen bars, of which the latter twelve are all in the dominant key; and the whole of these twelve bars are repeated at the conclusion, the first four having been disposed of at the beginning of the preceding 'development,' as in the study of Scarlatti.

THE FORMS OF BACH AND HANDEL.—Bach and Handel present an extraordinary variety of forms in their works. Some are identical with the form of the branle and 'Ein' feste Burg'; others are like the primitive rondo on a very extended scale; and many exhibit various stages of progressive development up to the perfect types as used by Mozart.

A very large number of the movements in the suites of both Bach and Handel are in the same form as the previous examples. The first half is divided, not very strongly, into two sections, in which the principal key and the complementary key alternately predominate. The second half sets out with development and free modulation, and concludes with a quotation of the concluding bars or features of the first half. To take Bach's 'Suites françaises' as examples, the following, among others, will be found to conform to this simple scheme: Gigue of No. 1, in D minor; Courante of No. 2, in C minor; Gigue of No. 3, in B minor; Courante of No. 4, in E♭; the Allemande and the Courante of No. 5, in G; and the Courante and the Bourrée of No. 6, in E. As examples of the same from Handel's suites the following may be taken: Courante of No. 1, in A; Allegro of No. 2, in F; Courante of No. 4, in E minor; Allemande of No. 5, in E major; and the Gigues of the 5th, 7th, 8th and 10th suites. In many of these there is a systematic development of the figures of the subject in the first section of the second half of the movement; but a tendency is also observable to begin the second half of the movement with a quotation of the theme which began the whole, which answers practically to the first subject. This was also noticed in the example quoted from Scarlatti. Bach not unfrequently begins the second half with an inversion of the characteristic figure of the commencement, or treats it in a free kind of double counterpoint, as he sometimes does in repeating the conclusion of the first half at the conclusion of the whole. (See the last four bars of the Allemande in the Partita No. 2, in C minor.) How the subject reappears is, however, a matter of subsidiary importance. What is chiefly important is the fact that the first subject gradually begins to make its appearance clearly and definitely in the second part as a repetition from the first part; and it is very interesting and curious to note that there was a long hesitation as to the position in the second half which this repetition should occupy. The balance for a long time was certainly in favour of its appearing at the beginning of the second half, and in the complementary key of the movement. A very

[1] No. 7 of a set of 'Pièces pour le clavecin' published by Cramer.

clear and easily recognisable instance of this is the opening 'pomposo' movement of the overture to Handel's 'Samson,' which differs in form from the first movement of a modern sonata or symphony in this one particular only. But there are specimens of form in both Bach and Handel which are prophetic of the complete system of Mozart.

The fact is so interesting and instructive that it will be worth while to give an analysis of the shortest example of Bach, in order that it may be compared with the scheme of Mozart's form, which will be given later. A little air in the 'Suite française' No. 4, in E♭ major, sets out with a clearly defined figure which may be called the 'first subject,' and modulates in the fourth bar to the key of the dominant, in which the figure which may also be called by analogy the 'second subject' appears, and with this the first half of the movement concludes. The second half sets out with modulations and hints at the figures of the first half, after ten bars comes to a pause on the dominant of the original key, and from thence recommences the first subject; and the latter part of the section being deftly altered by a device of modulation—of which Mozart made great use in the same position in the movement—enables the whole of the last four bars of the first half of the movement to follow also in E♭, so concluding the air.

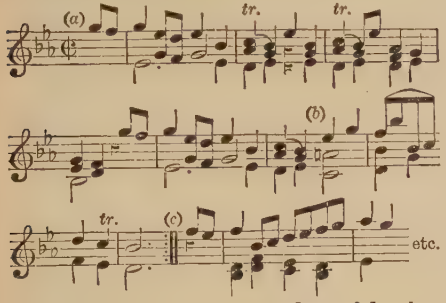
There is no need to give a like detailed analysis of the allegro in Handel's Suite No. 14, in G. It will suffice to point out that its form is identical with the preceding on a large scale; and that it is clearer and easier to recognise, inasmuch as the sections do not flow so closely into one another, and the subjects are more definite. These two examples are, however, exceptional as regards both Bach and Handel and their immediate successors. The tendency was still for a time to adopt the form of reproducing the first subject at the beginning of the second half of the movement [1]; and in point of fact it is not difficult to see why it was preferred, since if nothing else could be said for it, it certainly seemed to keep the balance of the keys more equal. For by this system the subject which appeared in the principal key in the first half came in in the complementary key in the second half, and the second subject *vice versa*, whereas in the later system the first subject always appears in the principal key. Moreover, the still older system of merely repeating the ending of the first half still lingers on the scene after the time of Bach and Handel, for in a sonata by Galuppi (1706–85) in D [2] there is a charming little opening adagio which seems to look both forwards and backwards at once; for its form is a clear specimen of the mere repetition of the concluding phrase of the first part at the conclusion of the whole, while its soft melodious manner and characteristic definition of sections by cadences and semi-cadences (tending to cut it up into so many little tunes) make it in spirit a very near relation of Mozart's. And one might take this little movement, without much stretch of imagination, as the final connecting link between the movements which look back towards the primitive form as displayed in the original branle, and those which look on towards the Mozart and Haydn epoch. The other movements of Galuppi's sonata are in the more developed form, in which the first subject is quoted at the commencement of the second half of the movement.

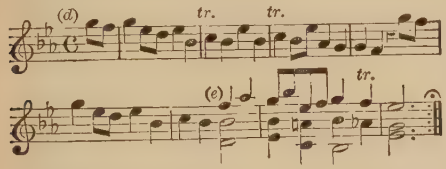
In Galuppi's contemporary, P. D. Paradies, we find even a closer relationship to Mozart in many respects. The first movement of his sonata in A, for instance, is on an extended scale. His subjects are clearly defined, and the growing tendency to cut the movement up into sections is still clearer than in Galuppi. The subjects are definitely restated, but after the earlier manner, with the first subject reproduced at the beginning of the second half. It is, however, noticeable that in the lively finale to this sonata the subjects both reappear at the end of the whole.

The Predecessors of Haydn.—If we turn to the distinguished German composers of this epoch we find ourselves as it were among the immediate exemplars of Haydn. In them both the manner and form of their great successors are prefigured, and there is no longer any doubt about the basis of construction of the movement; the first part being as it were the thesis of the subjects, and the second part their discussion and restatement; but there is still an uncertainty with regard to the respective positions of the restatements. In a sonata of Johann Christian Bach, op. 17,[3] we find a very clear and extended specimen of the older system. The first half has a very long section in the principal key (B♭), and another section, also long, in the dominant key (F)—all of which is as usual repeated. The second half begins with a clear statement of the first section in the dominant key, followed by development and modulation, and pausing on the dominant of the original key of B♭, in which all the second section of the first part is reproduced with an exactness which is almost tiresome. It is worthy of remark that the last movement is in the gigue time and style without being so named, and is a happy instance of the gradual complete mergence of the old dance suite in the sonata. As a reverse to this picture there is a bourrée in a suite by Johann Ludwig Krebs—a contemporary of Johann Christian Bach, and one of the most distinguished of his father's pupils—which, though called by the old dance name, is in perfect modern form, and shows so aptly the transition of the repeated ending of the first

[1] The slow movement of Beethoven's Quartet in D major, op. 18, No. 3, is an example of this form.
[2] Published in Pauer's *Alte Clavier-Musik*.
[3] *Ibid.*

part into a second subject that it is worth quoting in outline.



This is followed by seven more bars of development after the manner of this beginning, modulating to C minor and A♭ and thence back to E♭, in which key the first subject is resumed as follows :

In this the passage from (*a*) to (*b*) constitutes the first subject and section ; and that from (*b*) to (*c*) the second, in the dominant key, corresponding to a 'second subject' ; then follow the development and modulation, from (*c*) to (*d*) ; and then the repeat of the first section in the principal key, with the little cadence figure (*e*), which is treated in precisely the manner that a second subject would be treated in a more extended movement, being given complete, transposed from the dominant key to the original tonic. That Krebs had well defined his own objects in these matters is clear from the fact that the polonaise from the same suite, and an allemande from another in B♭, are constructed after precisely the same system.

There remains yet the most important predecessor of Haydn, namely Emanuel Bach, in whose sonatas form reached a very remarkable pitch of development. Many of them stand in a very peculiar relation both to the old order and to the new which was destined to supplant it on the principle of the survival of the fittest ; for they present examples of the reappearance of the first subject at the beginning of the second half of the movement, *as well as* after the section devoted to development and modulation—in other words, both in its older position and in its recognised place in modern instrumental works. This is the case in the sonata in G in the first collection published at Leipzig in 1779, and in Bülow's little selection of six. The same also in the last movement of the sonata in A (which is both in Bülow's collection and in Pauer's *Alte Meister*), and in the first movement of the sonata in F minor from the third set of clavier sonatas, also edited by Bülow. The sonata in D minor approaches more nearly to modern ways in the position of the repetition of the first subject in the second part ; but offers a marked instance of independent thought in reproducing the second subject in the key of the third below the tonic (that is, in B♭ relative to D) and afterwards passing back to the principal key, and reproducing the rest of the materials of the section after the usual manner—thus in some respects anticipating Beethoven.

A great deal more might be said on the individual and thoughtful use of Form which is observable in the works of Emanuel Bach ; but it will be merely necessary to point out that the study of them as works of art, by those who are as yet unacquainted with them, will throw quite a new light on Haydn and Mozart. He has been called[1] their forerunner, and he thoroughly justifies the title not only by the clearness and distinctness of his form, but by certain indefinable qualities of style and sentiment. Something of this may be due to his view that music should be interpreted as *vocally* as possible,[2] which is also a very distinguishing trait of the Mozart school. It must also be noted that in him the continuous fugal manner seems finally to have yielded before the growing predominance of the essentially distinct harmonic style. The forms of the fugal style, such as they were, were rather relative than positive, and depended upon certain laws—not very clearly defined or consistently observed—as to the modes of recurrence of the subjects ; whereas the forms of the harmonic style are positive and systematic. The forms of the fugal style may be compared to the composition of lines and curves in a drawing, in which they are not preconceived, but grow into completeness by the attention which is bestowed by the artist on their relations to one another. Whereas the forms of the harmonic style are architectural, and are governed by certain necessary prior considerations as vital as that of roof and walls to the architect, whereby the movement comes to be divided into sections chiefly based upon the succession of keys, in which the various subjects are rather indicators of outline than positive elements of construction. In Emanuel Bach we find a number of figures and subjects characteristic of each of the primary sections, as we do in Beethoven ; and the spirit of his great father, though attenuated enough, is yet perceptible in his manner of treating short and pregnant figures, and in some peculiarities of phraseology. These are probably the chief points of connexion between the spirit of the great giant and the graces of the less austere style of Haydn and Mozart.

[1] Von Bülow Preface to his selection of pieces.
[2] See Burney, *Hist.* vol. iv. chap. x.

Fulfilment of Harmonic (Tonal) Form.—It can hardly be doubted that the realisation of this practically new discovery of the element of positive harmonic or tonal form in music must have acted like many other fresh discoveries in the realms of art, and tended to swamp the other elements of effect; making composers look to form rather as ultimate and pre-eminent than as inevitable but subsidiary. It seems not improbable that the meaningless commonplace which often offends the sensitive musician in the works of Haydn and Mozart, and appears like just so much rubbish shot in to fill up a hole, was the result of this strong new feeling for form as paramount, and that it remained for Beethoven to re-establish definitely the principle of giving equal intensity to every part of the piece in proportion to its importance. With Haydn and Mozart it is common to find very sweet tunes, and sometimes very serious and pregnant tunes, in each of the primary sections, and then a lot of scurrying about—'brilliant passages' as they are often called—the only purpose of which is to mark the cadence, or point out that the tune which is just finished is in such or such a key. Haydn's early quartets are sometimes very little more than jingle in one key and more jingle in another, to fill up his recognised system of form, without ever rising to the dignity of a tune, and much less to a figure with any intensity of meaning: and some of Mozart's instrumental productions are but little better.

That Haydn studied the works of Emanuel Bach is well known, for he himself confessed it; and the immediate connexion between him and his predecessors is nowhere more clear than in the similarity of occasional irregularities of construction in the second half of his movements. There is more than one instance of his first subject reappearing clearly at the beginning of the second half of a movement instead of in its latter portion (quartet in F major, op. 2, No. 4; No. 67 in Trautwein); and further than this, and corroborative of the continuous descent, is the fact that when the first subject reappears in what we should call its right place, there are conspicuous irregularities in the procedure, just as if Haydn were half apologising for a liberty. For the section is often prolonged and followed by irregular modulations before the second subject reappears, and is then far more closely followed than the first subject and the materials of the first section. Another point illustrating a lingering feeling for the old practice of repeating the conclusion or cadence-figures of the first part at the conclusion of the whole, is that a sort of premature coda is occasionally inserted after the earlier figures of the second section on its repetition in this place, *after* which the concluding bars of the first part are exactly resumed for the finish. Of this even Mozart gives a singular and very clear instance in the first movement of his G minor symphony.

Of the minor incidental facts which are conspicuous in Haydn's works the most prominent is his distribution of the subjects in the first part. He conforms to the key-element of Form in this part with persistent regularity, but one subject frequently suffices for both sections. With this principal subject (occasionally after a short independent introduction in slow time) he begins operations; and after concluding the first section and passing to his complementary key for the second, he reproduces it in that key, sometimes varied and sometimes quite simply—as in the well-known symphony in D, No. 7 of Salomon's set (first movement), or in that in E♭, No. 9 of the same series (also first movement), or in the quartet in F minor, op. 55, or the finale of the quartet in C, op. 75 (No. 1 in Trautwein). And even where the second section has several new features in it the first subject is often still the centre of attraction, as in the first movement of the quartet in C (No. 16, Trautwein), and the same movement of the quartet in F (No. 11, Trautwein). On the other hand, Haydn is sometimes profuse with his subjects, and like Beethoven gives several in each section; and again it is not uncommon with him to modulate into his complementary key and go on with the same materials for some time before producing his second subject, an analogous practice to which is also to be met with in Beethoven.

Far more important in Haydn's development of Form is the use of a feature which subsequently became very conspicuous in instrumental compositions, namely the coda, and its analogue, the independent episode which usually concludes the first half of the movement.

Every musician is aware that in the early period of purely formal music it was common to mark all the divisions of the movements clearly by closes and half closes; and the more vital the division the stronger the cadence. Both Haydn and Mozart repeat their cadences in a manner which to modern ears often sounds excessive; and, as already pointed out, they are both at times content to make mere 'business' of it by brilliant passages or bald chords; but in movements which were more earnestly carried out the virtue of making the cadence also part of the music proper, and not a mere rigid meaningless line to mark the divisions of the pattern, was soon recognised. There were two ways of effecting this; either by allusion to the figures of the subjects adapted to the form of the cadence, or by an entirely new figure standing harmonically on the same basis. From this practice the final episode to the first part of the movement was developed, and attained at times significant dimensions. But the coda proper had a somewhat different

origin. In the days before Haydn it was almost invariable to repeat the second half of the movement as well as the first, and Haydn usually conformed to the practice. So long as the movements were of no great length this would seem sufficient without any addition, but when they attained to any considerable dimensions the poverty and want of finish in ending twice over in precisely the same way would soon become apparent; and consequently a passage was sometimes added after the repeat to make the conclusion more full, as in Haydn's well-known quartet in D minor, op. 76, the first movement of the quartet in C (Trautwein, No. 56), the last movement of the quartet in E, No. 17, and many others. It seems almost superfluous to point out that the same doctrine really applies to the conclusion of the movement, even when the latter half is not repeated; since, unless an addition of some sort is made, the whole concludes with no greater force than the half; the conclusion being merely a repetition of the cadence figure of the first half of the movement. This case, however, is less obvious than the former, and it is probable that the virtue of the coda was first observed in connexion with movements in which the second half was repeated, and that it was afterwards found to apply to all indiscriminately.

A coda in both cases is to be defined as the passage in the latter part of a movement which begins at the point where the substance of the repeated first part comes to an end. In Haydn codas are tolerably plentiful, both in movements in which the latter half is repeated and in movements in which it is not. They are generally constructed out of materials taken from the movement, which are usually presented in some new light, or associated together in a fresh manner; and the form is absolutely independent. Modulation is rarely to be found, for the intention of the coda was to strengthen the impression of the principal key at the conclusion, and musicians had to be taught by Beethoven how to do this without incessantly reiterating the same series of chords in the same key. As an instance of the consideration and acuteness which characterise Haydn's very varied treatment of forms may be taken the coda of the first movement of the symphony in C, No. 1 of the Salomon set. In this movement he misses out certain prominent figures of the first section on its repetition in the second half, and after passing on duly through the recapitulation of the second section he takes these same omitted figures as a basis whereon to build his coda. Many similar instances of well-devised manipulation of the details of form are scattered throughout his works, which show his remarkable sagacity and tact. They cannot be brought under any system, but are well worth careful study to see how the old forms can be constantly renewed by logically conceived devices, without being positively relinquished.

Haydn represents the last stage of progress towards clear and complete definition of abstract Form, which appears in its final technical perfection in Mozart. In Mozart Form may be studied in its greatest simplicity and clearness. His marvellous gift of melody enabled him to dispense with much elaboration of the accepted outlines, and to use devices of such extreme simplicity in transition from one section to another that the difficulty of realising his scheme of construction is reduced to a minimum. Not that he was incapable of elaborating his forms, for there are many fine examples to prove the contrary; but it is evident that he considered obviousness of outline to be a virtue, because it enabled the ordinary hearer as well as the cultivated musician to appreciate the symmetrical beauty of his compositions. Apart from these points of systematic definition Mozart was not an innovator, and consequently it will not be necessary to point out his advances on Haydn. But inasmuch as he is generally recognised as the perfect master of the formal element in music it will be advisable to give an outline of his system.

The first section, which tends to mark clearly the principal key of the movement, sets out with the principal subject, generally a tune of simple form, such as eight bars divided into corresponding groups of four (*e.g.* piano sonata in C minor, Köchel 457). This is either repeated at once or else gives place to a continuation of less-marked character of figure, generally beginning on the dominant bass; the order of succession of this repetition and continuation is uncertain, but whichever comes last (unless the section is further extended) usually passes to the dominant key, and pauses on *its* dominant; or pauses without modulation on the last chord of a half close in the original key; or, if the key of the whole movement be minor, a little more modulation will take place in order to pass to the key of the relative major and pause on *its* dominant. The second section—which tends to define clearly the complementary key of the movement, whether dominant or relative major to the original—usually starts with a new subject somewhat contrasted with the features of the first section, and may be followed by a further accessory subject, or derivative continuation, or other form of prolongation, and so passes to the frequent repetition of the cadence of the complementary key, with either brilliant passages, or occasionally a definite fresh feature or subject which constitutes the cadence episode of the first part. These two sections—constituting the first half of the movement—are usually repeated entire.

The second half of the movement begins with a section which is frequently the longest of all; it sometimes opens with a quotation of the first subject, analogous to the old practice common before Haydn, and proceeds to develop freely the features of the subjects of the first part, like a discussion on theses. Here cadences are avoided, as also the complete statement of any idea, or any obvious grouping of bars into fixed successions; modulations are constant, and so irregular that it would be no virtue to find the succession alike in any two movements; the whole object being obviously to produce a strong formal contrast to the regularity of the first half of the movement; to lead the hearer through a maze of various keys, and by a certain artistic confusion of subject-matter and rhythm to induce a fresh appetite for regularity which the final return of the original subjects and sections will definitely satisfy. This section Mozart generally concludes by distinctly modulating back to his principal key, and either pausing on its dominant, or passing (perhaps with a little artistically devised hesitation) into the first subject of the movement, which betokens the beginning of the fourth section. This section is usually given without much disguise or change,[1] and if it concludes with a pause on the dominant chord of the original key (*i.e.* the final chord of a half close), will need no further manipulation, since the second subject can follow as well in the original key as in that of the dominant, as it did in the first part. If, however, the section concludes on the dominant of that dominant key in the first half of the movement, a little more manipulation will be necessary. Mozart's device is commonly to make some slight change in the order of things at the latter part of the section, whereby the course of the stream is turned aside into a sub-dominant channel, which key standing in the same relation to the principal key that the principal key stands to the dominant, it will only be necessary to repeat the latter part of the section in that key and pause again on the dominant of the original key, in which the second section of the first half then follows simply in the same order as at the first. If the principal key of the movement happens to be minor, and the second section of the first part to be in the relative major, its reappearance in either the major or minor of the principal key depends chiefly on its character; and the passage that led to it by modulation would be either omitted altogether or so manipulated as not to conclude out of the principal key.

With this simple order of reproduction of the first two sections Mozart is generally contented, and the little alterations which he does occasionally make are of a straightforward nature, such as returning to the second subject before the first (as in a sonata in D major, Köchel 311), or reintroducing the second subject in the dominant key first and repeating it in the principal key (as in a sonata in C, Köchel 330). The whole of the latter half of the movement is frequently repeated, and in that case generally followed by a coda—as in the last movements of quartets in G minor No. 1, and A, No. 5, and D, No. 10; first movements of quartets in B♭, No. 2, and D, No. 10; slow movement of quartet in F, No. 8; first movement of sonata in C minor, and of quintets in G minor, D, and E♭; and last movement of the 'Jupiter' symphony. The coda is generally constructed out of prominent features of the movement, presented in some new light by fresh associations and fresh contrasts. It is seldom of any great length, and contains no conspicuous modulation, as that would have been held to weaken the impression of the principal key, which at the conclusion of the movement should be as strong as possible. In a few instances there are codas without the latter half of the movement having been repeated. Of this there is at least one very beautiful instance in the short coda of the slow movement of the quartet in B♭, which is constructed out of ejaculatory fragments of the first subject, never touching its first phrase, but passing like a sweet broken reminiscence. It must be borne in mind that this scheme is but a rough outline, since to deal with the subject completely would necessitate so much detail as to preclude all possibility of clearness.

The Standpoint of Beethoven.—It is commonly held that the influence of Mozart upon Beethoven was paramount in his first period; but strong though the influence of so great a star must inevitably have been upon the unfolding genius, his giant spirit soon asserted itself; especially in that which seems the very marrow of his works, and makes Form appear in an entirely new phase, namely the element of universally distributed intensity. To him that byword 'brilliant passages' was as hateful as 'cant' to Carlyle. To him bombast and gesticulation at a particular spot in a movement — just because certain supposed laws of Form point to that spot as requiring bustle and noise—were impossible. If there is excitement to be got up at any particular point there must be something real in the bustle and vehemence; something intense enough to justify it, or else it will be mere vanity; the cleverness of the fingers disguising the emptiness of the soul, a fit accompaniment to 'the clatter of dishes at a princely table,' as Wagner says, but not music. Such is the vital germ from which spring the real peculiarities and individualities of Beethoven's instrumental compositions. It must now be a Form of spirit as well as a Form in the frame-

[1] In the first movement of the 'Jupiter' symphony so exact is the repetition, that in one of the editions a passage of twenty-one bars is not reprinted, but a reference 'Da Capo' is made to its occurrence at the beginning of the allegro.

work; it is to become internal as well as external. The day for stringing certain tunes together after a certain plan is past, and Form by itself ceases to be a final and absolute good. A musical movement in Beethoven becomes a continuous and complete poem; or, as Dannreuther[1] says, 'an organism' which is gradually unfolded before us, marred by none of the ugly gaps of dead stuffing which were part of the Form of his predecessors. Moreover, Form itself must drop into the background and become a hidden presence rather than an obvious and pressing feature. As a basis Beethoven accepted the forms of Mozart, and continued to employ them as the outline of his scheme. 'He retained,' as the same writer has admirably said, 'the triune symmetry of exposition, illustration, and repetition,' which as far as we know at present is the most perfect system arrived at, either theoretically or empirically; but he treated the details with the independence and force of his essentially individual nature. He absorbed the principle in such a fashion that it became natural for him to speak after that manner; and greatly as the Form varies it is essentially the same in principle, whether in the trio in E♭, opus 1, No. 1, or the quartet in F, opus 135.

In estimating the great difference between Mozart and Beethoven in their manner of treating forms it must not be forgotten that Mozart, as has been before observed, wrote at a time when the idea of harmonic form was comparatively new to the world of music, and to conform to it was in itself a good, and to say the merest trifles according to its system a source of satisfaction to the hearer. It has been happily suggested that Mozart lived in an era and in the very atmosphere of court etiquette, and that this shows itself in the formality of his works; but it is probable that this is but half the cause of the effect. For it must not be forgotten that the very basis of the system was clear definition of tonality; that is to say, the key must be strongly marked at the beginning and end of a movement, and each section in a different key must be clearly pointed out by the use of cadences to define the whereabouts. It is in the very nature of things that when the system was new the hearers of the music should be but little apt at seizing quickly what the key was at any given moment of the highest importance; and equally in the nature of things that this faculty should have been capable of development, and that the auditors of Beethoven's later days should have been better able to tell their whereabouts with much less indication than were the auditors of Mozart. Hence there were two causes acting on the development of Form. On the one hand, as the system grew familiar, it was inevitable that people should lose much of the satisfaction which was derived from the Form itself as such; and on the other hand their capacity for realising their whereabouts at any time being developed by practice, gave more scope to the composer to unify his composition by omitting those hard lines of definition which had been previously necessary to assist the undeveloped musical faculty of the auditors. Thus Mozart prepared the way for Beethoven in those very things which at first sight seem most opposed to his practice. Without such education the musical poems of Beethoven must have fallen upon deaf ears.

Beethoven then very soon abandoned the formal definition of the sections by cadences, and by degrees seems rather to have aimed at obscuring the obviousness of the system than at pointing it out. The division of the movements becomes more subtle, and the sections pass into one another without stopping ostentatiously to indicate the whereabouts; and, last but not least, he soon breaks away from the old recognised system, which ordained the dominant or relative major as the only admissible key for the complementary section of the first part. Thus as early as his second and third sonatas the second sections begin in the dominant *minor* key, and in the slow movement of the sonata in E♭ (op. 7) the dominant is discarded in favour of the key of the third below the tonic—A♭ relative to the principal key C. In the first movement of the sonata in G (op. 31, No. 1) he begins his second subject in the key of the major third, and that major—*i.e.* B, relative to G; and the same key (relatively) is adopted in the 'Waldstein' sonata and the Leonora overtures called II. and III. The effect of such fresh and unexpected transitions must have been immense on minds accustomed only to the formal regularity of Mozart. Moreover, Beethoven early began the practice of taking one principal key as central and surrounding it with a posse of other keys both related and remote. Every one is familiar with the opening passages of the 'Waldstein' and 'Appassionata' sonatas, in both of which a new key is introduced in less than half-a-dozen bars, and then passes back to the principal key; and this practice is not done in the vague way so often met with in Mozart and Haydn, where their excessive use of rapid transitions in the third section of the movement has the effect of men beating about in the dark. True it is that there are instances of this in Beethoven's early works while he wrote under the same order of influences as they did; but in his maturer works these subsidiary modulations are conceived with large breadth of purpose founded on certain peculiarities in the affinities of the keys employed, which makes the music that is heard in them produce the most varied feelings in the mind of the auditor. It is most important to avoid the hasty conclusion from insufficient observation that to modulate much is to be free

[1] In *Macmillan's Magazine* for July 1876.

and bold, for it is nothing of the sort. Irregular purposeless modulation is sheer weakness and vapidity. Strength is shown in nothing more conspicuously than in the capacity to continue long in one key without ceasing to be interesting; and when that is effected a bold stroke of well-defined modulation comes with its proper force. For when keys are rapidly interlaced the force of their mutual contrasts is weakened and even destroyed; their vital energy is frittered away to gratify an unwholesome taste for variety, and is no longer of any use for steady action. In Beethoven action is always steady, and the effects of the changing keys come with their full force. A new key is sought because it gives additional vitality to a subject or episode, or throws a new light upon an idea from a strange and unexpected quarter, as in the wonderful stroke of genius at the outset of the 'Appassionata.' As other instances may be quoted the first movement of the sonata in G, op. 31, No. 1; scherzo of quartet in F, op. 59, No. 1; first movement of quartet in F minor, op. 95.

The episode which concludes the first part of the movement is almost invariably of some importance in Beethoven's works. Very generally he reproduces figures of his first subject, as in the Prometheus and Leonora overtures, the first movements of the quartets in F major (op. 59, No. 1) and E♭ (op. 127), the symphonies in D, Eroica, C minor, and A, the sonata in E (op. 14, No. 1) and the last movement of the 'Appassionata.' But more frequently he produces a new subject, often of quite equal importance and beauty to either the first or the second—to quote but one instance out of many take the first movement of the sonata in G (op. 14, No. 2)—and very often does so besides referring to his first subject. The chief thing to notice from this is that the episode in question has grown into important dimensions in his hands, and is so clear, and its distinction as a separate section from what precedes it so marked, that it is not uncommon to hear it spoken of as the coda of the first part.

In the part devoted to the development of the features of the subjects, which commonly begins the second half of the movement, Beethoven is especially great. No musician ever had such a capacity for throwing an infinite variety of lights upon one central idea; it is no 'business' or pedantry, but an extraordinary genius for transforming rhythms and melodies so that though they be recognised by the hearer as the same which he has heard before, they seem to tell a totally different story; just as the same ideas working in the minds of men of different circumstances or habits of thought may give them the most opposite feelings. As was pointed out with reference to Mozart, no system is deducible from the order of this division of the movement, than which none shows more infallibly the calibre of the composer. As a rule Beethoven avoids the complete statement of any of his subjects, but breaks them up into their constituent figures, and mixes them up in new situations, avoiding cadences and uniformity of groups of bars and rhythms. As far as possible the return to the original key is marked in some more refined way than the matter-of-fact plan of baldly passing to its dominant, pausing, and restarting operations. The *reprise* of the first subject is sufficient indication to the hearer as to what part of the movement he has arrived at, and the approaches to it require to be so fined off, that it may burst upon him with the extra force of a surprise. Sometimes a similar effect is obtained by the totally opposite course of raising expectation by hints of what is to come, and then deferring it in such a manner that the suspended anticipation of the mind may heighten the sense of pleasure in its gratification, as in the last movement of the 'Waldstein' sonata. Again the return is not unfrequently made the climax of a grand culmination of increasing force and fury, such as that in the first movement of the 'Waldstein' sonata (where the return is *pp*) and the fourth and eighth symphonies, a device which is as moving to the hearer as either of the former ones, and equally intense and original.

In the recapitulation of his subjects, as might be anticipated from his intensity in all things, there is a growing tendency to avoid the apparent platitude of repeating them exactly as at first. Sometimes they appear with new features, or new orders of modulation, and sometimes altogether as variations of the originals. As instances of this may be taken the recapitulation of the first subjects in the first movements of the Eroica symphony, D minor sonata (op. 31, No. 2), the 'Waldstein,' the 'Appassionata,' and the B♭ sonata, op. 106, the first movement of the quartet in E♭, op. 127, and of the 'Kreutzer' sonata, the slow movements of the violin sonata in C minor, op. 30, No. 2, and of the great B♭ sonata just named, all which present the various features above enumerated in great perfection. No system can be defined of the way in which Beethoven connects his first and second subject in this part of the movement, as he particularly avoids sameness of procedure in such matters. As a rule the second subject is given more simply than the first; no doubt because of its being generally of less vital importance, and less prominent in the mind of the hearer, and therefore requiring to be more easily recognisable. With regard to the key in which it appears, he occasionally varies, particularly when it has not appeared in the first part in the orthodox dominant key. Thus in the first movement of the great quartet in B♭, op. 130, the second subject, which had appeared in the first part in the key of the third below (G♭ relative to B♭), appears

in the recapitulation in the key of the minor third above—D♭. And in the sonata in G major, op. 31, No. 1, the second subject, which appeared in the key of the major third in the first part, appears in the *reprise* in that of the minor third below. These and other analogous instances seem to indicate that in the statement and restatement of his subjects, when they did not follow the established order, he held the balance to be between the third above and the third below, major and minor. The reason for his not doing so in the B♭ sonata (op. 106) is no doubt because in the very elaborate repeat of the first section he had modulated so far away from the principal key.

The last point to which we come in Beethoven's treatment of the sonata-forms is his use of the coda, which is, no doubt, the most remarkable and individual of all. It has been before pointed out that Mozart confines himself chiefly to codas after repetition of the second half of his movements, and these are sometimes interesting and forcible; but codas added for less obvious reasons are rare; and as a rule both his codas and Haydn's remain steadily in the principal key of the movement, and strengthen the cadence by repetition rather than by leading the mind away to another key, and then back again up to a fresh climax of key-definition. That is to say, they were added for formal purposes and not for the sake of fresh points of interest. Beethoven, on the other hand, seemed to look upon the conclusion of the movement as a point where interest should be concentrated, and some most moving effects produced. It must have seemed to him a pure absurdity to end the whole precisely as the half, and to conclude with matter which had lost part of its zest from having been all heard before. Hence from quite an early period (*e.g.* slow movement of D major sonata, op. 10, No. 3) he began to reproduce his subjects in new and interesting phases in this part of the movement, indulging in free and forcible modulation, which seems even from the point of pure form to endow the final cadence with fresh force when the original key is regained. The form of the coda is evidently quite independent. He either begins it from an interrupted cadence at the end of the preceding section, or passes on from the final chord without stopping—in the latter case generally with decisive modulation. In other cases he does not conclude the preceding section, but, as it were, grafts the coda on to the old stock, from which it springs with wonderful and altogether renewed vigour. As conspicuous instances may be quoted the coda of the sonata in E♭, op. 81*a* ('Les Adieux, l'absence, et le retour'), which is quite the culminating point of interest in the movement; the vehement and impetuous coda of the last movement of the 'Appassionata' sonata, which introduces quite a new feature, and the coda to the last movement of the 'Waldstein' sonata. The two climacteric codas of all, however, are those to the first movements of the Eroica and the ninth symphonies, which are sublime; the former chiefly by reason of its outset, for there is hardly anything more amazing in music than the drop from the *piano* tonic E♭ which concludes the preceding section, to a *forte* D♭, and then to the chord of C major *fortissimo*. But the whole coda of the first movement of the ninth symphony is a perpetual climax and a type of Beethoven's grandest conceptions, full of varied modulation, and constant representation of the features of the subjects in various new lights, and ending with a surging, giant-striding specimen of 'Tonic and Dominant,' by way of enforcing the key which is quite without rival in the whole domain of music.

There can be no object in following the development of the system of Form farther than Beethoven, for it can hardly be said that there is anything further to trace. His works present it in its greatest variety and on the grandest scale; and his successors, great as many of them have been, have not even approached him, far less added to his final culmination. The main tendency observable in later instrumental works is to develop still further the system above discussed of taking one key as central in a group comprising many subsidiary transitions. Schumann's works present remarkable instances of this; Mendelssohn adopts the same practice, but with more moderation; Brahms again is extremely free in the same direction; as may be observed, for instance, in the first section of the first movement of the pianoforte quartet, op. 25, which is nominally in G minor. This is apparently a recognition of the hypothesis above proposed, that the mind is capable of being more and more educated to recognise the principal key in a chain of transitions which to the audiences of Mozart's day would have been quite unintelligible. (For the contributions of later composers, however, see the article Sonata.)

Subsidiary Forms of the Sonata

(1) The Rondo.—It is now time to return to the consideration of the rondo-form as found in the works of Haydn and Mozart, in which it was frequently affected by the more important and interesting first-movement-form. It will be obvious that its combination with that form does not offer much difficulty. For that alternation of subject and episode which is the very basis of the rondo opens the way to the adoption of a second subject in the complementary key as the fittest antithesis to the first statement of the principal subject; and the main point of distinction of the rondo-form from the first-movement-form pure and simple, is that the first subject reappears after the second in the original key, instead of bringing the first half of the movement to a conclusion in the

complementary key. After this deviation the form again follows the system of the first movement; for—as we have already sufficiently pointed out—no fitter place is found to develop the figures and features of the subjects and to modulate freely. In the simpler system of the rondo this again takes the place of an episode; in both systems the first subject would here recur, and nothing could more fitly follow it than the recapitulation of that subject which occupied the place of the first episode. It is worthy of remark that in the rondo of the 'Waldstein' sonata Beethoven has in this place reproduced the subject which opens the first episode, though the movement is not cast on the system of a first movement. Finally, the subject may reappear yet again in the original key without deviating strongly from that system; so that, as just mentioned, the only marked point of deviation is the return to the principal key after the appearance of the second subject. This complete adaptation is more commonly abbreviated by replacing the 'Development' by a short episode (as in Beethoven's sonata in E minor, op. 90); and even further (as in the finale of Mozart's quartet in E♭, No. 4), by passing immediately from the second subject to the recapitulation of both subjects in the principal key, and ending with one further final quotation of the real rondo-subject. This latter in point of fact is to be explained rather as a simple method of establishing the balance of keys by giving an episode in a complementary key, than as based on any preconceived notion of amalgamation with the first-movement-form.

One of the most prominent features in the rondos of Haydn and Mozart is the frequent rigidity of the subject. It is common to meet with a complete dance-tune divided into two halves, each repeated after the accepted system, and closing formally in the principal key. So that it is in fact a complete piece in itself, and stands out as markedly as Couperin's subjects do with *fermatas* over the concluding chords. In these cases the tune is not given *in extenso* at each repetition, but is generally fined and rounded off so as not to affect the continuity of the movement so conspicuously as in its first statement.

The angularity and obviousness of outline which often mark the rondo-form in works before Beethoven, were to a certain extent alleviated by the use of ingenious playful treatment of the figures of the chief subject by way of episode; but nevertheless the formality remains, and marks the rondo of Haydn and Mozart as a thing of the past, and not to be revived in their particular manner in the present day without perpetrating an artistic anachronism. Beethoven's treatment of the rondo offers great differences, but they are chiefly in point of sentiment, and difficult to define. Before his day there had evidently been a persistent tradition that final rondos were bound to be gay, jaunty, light, or even flippant. With Beethoven such a dogma was impossible; and he therefore took the line of developing the opportunities it offered, either for humorous purposes, in the persistent repetition of a quaint phrase (sonata in D, op. 10, No. 3), or in the natural and desirable recurrence of a melody of great beauty (sonata in E minor, op. 90, and 'Waldstein'). In every case the system is taken out of the domain of mere observance of formula, and its basis vitalised afresh by making it the vehicle of thoughts which can appear in such an order without losing their true significance. In point of fact the rondo-form is elastic enough notwithstanding its simplicity, and if the above sketch has not sufficiently indicated that fact, the study of the movements mentioned, and those in Beethoven's E♭ and G concertos and B♭ trio, will lead to the perception of the opportunities it offers to the composer better than any attempt at reducing the various features to a formula.

(2) Minuet and Scherzo.—The minuet and trio survive as pure and undeveloped examples of the original source of the larger movements, in immediate contact with their wonderfully transformed descendants. They offer no systematic difference whatever from the dances in the suites which preceded the perfected sonata. The main points of form in the two are similar (see Minuet). Short as the form is, it admits of a great amount of variety, and it is one of Haydn's triumphs to have endowed his innumerable specimens with ever-changing freshness. The alternation of minuet and trio (which are in fact two minuets) is obviously in itself an element of Form, and derives some force from the contrast of the keys in which the two are written, as well as from the contrast of their styles. In Haydn's early quartets—in which he still closely followed the order of the suites—the two are frequently in the same key, or in major and minor of the same key; but in his later works he takes advantage of contrasts of key and puts his trio in the subdominant, or even in the third below, as in the quartet in G, op. 77. It is chiefly in this respect that we can still trace the relation of the minuet and trio to the modern scherzo, which is its legitimate successor, though in other respects it has not only changed its characteristic rhythms and time, but even its style and form.

The scherzo is in fact the most free and independent of all the movements of a modern instrumental work, being characterised rather by its sportive and playful style than by any fixed and systematic distribution of subjects and keys. Occasionally it falls into the same order of distribution as a first movement, but there is no necessity whatever that it should do so, and its whole character—happiest when based upon

the incessant repetition in varying lights and circumstances of a strongly rhythmic figure—is headlong *abandon* rather than the premeditated design of the serious first movement. Beethoven was the real creator of the modern scherzo, for all that a few examples exist before him; for these are essentially in unsophisticated dance form, and belong to the old order of things, but Beethoven's infinitely various scherzi are all marked by a certain intimate quality of style, which has been the real starting-point of his successors, rather than any definite formal basis (see SCHERZO).

(3) SLOW MOVEMENTS.—The form of the slow movement in sonatas and symphonies is decidedly variable. It is more commonly based on the same system as a first movement, but owing to the length of time necessary to go through the whole series of sections in the slow tempo, it is common to abbreviate it in some way, as by omitting the portion usually devoted to 'development' and modulation, and passing by a short link only from the presentation of the subjects to their recapitulation—as in the slow movement of Beethoven's sonata in B♭, op. 106, and that of Mozart's quartet in B♭, No. 3. There are a few instances of slow movements in rondo-form—as in Mozart's sonatas in C minor, C major (1778) and D (1777); Beethoven's 'Sonate pathétique,' and that in G (op. 31, No. 1)—and several in the form of a set of variations. Another happy form of this movement is a species of aria or melody, cast in the old rondo-form, like the example of Lully quoted at the commencement of this article. Of this the beautiful cavatina in Beethoven's B♭ quartet (op. 130) is a very fine example, its form being simply a section consisting of the aria or melody continuously developed, followed by a section consisting of impassioned recitative, and concluding with a return to the original section somewhat abbreviated. This form resolves itself practically into the same formal basis as the minuet and trio or scherzo, though so different in character; for it depends almost entirely on the repetition of a long complete section with a contrasting section in the middle. And the same simple basis will be found to predominate very largely in music,[1] even in such widely different classes as the nocturnes of Field and Chopin, and arias of the time of Handel, of which his 'Waft her, Angels' is a very clear example. C. H. H. P.

(4) VARIATIONS.—The development of variations both as a feature of the sonata and as a self-contained type was originally treated here by Sir Hubert Parry at some length. The same ground, however, is more exhaustively covered by his article VARIATIONS (*q.v.*). It will suffice therefore to remind the student here that variations on a theme have been frequently used as a substitute for sonata-form in first allegros, slow movements and finales by composers of all periods from Haydn onward.

C.

1 This form is often called the *Lied-form*, a term originated by Dr. Marx; but being clearly a misnomer it has not been adopted by the writer.

GENERAL CHARACTERISTICS

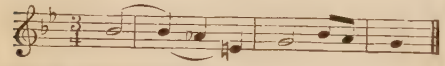
It will be best to refer the consideration of the particular construction of symphonies, overtures, concertos, sonatas, etc., to their respective heads, merely pointing out here such things as really belong to the general question.

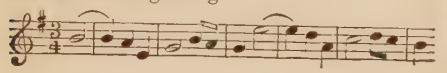
The practice of prefacing the whole by an Introduction probably originated in a few preliminary chords to call the attention of the audience, as is typified in the single *forte* chord which opens Haydn's quartet in E♭ (No. 33 in Trautwein). Many examples of more extensive and purely musical introductions are to be found in Haydn's and Mozart's works, and these not unfrequently contain a tune or figure of some importance; but they seldom have any closer connexion with the movement that follows than that of being introductory, and whenever there is any modulation it is confined within very small limits, generally to a simple alternation of tonic and dominant. Beethoven has occasionally made very important use of the introduction, employing free modulation in some instances, and producing very beautiful tunes in it, as in the symphony in A. The most important feature in his use of it is his practice of incorporating it with the succeeding movement; either by the use of a conspicuous figure taken from it as a motto or central idea, as in the sonata in E♭, op. 81*a*; or by interrupting the course of the succeeding movement to reintroduce fragments of it, as in the quartet in B♭, op. 130; or by making it altogether part of the movement, as in the ninth symphony, where it has an immediate and very remarkable connexion with the first subject.

The order of succession, and the relation of the keys of the different movements of which each complete work is composed, passed through various stages of change similar to those which characterised the development of the form of the several movements, and arrived at a certain consistency of principle in Mozart's time; but contrast of style and time is and has been, since the early suites, the guiding principle in their distribution. In the suites and early examples of instrumental music, such as some of Haydn's early quartets, all the movements were in the same key. Later it became customary to cast at least one movement in another key, the key of the subdominant predominating. No rigid rule can be given, except that the key of the dominant of the principal key seems undesirable, except in works in which that key is minor; and the use of very extraneous keys should be avoided. In sonatas before Beethoven the interest generally seems to centre in the earlier movements passing to the lighter refection at

the conclusion. Beethoven changed this, in view of making the whole of uniform interest and equal and coherent importance. Before him the movements were merely a succession of detached pieces, hitched together chiefly with consideration of their mutual contrasts under the name of sonata or symphony—such as is typified even in Weber's A♭ sonata, of which the last two movements were written full two years before the first two, and in the similar history of some of Mozart's works. With Beethoven what was a whole in name must be also a whole in fact. The movements might be chapters, and distinct from one another, but still consecutive chapters, and in the same story. Helmholtz points out the scientific aspect of a connexion of this kind in the sonata in E minor, op. 90, of which he says :

'The first movement is an example of the peculiar depression caused by repeated "Doric" cadences, whence the second (major) movement acquires a still softer expression.'

In some cases Beethoven connected the movements by such subtle devices as making disguised versions of an identical figure reappear in the different movements, as in the sonatas in B♭, op. 106, and in A♭, op. 109, and the quartet in B♭. Such a device as this was not altogether unknown to Mozart, who connects the minuet and trio of the quintet in G minor, by making a little figure which appears at the finale cadence of the minuet serve as the basis of the trio—the minuet ending

and the trio beginning



In a little symphony of Haydn's in B major part of the minuet reappears in the finale ; and the same thing is done by Beethoven in the C minor symphony. In his sonata called 'Les Adieux, l'absence, et le retour' (which is an instance of programme music), the last two movements, slow and fast, pass into one another; as is also the case in the sonata 'Appassionata.' In his quartet in C♯ minor all the movements are continuous. The same device is adopted by Mendelssohn in his Scotch symphony and concertos, by Schumann in the D minor symphony—the title of which expressly states the fact—and by Liszt in concertos. Schumann also in his symphonies in C and D minor connects his movements by the recurrence of figures or phrases.

C. H. H. P.

FORMÉ, Nicolas (*b.* Paris, Apr. 26, 1567[1]; *d.* there, May 28, 1638). A deed of gift, 1624, qualifying this composer as 'noble homme,' makes it probable that he had received his musical education in some princely household. It was certainly excellent ; writers of the time praise him as 'très docte musicien,'[2] his style of singing and his counter-tenor voice 'd'une justesse admirable.'[3] At 20 years of age, July 4, 1587, his remarkable talents gained him a post as clerk and chanter in the 'Sainte-Chapelle' of the Palace. But he submitted with difficulty to the discipline of the choir and his life was somewhat irregular. After having been reprimanded several times by his superiors he left the 'Sainte-Chapelle,' 1592, to become counter-tenor in the Chapel Royal. A court musician, whilst remaining a church musician, he had a very brilliant career, both under Henri IV., who singled him out, and more especially under Louis XIII., whose favourite musician he was. On the day of Eustache du Caurroy's death, Aug. 7, 1609, Formé succeeded this celebrated contrapuntist (whose epitaph he composed), as 'sous-maître' and musical composer to the Chapel. He retained the post until his death. In 1624 he received a benefice from Louis XIII., the Abbey of Notre Dame de Reclus, in the diocese of Troyes, and two years later, Nov. 11, 1626, he returned to the Sainte-Chapelle, which he had left thirty-four years before. He returned by the great door, and was made a canon. He found occasion during this last part of his life to do services to his confrères which his situation at the court and his high connexions fitted him to render ; but fresh difficulties arose between him and the Chapter, caused by the lack of taste for religious life which he continued to show. He refused, to the end, to inhabit the canon's house which belonged to him, lodging always in the town, first, near the cloister of St. Germain l'Auxerrois, then in the Rue Bertin Poirée. He was too powerful to have the ecclesiastical rule imposed upon him, and it was in the Rue Bertin Poirée that he died, tended by his relatives, but also by a woman with whom he had lived for a long time. He was buried on the following day at St. Germain l'Auxerrois. His epitaph, engraved on a marble plaque and placed on one of the pillars, could be read until the revolution. He made a will, Dec. 15, 1631, making his sister Elisabeth Formé his sole legatee. She was the widow of a merchant and citizen of Paris, Antoine de la Croix. All the goods of the deceased, except a house at Passy, were ceded by the heiress, June 14, 1638, in consideration of a life annuity, to Paul Auger, 'surintendant' of the music, and a friend of Nicolas Formé. This deed of gift shows that the composer of the Chapel Royal died a very rich man.

Mersenne (1636) asserts the celebrity of Formé, but says that he had not had occasion to hear anything by him. At the court, at least, his motets made a sensation, and it was said that he had inaugurated an original style. Perhaps this style was too new to be appreciated

[1] The epitaph identifies the exact date and place of birth.

[2] l'Estoile. [3] Sauval.

widely, but he had enthusiastic admirers amongst the court; the Queen, Cardinal Richelieu, the King, Louis XIII. The King indeed so admired the works that at Formé's death he sent a sergeant of guards to claim the manuscripts and put them in a cupboard, specially made, of which he always held the key, and from which these precious manuscripts were never taken out unless he wished them to be played.

Quite at the end of his life, Formé, believing that his renown would be strengthened by his works being made public, began to print them, but the edition was stopped by his death. Thus we have only a very small part of them, for his manuscripts went, after the death of Louis XIII., into the hands of the 'sous-maître' of the Chapel, Jean Veillot, and are now lost. The few which remain suffice, however, to enable us to affirm that his friends were right in recognising a curious novelty of form and of spirit in his work. Formé was the creator of the classical French motet, a piece of great development, and composed of soli and ensembles contrasting with one another. Leaving the ancient polyphonic style which his predecessor Du Caurroy had still practised so rigorously, Formé approached religious music from another point. His immediate successor, Thomas Gobert, then Du Mont and Robert, followed in his steps, and Lully and Lalande pursued it to its conclusion. In his Mass for two choirs, especially, the vocal groups are hardly ever superimposed; they alternate and make a dialogue with each other; one of them is formed of four solo voices, of which one, very melodic, dominates without ceasing, accompanied by the others; and in the second group, although the polyphony remains more compact, the figured style of the past scarcely reappears, and the points of imitation are reduced to a few short entries which are not pursued. The grouping of the voices into great choir and little choir is already there, and it is the new style of writing, the same that is found in Du Mont's works, appropriate to the tendencies henceforth more picturesque than constructive in music. Thus Formé's works, new in style, but also expressive of true religious feeling, have considerable historic interest.

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A. T.

FORMES, (1) KARL JOHANN (*b.* Mühlheim, Aug. 7, 1816; *d.* San Francisco, Dec. 15, 1889), bass singer, son of the sexton at Mühlheim on the Rhine, first attracted attention at the concerts for the benefit of the cathedral fund at Cologne in 1841. He made his début on the stage at Cologne as Sarastro in the 'Zauberflöte,' Jan. 6, 1842, with the most marked success. He sang at Mannheim from 1843–48; his next appearance was at Vienna. In 1849 he came to London, and sang first at Drury Lane in a German company as Sarastro on May 30. He made his appearance on the Italian stage at Covent Garden, Mar. 16, 1850, as Caspar in 'Il franco arciero' ('Der Freischütz'). At the Philharmonic he sang first on the following Monday, Mar. 18. From that time for some years he was a regular visitor to London, and filled the parts of Bertram, Marcel, Rocco, Leporello, etc. In 1857 he went to America. He obtained great success at Berlin in 1874 and in London in 1888, when he sang at Manns's Benefit Concert, and elsewhere.

His brother (2) THEODORE (*b.* Mühlheim, June 24, 1826; *d.* Endenich, near Bonn, Oct. 15, 1874), the possessor of a fine tenor voice and great intelligence, made his début at Ofen in 1846, and in 1851–66 was engaged at the Berlin Opera. He went to America with his brother, who was ten years his senior, and afterwards sang second-rate parts at small German theatres. He died insane. G.

FORMICHI, CESARE (*b.* Rome, 1887), operatic baritone. He studied in his native city under Vincenzo Lombardo, and made his début in 1911 at the Teatro Lirico, Milan, during a notable season promoted by the publisher, Sonzogno, for the performance of works by young Italian composers. His exceptional vocal gifts and warm artistic temperament secured him immediate prominence, and he quickly became a favourite, not only in Milan but at all the principal Italian theatres. He was especially successful in dramatic parts like Iago, Rigoletto, Tonio and Gerard ('Andrea Chénier'), which afforded scope for a voice of extraordinary volume and resonant timbre, capable of filling the amplest spaces. He also won high praise as an interpreter of several Wagnerian rôles, and in 1918 increased his fame by triumphs in Spain at the Teatro Reale of Madrid and the Liceo at Barcelona. He made his first appearance at Covent Garden on June 4, 1924, in 'Rigoletto,' when his powerful voice and expressive singing, coupled with his highly coloured portrayal of the jester, won for him an enthusiastic reception. Later he was heard

with equal favour as Scarpia and Tonio. During a special season in Paris he made his mark in all these characters and also as Amonasro. H. K.

FORNASARI, Luciano, a bass singer, who made his appearance about 1828 in Italy. In 1831 he was singing at Milan; the next three years he passed at New York. He sang at the Havana in 1835, and in 1836 in Mexico. Returning to Europe he obtained an engagement at Lisbon in 1840, and remained there two years. After this he made a tour in his native country, singing with success at Rome, Modena, Palermo, Turin and Trieste. In 1843 (Fétis is wrong in fixing it in 1845) Fornasari appeared in London, where he continued to sing till 1846. Fétis says he had a good voice and sang with method. J. M.

FORNSETE, John de, see Sumer is icumen in.

FORQUERAY (Forqueroy, Forcroix), (1) Antoine (*b.* Paris, 1671; *d.* Nantes, June 28, 1745), a famous viola da gambist, pupil of his father. At the age of 5 he played before Louis XIV., who called him his 'little wonder.' On Dec. 31, 1689, he became a member of the royal chamber music.

(2) Jean Baptiste Antoine (*b.* Paris, Apr. 3, 1700), son of Antoine, was, like his father, a prodigy who played at the age of 5 before the same monarch, and was afterwards appointed as gambist in the royal chamber music. He was considered the greatest gambist of his time, and composed a book of fine pieces for his instrument which was published by his son,

(3) Jean Baptiste (*b.* Paris, *c.* 1728), also a viola da gambist, though less distinguished than his father. He contributed some pieces to his father's book. Marpurg speaks of him in 1750 as organist of the church of St. Mary (E. v. d. Straeten, *History of the Violoncello*). E. v. d. S.

FORSTER, Georg (*b.* Amberg, *c.* 1514; *d.* Nürnberg, 1568), a physician by profession, but also a musician of considerable attainments, deserves notice here chiefly as being the editor of a comprehensive collection of German secular songs for four voices, which appeared in five Books published at Nürnberg from 1539–56. The best composers of the time are represented, including Isaac and Senfl, and of the 380 numbers contained in it Forster himself contributes 37. Many of the songs are Volkslieder, contrapuntally treated in the earlier German and Flemish manner. In the first Book, 1539, Forster has handed down to us Isaac's beautiful setting of 'Inspruck, ich muss dich lassen.' (See Choral.) Forster also edited two volumes of sacred works, 1540 and 1542. The second is a collection of Psalms, which opens with Josquin's 'Qui habitat' for 24 voices, and concludes with a 'Deo Gratias' for 36, which Eitner conjectured to be the piece by Okeghem referred to by Ornithoparcus and Glarean. A few other sacred works by Forster himself are contained in other collections. Winterfeld gives Forster's setting of 'Vom Himmel hoch' for five voices. The second part of Forster's collection of *Weltliche Lieder* was reprinted in score by Eitner in 1904. J. R. M.

FORSTER, (1) William (*b.* Brampton, Cumberland, May 4, 1739; *d.* Westminster, Dec. 14, 1808), eminent violin-maker, son of William, and grandson of John Forster, makers of spinning-wheels and violins. He was taught both trades by his father, and also learned to play on the violin. He came, as a cattle-drover, to London in 1759, took up his abode in Prescott Street, Goodman's Fields, and for a time endured much privation from inability to obtain suitable employment. Ultimately he was engaged by a music-seller on Tower Hill named Beck, and the violins made by him being much improved and quickly sold, he started in business on his own account in Duke's Court, St. Martin's Lane, whence he shortly removed into St. Martin's Lane, and speedily attained great reputation. Forster afterwards added to his business that of a music-seller and publisher, and in that capacity in 1781 entered into an agreement with Haydn for the purchase and publication in England of that master's compositions, and between that date and 1787 published 83 symphonies, 24 quartets, 24 solos, duets and trios, and the 'Seven Last Words.' About 1785 he removed into the Strand (No. 348), where the business was carried on until the pulling down of Exeter Change. In 1795 he issued a copper medal or token, halfpenny size, bearing—

Obverse, 'Wm. Forster, Violin, Tenor and Violoncello Maker, No. 348, Strand, London.' Prince of Wales's feathers in the field. *Reverse*, the melody of 'God save the King' in the key of G. A crown in the field, above it 'God save the King,' beneath it '1795.'

Forster died at the house of his son, 22 York Street, Westminster. W. H. H.

(2) William (*b.* 1764; *d.* 1824), son of the above-mentioned, and generally known as 'Royal' Forster, from his title 'Music Seller to the Prince of Wales and the Duke of Cumberland.' Like his father, he made large numbers of violins which once enjoyed a high reputation. By making the bellies of their instruments thin, and increasing the weight of the blocks and linings, the Forsters obtained, while the instrument was still new, a strong and penetrating tone, which found high favour with Lindley and his school. Being well made and finished, and covered with excellent varnish, their instruments have much that commends them to the eye. The Forsters copied both Stainer and Amati. 'Royal' Forster had two sons: (3) William (1788–1824), the eldest, devoted himself to other pursuits, and made but few instruments; but the second, (4) Simon Andrew

(*b.* 1801; *d.* Feb. 2, 1870), carried on the business, first in Frith Street, afterwards in Macclesfield Street, Soho. Simon made instruments of high model and no great merit. He is best known as the author (jointly with W. Sandys, F.S.A.) of *The History of the Violin and other Instruments played with the Bow*, 1864. E. J. P.

FORSTER & ANDREWS have been established at Hull as organ-builders since 1843. Amongst many instruments from their factory may be quoted the organs in the Kinnaird Hall, Dundee; St. Mary's, Leicester; Holy Trinity, Hull; and the City Temple, London.

V. de P.

FORSYTH, Cecil (*b.* Greenwich, Nov. 30, 1870), educated at Edinburgh University and at the R.C.M. (under Parry and Stanford), a man of versatile attainments, is particularly noteworthy as the author of several important books on music.

Forsyth played the viola in the Queen's Hall Orchestra for some years, and was active as a composer, producing in London two comic operas (with C. Scott-Gatty) at the Savoy and Aldwych theatres. In 1914 he removed to New York, where he entered the music publishing firm of H. W. Gray, through whom many of his later compositions have been issued. Forsyth's important literary work begins with *Music and Nationalism* (1911), a close study of the chequered history of English opera, a treatise on *Orchestration* (1914), the most thorough work on its subject in the English language, and a *History of Music* (1914) written in conjunction with Stanford. Further, *Choral Orchestration* followed in 1920. C.

FORSYTH BROTHERS, a firm founded at Manchester for the sale of pianos, by the brothers Henry (*d.* July 1885) and James Forsyth in 1857. They had been brought up, and represented the third generation of the name, in the establishment of John Broadwood & Sons. Forsyth Brothers began engraving music in 1872, with Hallé's 'Practical Pianoforte School,' the first numbers of which were published by them in Jan. 1873, and at the same time they opened a London publishing business in Oxford Circus. An appendix to the 'School,' entitled the 'Musical Library,' was begun some time after, and a catalogue was formed which includes several compositions by Stephen Heller as well as important works by other composers. They have also added to the instrumental part of their business an agency for American organs, from the manufactory of the Dominion Organ Company, Ontario, Canada. James Forsyth, in connexion with the business in Manchester, maintained an important share in the management of the leading concerts of that city. Since 1901 the firm has been a limited company. A. J. H.

FORTE, loud: an Italian word, usually abbreviated into *f*. A lesser degree of loudness is expressed by *mf—mezzoforte*; a greater one by *più f* and *ff, fortissimo*, and the greatest of all by *fff, fortississimo*, as in Beethoven's Seventh Symphony (Finale) and other works. Four and more *f*'s have been used by later composers, until the additions have sometimes become meaningless.

Fortepiano—afterwards changed to *Pianoforte*—was the natural Italian name for the new instrument which could give both loud and soft sounds without mechanical aid. G.

FORTI, Anton (*b.* Vienna, June 8, 1790; *d.* July 16, 1859), distinguished baritone singer. He made his début at Presburg with so much success that towards the end of 1807 Prince Esterhazy engaged him almost at the same time as the tenor Wild for his celebrated band. Forti soon forfeited the favour of the Prince, who suddenly enrolled him as a soldier, and only released him at the intercession of several of the nobility. He next appeared (June 29, 1811) at the Theatre 'an der Wien' as Don Juan, a part for which his very sonorous voice, commanding presence, and elevated refined style of acting eminently fitted him. In Apr. 1813 he was engaged at the court theatre, and speedily became a favourite. Besides Don Juan he specially excelled in Figaro (Mozart and Rossini), Telasco ('Ferdinand Cortez'), etc., and in French dialogue-operas. He sang Pizarro at the revival of 'Fidelio' in 1814; and Lysiart at the first performance of 'Euryanthe' (1823). When Count Gallenberg undertook the direction of the court theatre in 1829 Forti was pensioned, and made starring tours to Prague, Hamburg and Berlin, where he also took a short engagement. On his return to Vienna his voice had lost its charm, and his increasing corpulence spoiled his acting. He retired finally from the stage after winning the first prize in one of the public lotteries.

C. F. P.

FORTUNATI, Francesco (*b.* Parma, Feb. 24, 1746), a pupil of Padre Martini at Bologna. He returned to Parma *c.* 1769, where he produced his first opera, was appointed maestro di cappella at the court and music-master to the Archduchess Amalia. He composed several operas, church music, symphonies, quartets, etc. (see *Q.-L.*). He visited Dresden, Berlin, etc., but remained in the service of the Duke until the death of the latter in 1802. In 1810 he became a member of the newly founded Academy at Parma. E. v. d. S.

FORZA DEL DESTINO, LA, tragic opera by Verdi, libretto by Piave, in 4 acts. Produced St. Petersburg, Oct. 30 (Nov. 11), 1862; Her Majesty's Theatre, June 22, 1867; New York, Feb. 2, 1865; in English, Carl Rosa Co., Kennington, Sept. 2, 1910.

FOSSA, Johann de (*d.* Munich, before Whitsun 1603), musician at the court of Bavaria in 1570. In 1571 he became second Kapell-

meister, and in 1590 (after the death of Lassus) Kapellmeister. His masses, litanies, etc., are in MS. in the Munich State library; also in the Cathedral library, Ratisbon. E. v. d. S.

FOSTER, JOHN (*d.* Apr. 1677), an English church composer of the 17th century. He became organist at Durham Cathedral in 1661 and held this post until his death. The following entry is in the Burial Registers of the cathedral under the date Apr. 21 of 1677:

'Joh'es Foster, Organista, naturæ concessit vicesimo die mensis Aprilis, et die sequente sepᵗᵘˢ est.' [1]

A good deal of his music is in the choir books and organ books at Durham; the tenor cantoris parts of his anthems are in B.M. Add. MSS. 30,478-9. These latter originally belonged to a set of Durham choir books made in 1664 and 1670, when John Cosin was bishop there. MS. 30,478 belonged to George Davenport, Cosin's chaplain, and bears the following on its title-page:

'A Booke of Selected Church Musick consisting of full Anthems and Anthems with Verses Used in the Cathedrall Church of Durham Anno Domini 1664.'

Three services and eleven anthems are identified from these sources. J. Mᴷ.

FOSTER, MURIEL (*b.* Sunderland, Nov. 22, 1877), English mezzo-soprano singer, whose European reputation was founded primarily on her interpretation of the part of the Angel in Elgar's 'Dream of Gerontius' at Düsseldorf, 1902 (see ELGAR).

From 1896–1900 Muriel Foster was the pupil of ANNA WILLIAMS (*q.v.*), at the R.C.M., where she gained a Council Exhibition in 1896 and a scholarship in 1897. On Nov. 6, 1896, she made her début in oratorio at Bradford in Parry's 'King Saul.' On Mar. 25, 1899, she first appeared at the Popular Concerts (St. James's Hall, London) in duets by Brahms, Cornelius and German, in conjunction with her twin-sister and fellow-student Miss Hilda Foster (who retired from public life in July 1900 on her marriage with Mr. F. C. Bramwell). On Mar. 15, 1900, she sang some of Elgar's 'Sea Pictures' with great success at a students' concert in the same hall. From 1899 until her marriage in 1906 with Mr. L. Goetz,[2] Muriel Foster was constantly engaged at principal London concerts and provincial festivals. She also sang in Germany, Holland, Russia and the United States. She particularly excelled in oratorio and in such works as Brahms's Alto Rhapsody and classical arias, which displayed the richness of a voice of singularly even quality through a range of over 2 octaves (*g* to *b″* flat). Since her marriage her appearances have been intermittent. She has occasionally given recitals in London and taken part in festivals, notably Birmingham, 1912, and Leeds, 1913.

A. C.; rev. C.

[1] West's *Cath. Org.* p. 27.
[2] At a later date Mr. and Mrs. Goetz adopted the latter's maiden name of Foster.

FOSTER, MYLES BIRKET (*b.* St. John's Wood, London, Nov. 29, 1851; *d.* Bedford Park, London, Dec. 18, 1922), composer and organist, the eldest son of the late Birket Foster, the artist. Upon leaving school he was articled to Hamilton Clarke for two years. He subsequently entered the R.A.M., where he studied under Sullivan, Prout and others. Foster held organistships at St. James's Church, Marylebone, and St. George's, Campden Hill; from 1880–92 he was organist of the Foundling Hospital, during which period he was also organist at Her Majesty's Theatre, and choirmaster of St. Alban's, Holborn.

Foster composed a symphony in F sharp minor ('Isle of Arran'), overtures, a string quartet, a pianoforte trio, etc., numerous cantatas for children, and a great quantity of church music, popular in its day, but of slight permanent value. His *History of the Philharmonic Society* (London, 1913) is a valuable record of that Society's proceedings through 100 years. C. (material from F. G. E.).

FOSTER, STEPHEN COLLINS (*b.* near Pittsburg, Pennsylvania, U.S.A., July 4, 1826; *d.* New York, Jan. 13, 1864), an American popular composer. He graduated at Jefferson College, near Pittsburg, and had little musical training, though he showed a liking for the German classics. His first composition, as a schoolboy, was a waltz for four flutes. In 1842 appeared his first published song, 'Open the Lattice, Love.' From that time he produced a large number of songs, a few of which reached and have retained a very great popularity, not only in America but also elsewhere; songs of a truly popular character, often on negro subjects, and with words in negro dialect. Of almost all of them he himself wrote the words.

There are American critics who demand, in defiance of any reasonable and useful definition of the term 'folk-song,' that these songs of Foster's be regarded as the only true American folk-songs. They are, of course, not folk-songs, but they have the character, and have retained the place of, what the Germans call the 'volkstümliches Lied.' The most widely known are 'Swanee Ribber' (properly 'Old Folks at Home'), 'My Old Kentucky Home,' 'Old Dog Tray,' 'Massa's in de Cold, Cold Ground,' and 'Old Black Joe.' Most of the other songs of Foster, some 175 in number, chiefly sentimental ditties, have been forgotten. It has been said that he was indebted for some of his themes to untutored plantation negroes; but it is more probable that the themes are entirely his own, and that he adopted the negro dialect to meet the demands of the negro minstrel companies who first sang his songs. The appearance of the name of Christy, the negro minstrel, as the author of 'Swanee Ribber' is explained by the fact that Foster consented thereto for a

stipulated sum of money, but for the first edition only.

Foster's life was not passed in poverty as has sometimes been said; his songs brought him a good income (though small compared with the publishers' gains). But the last years of his life were made miserable and squalid by his intemperance. He had the genius to enable him to touch the hearts of his fellow-countrymen as few or no others have ever done. His was an untutored genius; but it has tasted of immortality. Memoirs of Foster have been published by his brother, Morison Foster (1896), and by Harold V. Milligan (1920). A bibliography of his compositions by Whittlesey and Sonneck appeared in 1915. R. A.

FOUGT, Henry, a printer and publisher of sheet and other music from metal type in which he claimed to have made improvements. A patent for these was obtained in 1768, in or about which year Fougt set up shop at the sign of the 'Lyre and Owl' in St. Martin's Lane. He submitted specimens of his work to the Society for the Encouragement of Arts, and obtained a resolution from that body to the effect that 'his method of printing was superior to any that had been before in use in Great Britain, and that it could be performed much cheaper.' He was the pioneer of cheap music, for he sold his sheet music at 'one penny per page or eighteen for a shilling.' The typography is excellent, and undoubtedly was a great advance in the art. He appears to have aroused some ill feeling among the rest of the trade. Hawkins states that Fougt was a native of Lapland, and that the 'music sellers of London copied his publications on pewter plates, and by underselling drove him out of the kingdom.' This is of course obviously wrong, for while sheet music was on an average sixpence per page, Fougt sold his sheets at a penny.

Besides sheet song-music he issued collections of Sonatas by Croce, Sarti, Uttini and Sabatini. On most of these he prints an artistic and boldly engraved woodcut design—an owl sitting over a rocky cave, with a torch and pair of scales, forming part of the subject. About 1770 he sold his plant and type to R. Falkener, who, at 3 Peterborough Court and afterwards at 45 Salisbury Court, both in Fleet Street, issued sheet songs in similar style, and at the same low price. F. K.

FOUNDLING HOSPITAL. The connexion of Handel with this charitable institution (founded by Captain Coram in 1739) forms a pleasant episode in the composer's life in England, and gives a signal illustration of his benevolence. Following the example of the masters of the sister art of painting, who organised an exhibition on its behalf, and of Hogarth and others, who presented paintings for its decoration, Handel, on May 4, 1749, attended a committee at the Hospital and offered a performance of vocal and instrumental music in aid of the fund for finishing the chapel.[1] The *Gentleman's Magazine* records that:

'Saturday 27th [May] the Prince and Princess of Wales, with a great number of persons of quality and distinction, were at the chapel of the *Foundling's* Hospital to hear several pieces of vocal and instrumental musick, compos'd by *George* Frederick Handel, Esq., for the benefit of the foundation: 1st, the musick for the late Fire Works and the anthem on the Peace; 2nd, select pieces from the oratorio of *Solomon* relating to the dedication of the Temple; and 3rd, several pieces composed for the occasion, the words taken from Scripture, applicable to the charity and its benefactors. There was no collection, but the tickets were at half-a-guinea, and the audience above a thousand.'

The music specially written was the anthem 'Blessed are they that consider the poor.' The governors, under a misapprehension, imagined that he intended to present them with the copyright of his oratorio 'Messiah,' and prepared a petition to Parliament praying that a bill might be passed to secure to them the right in perpetuity; but Handel indignantly repudiated any such intention, and the petition never reached the House. On the completion of the chapel Handel presented it with an organ,[2] built by a Dr. Morse of Barnet, which he opened on May 1, 1750, when the attendance was so large that he was compelled to repeat the performance. For his generosity Handel was in 1750 enrolled as one of the governors and guardians of the Hospital, and during every subsequent year, while his health permitted, he directed the performance of the 'Messiah' in the chapel, which yielded to the charity a net result of £7000 in all. The composer by his will bequeathed 'a fair copy of the score and all the parts of the Messiah' to the Hospital, and on his death a dirge and funeral were performed in the chapel on May 26, 1759, under the direction of his amanuensis, John Christopher Smith, who, with his full concurrence, had been appointed the first organist, and who had conducted the performance of the 'Messiah' on May 3, three weeks after the composer's death. The artistic value of the bequest was not quite fully realised until the parts were examined by H. Davan Wetton, organist from 1892, and proved to be of great importance.

In July 1774 Dr. Burney proposed to the governors a scheme for forming a Public Music School at the Hospital for the training of the children; but strong opposition was raised to it, and it was never proceeded with. The chapel services were for many years noteworthy for their music, in which the professional choir was assisted by the children. C. M.

FOUQUET, Pierre-Claude, became one of the four organists of the Chapelle-Royale, Paris, in 1758, being employed for the 4th quarter, Oct.-Dec., succeeding François Dagincourt.

[1] The historic building facing Guilford Street was vacated in 1925, when the Hospital was removed to the country. The fate of the building for a time remained undetermined.

[2] For specification and other interesting particulars see *Mus. T.* for May 1902, p. 308.

Three books of harpsichord pieces (*c.* 1750), as well as some single pieces for harpsichord and one for pianoforte, signed Fouquet, are probably by him (*Q.-L.*).

FOURNEAUX, (1) J. B. NAPOLÉON (*b.* Léard, Ardennes, May 21, 1808; *d.* Aubanton, Aisne, July 19, 1846), originally a watchmaker, improved the Accordion. In 1830 he settled in Paris; in 1836 bought Chameroy's organ factory, and introduced great improvements in the manufacture of all reed instruments blown by wind. At the exhibition of 1844 he received a silver medal for his 'orgues expressives.' He originated the idea of the percussion action in harmoniums.

His son (2) J. L. NAPOLÉON (*b.* 1830) improved the construction of the 'orgues expressives,' and invented the melodina (1855).

BIBL.—CONSTANT PIERRE, *Les Facteurs d'instruments de musique, les luthiers et la facture instrumentale* (Paris, 1893). M. C. C.

FOURNIER, PIERRE SIMON (*b.* Paris, Sept. 15, 1712; *d.* there, Oct. 8, 1768), engraver and type-founder, was the son of Jean Claude Fournier, director of the type foundry of Le Bé. He greatly improved the engraving of music in France, which up to his day was still effected by punches on the model of those cut by Hautin in 1525. He replaced the lozenge-shaped notes by round ones, and made music altogether easier to read, although his notes were still thin and poor compared with those of later times. He published *Essai d'un nouveau caractère de fonte pour l'impression de la musique*, etc. (Paris, 1756), and a *Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique* (Paris, 1765), which, though incomplete and occasionally incorrect, contains interesting information on music printing in France. Giacomo Falconi of Venice seems to have attained a similar result almost simultaneously with Fournier. Falconi published at Venice in 1765 *Manifesto d' una nuova impresa di stampare la musica*, etc.; and Paolucci's *Arte prattica di contrapunto* (1765) was printed in the new characters.

M. C. C.; addn. M. L. P.

FOURTH is an interval comprising two whole tones and a semitone. It is called a fourth because four notes are passed through in going from one extreme of the interval to the other, for which reason the Greeks called it *διὰ τεσσαρῶν*—Diatessaron. The ratio of the vibrational numbers of its limiting sounds is 3 : 4. It is in fact a perfect consonance, though regarded as a discord in the old diatonic style.

C. H. H. P.

FOX STRANGWAYS, ARTHUR HENRY (*b.* Norwich, Sept. 14, 1859), is a writer on musical subjects, whose most distinctive service has been the foundation of *Music and Letters*, a quarterly publication devoted to music.

He was educated at Wellington College and Balliol College, Oxford (M.A., 1882), and studied music for two years (1882–84) at the Berlin Hochschule. He did not, however, enter the musical profession but became an assistant master at Dulwich College (1884–86) and at Wellington College (1887–1910). He went to Wellington as a form master, but took over the music mastership in succession to Alan GRAY (*q.v.*) (1893–1901). He relinquished the musical direction to become tutor (House Master in College) (1901–10). During that time he had paid a vacation visit to India (1903) and, his interest in Indian music being aroused, he determined on a more extensive tour when he resigned his mastership at Wellington. From Oct. 1910 to May 1911 he travelled in Hindostan studying the theory of this music from native sources and making many phonographic records of its performance. The result was a treatise, *The Music of Hindostan* (1914), which remains by far the most important work on the subject in the English language. While engaged on this, Fox Strangways settled in London and undertook (1911) some concert criticisms for *The Times*, a little later becoming a regular member of its staff. In 1925 he left *The Times* to become musical critic to the *Observer*.

After the war (1919) he determined to found at his own risk and under his own editorship a quarterly journal, in which musicians rather than professed critics should discuss at length matters concerning their art. The first number of *Music and Letters* was published in Jan. 1920, and a double number devoted to Beethoven celebrated the centenary of the composer in March 1927. The several numbers deal with innumerable aspects of music by writers of standing, most of whom are specialists in their subjects. Fox Strangways's personal contributions have been specially concerned with the problems of translating German songs into English verse. *Music and Letters* has published a whole series of such translations, including many by Fox Strangways. He has also lectured on this subject before the Musical Association and other bodies. C.

FRA DIAVOLO, OU L'HÔTELLERIE DE TERRACINE, opéra-comique in 3 acts; words by Scribe, music by Auber. Produced Opéra-Comique, Jan. 28, 1830; in English, adapted by Rophino Lacy, Drury Lane, Nov. 3, 1831; in Italian, Lyceum, July 4–11, 1857.

FRÄNZL. Two violinists, father and son.

(1) IGNAZ (*b.* Mannheim, June 3, 1736; *d.* there, 1811/12) became a member of the Mannheim orchestra (1747) and its leader (1774). On the removal of the court to Munich (1778) he remained at Mannheim, where he became musical director of the 'Hoftheater' (1790–1803). He composed symphonies, violin concertos and chamber music. (*Riemann.*)

His son (2), FERDINAND (*b.* Schwetzingen, Palatinate, May 24, 1770; *d.* Mannheim, Nov.

19, 1833), was a pupil of his father, and performed, when only 7 years of age, a concerto at a court concert in Mannheim, where he entered the band of the Elector in 1782. From 1785 he began to travel with his father. During a prolonged stay at Strassburg he studied composition under Richter and Pleyel, and later under Mattei at Bologna. He appears to have been less successful at Paris than at Rome, Naples and Palermo. He went with the court of Mannheim to Munich in 1778, was made Konzertmeister in 1789, and was a conductor in the Frankfort theatre in 1792, in which year he returned to Munich; he took C. Cannabich's place as leader of the band, but in 1802 again started for a tour to Russia. At this period Fränzl was generally acknowledged to be one of the best of living violin-players, and his compositions enjoyed great popularity. Spohr heard him in 1802 at St. Petersburg, and gives an interesting account of him:

'Fränzl was at that time the foremost of violin players in St. Petersburg. He still follows the old method of holding the violin on the right side of the tail-piece, and is therefore obliged to play with his head bent down. (See VIOLIN.) He also lifts the right arm very high, and has a bad habit of raising his eyebrows whenever he plays something expressive. His execution is neat and clear. In the slow movements he performs a great many runs, shakes, and cadenzas, with rare precision and distinctness; but as soon as he plays *forte* his tone is rough and unpleasant, owing to his drawing the bow too slowly and too close to the bridge, and pressing it too much on the string. Quick passages he executes with good intonation and very clearly, but invariably in the middle of the bow, and consequently without light and shade.'

On a later occasion Spohr comments less favourably on him, and describes both his style and his compositions as old-fashioned; but this only shows that Fränzl had not kept pace with the progress made in violin-playing towards the end of the 18th and beginning of the 19th century, and could not stand comparison with the great masters of the Paris school, still less with Spohr himself.

In 1806 Fränzl returned to Munich, and was appointed conductor of the opera. He did not, however, give up travelling, and played at various times in Paris, Amsterdam, Vienna and Leipzig. In 1823 he made a second journey to Italy. He retired in 1826, and went to live at Geneva, but finally settled at Mannheim. Fränzl was a fertile composer. He published 9 concertos and 4 concertinos for the violin, 1 concertante and 3 duos for 2 violins, 9 quartets for strings, 3 trios for 2 violins and bass, several overtures, a symphony and a number of songs. He also wrote operas, which were performed with much success at Munich and elsewhere. (See list in *Q.-L.*) P. D.

FRAMERY, NICOLAS ÉTIENNE (*b.* Rouen, Mar. 25, 1745; *d.* Paris, Nov. 26, 1810), author and musician. When quite young he was appointed 'Surintendant de la musique' to the Comte d'Artois. He wrote both words and music of 'La Sorcière par hasard' (1783), a comic opera, and of 'Médée,' a prize libretto, which was to have been set by Sacchini, had not his death intervened. It was never performed. Framery was a skilful adapter of French words to Italian music in various 'parodies' of operas by Paisiello and Sacchini. As an author he published—A criticism on Gluck in the *Mercure* for Sept. 1776; *Le Musicien pratique* (Paris, 1786), a poor translation of Azopardi's *Il musico prattico*, rearranged by Choron in 1824; a 'discours' on *Les Rapports qui existent entre la musique et la déclamation* (1802); articles on Della-Maria (1800) and Haydn (1810). He edited, from 1770–78, the *Journal de Musique historique, théorique et pratique sur la musique ancienne et moderne*, founded by Mathon-de-la-Cour in 1764; the *Calendrier musical*, 1788–89, a continuation of Mathon de-la-Cour's *Almanach musical* (1775); and took part with Ginguené and the Abbé Feytou in the musical dictionary of *L'Encyclopédie méthodique* (1791), completed in 1811 by de Momigny; and in the *Dictionnaire des beaux arts* of the Académie. He was a Correspondant of the Institut. After copyrights had been recognised by law, Framery established an agency for enforcing the rights of authors throughout France. He died leaving MS. notices of Gaviniès and various other musicians.

BIBL.—J. CARLEZ, *Framery, littérateur-musicien* (Caen, 1893).

M. C. C.; rev. M. L. P.

FRANC (LE FRANC), GUILLAUME (*d.* Lausanne, June 1570), the son of Pierre Franc of Rouen, was probably one of the French Protestants who fled to Geneva as an asylum from the persecution to which those who embraced the doctrines of the Reformation were then exposed. He settled in that city in 1541, shortly before the return of Calvin from Strassburg, and obtained a licence to establish a school of music. In 1542 he became master of the children and a singer at St. Peter's at a salary of 10 florins. In 1543 the Council of Geneva resolved that 'whereas the Psalms of David are being completed,[1] and whereas it is very necessary to compose a pleasing melody to them, and Master Guillaume the singer is very fit to teach the children, he shall give them instruction for an hour daily.' His pay was increased from 10 to 50 florins, and afterwards raised to 100, with the use of part of a house, but on the refusal of the Council to grant a further addition to his salary Franc left Geneva in 1545 and joined the choir of the Cathedral of Lausanne, where he remained until his death.

Franc's name is chiefly known in connexion with the Psalter published at Geneva by Calvin for the use of the reformed churches. The first edition of this celebrated work appeared in 1542, containing 35 psalms, and was enlarged from time to time until its completion in 1562.

[1] This refers to the additional versions then being written by Marot.

Of this Psalter Franc has been generally believed to be the musical editor; but later researches, especially those of M. O. Douen, show the claim set up for him to be devoid of foundation. (See BOURGEOIS.) He certainly had nothing to do with the Psalter after leaving Geneva in 1545, and although the resolution of the Council quoted above may appear to indicate an intention of employing him to adapt melodies to some of the psalms then newly translated by Marot, there is no evidence that this intention was ever carried into effect.

Franc, however, did edit a Psalter. The church of Lausanne had on several occasions shown a spirit of independence of that of Geneva and at the time of Franc's arrival sang the psalms to melodies by Gindron, a canon of the cathedral, which differed from those in use at Geneva. As early as 1552 Franc appears to have been engaged on a new Psalter, for in that year he obtained a licence to print one at Geneva, there being then no press at Lausanne. No copy of this book, if it was ever published, is known to exist, but the terms of the licence [1] show that it consisted of the psalms of Marot with their original melodies, and the 34 psalms translated by de Bèze the year before, to which Franc, probably in rivalry with Bourgeois, had adapted melodies of his own. At any rate, in 1565, three years after the completion of the Genevan Psalter, that of Lausanne appeared, under the following title:

'Les Pseaumes mis en rime françoise par Clement Marot et Theodore de Bèze, auec le chant de l'eglise de Lausane [*sic*] 1565. Auec priuilege, tant du Roy, que de Messieurs de Geneue.'

In the preface Franc disclaims any idea of competition with those 'who had executed their work with great fidelity,' or even of correcting 'what had been so well done by them.' He gives no intimation that he had himself taken any part in that work, and states, with respect to his own book, that, in addition to a selection of the best tunes then in use in the church of Lausanne as well as in other reformed churches, he had supplied new ones to such of the psalms, then recently translated, as had not yet been set to music, and were consequently sung to the melodies of psalms in the older editions of the Psalter. He adds that his object was that each psalm should have its proper tune, and confusion be thereby avoided.

Stress has been laid by some writers who attributed the Genevan melodies to Franc, on a letter written to Bayle by David Constant, professor of theology at Lausanne at the end of the 17th century, in which he states that he had seen a certificate bearing date Nov. 2, 1552, and given by de Bèze to Franc, in which de Bèze testifies that it was Franc who had first set the psalms to music. Constant adds that he himself possessed a copy of the psalms in which the name of Franc appeared and which was printed at Geneva under the licence of the magistrates of that city. Baulacre, however, writing in 1745 in the *Journal Helvétique*, after investigating the accuracy of Constant's statement, shows that the account he sent to Bayle of de Bèze's letter was erroneous, as that letter contained no reference to the authorship of the melodies. Even had it done so, we have seen above that in that very year Franc had obtained a licence to print a collection of psalms for Lausanne, and the Psalter to which Constant refers is that of 1565, also compiled for local use.

In this latter collection 27 melodies are composed or adapted by Franc to the psalms left without them in the Genevan Psalter of 1562 (51,[2] 53, 62, 63, 64, 65, 66, 67, 68, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 111, 116, 127,[2] 139, 140, 142 and 144), 19 are selected from the tunes previously in use at Lausanne, and the rest are taken from the Genevan Psalter.

Before long, however, Lausanne followed the example of the other reformed churches, and the Psalter of Franc was superseded by that of Bourgeois.

Franc's tunes are of small merit. Some specimens of them are given by Douen in his *Clement Marot et le Psautier Huguenot*, 2 vols. (Paris, 1878–79), from which the materials for this article are chiefly derived.

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Six articles by G. A. CRAWFORD, in *Mus. T.*, June-Nov. 1881.

(See PSALTER; GOUDIMEL.)

G. A. C.; addn. M. L. P.

FRANCESCA DA RIMINI, (1) tragic opera in 3 acts, by Hermann Goetz; the first two acts finished, and the third sketched, by the composer; completed by Ernst Frank, and produced Mannheim, Sept. 30, 1877: (2) grand opera in 4 acts, by Barbier and Carré, music by Ambroise Thomas; produced Opéra, Paris, Apr. 14, 1882: (3) opera, text by E. Ponomarier, after Stephen Phillip's play, 'Paolo and Francesca,' music by Napravnik; produced Nov. 1902: (4) opera in 4 acts, words by Tito Riccordi (after d'Annunzio), music by Zandonai; produced Reggio Theatre, Turin, Feb. 1, 1914; Covent Garden, July 16, 1914; New York, Metropolitan Opera House, Dec. 22, 1916.

[1] This important document, discovered in the registers of the Council of Geneva, deserves to be quoted in full:

Jeudi 28 iuillet 1552.

. . . Sur ce qui le dit maistre Jacques, ministre de Lausanne, a proposé que à Lausanne ilz ne se sont peult estre d'accord de chanter les pseaulmes changés icy par maistre Loys Bourgois, ny ceulx qu'il a myst en chans du sieur de Beze, ilz sont en propos de faire imprimer les pseaulmes translatez par Marot en leur premier chant, et aussy ceulx qu'a translaté le sieur de Beze en vng chant que y a mis le chantre de Lausanne pour les chanter, ce qu'ilz n'hont ausé faire sans licence. Pourquoy il a requis permettre les imprimer icy. Arreté que, attendu que c'est chose raissonable, il leur soit permys.

[2] Psalms 51 and 127 had proper tunes in the Genevan Psalter, to which de Bèze's versions of 69 and 117 were respectively sung. Franc retained the Genevan melodies for the later psalms, and adapted distinct tunes to the older ones. Of these tunes, that which Franc set to 51 was its original melody, to which Bourgeois adapted it in 1542, but which he had replaced by another in 1551.

For the symphonic poem on this subject see under TCHAIKOVSKY.

FRANCESCO DA MILANO (*b. circa* 1490), a famous lute-player at the court of Mantua in 1510; in the service of Ippolito di Medici in 1530. He wrote 2 books 'Intavolatura di liuto' (1536 and 1546; both in several editions). In 1548 appeared the 7th book and in 1563 an unnumbered one. Many of the lute-books of the 16th century contain pieces by him (*Q.-L.*; *Riemann*).

FRANCESINA, ELISABETH DUPARC, a French singer, who sang for some years in Italy, where she acquired her sobriquet. In the autumn of 1736 she came to London, and 'had the honour to sing (with Merighi and Chimenti) before her majesty, the duke, the princesses at Kensington, and met with a most gracious reception; after which the *Francesina* performed several dances to the entire satisfaction of the court' (*London Daily Post*, Nov. 18.) The accomplishment of dancing, however, she does not seem to have kept up. Her name as a public singer is not found until Jan. 7, 1738, when she played Clotilda in Handel's 'Faramondo' on its first representation, the first part ever written for her by the great German. She seems to have had an easy, warbling style of execution, which Burney calls 'lark-like,' and pleased both composer and public. La Francesina appeared again in Pescetti's 'Conquista del vello d' oro' and in Handel's 'Serse' that same year; and in 1739 she took part in 'Acis,' 'Saul,' 'Israel' and 'Dryden's Ode.' In 1740 she reappeared in 'L' allegro,' and in 'Imeneo' by the same composer; the latter 'advertised for Nov. 29, but deferred for near a fortnight, on account of the indisposition of Francesina' (Burney). On Jan. 10, 1741, she sang in Handel's last opera 'Deidamia,' in which, according to Burney, '*Nascondi l' usignol*, which finishes the first act, is a light, airy, pleasing movement, suited to the active throat of the Francesina.' In 1744 and 1745 she took part in Handel's 'Joseph,' 'Belshazzar' and 'Hercules'; she had quitted the stage, 'but constantly attached herself to Handel, and was first woman in his oratorios for many years' (Burney). She enjoys the doubtful honour of having sung the four Italian songs which Handel was compelled to 'intermix' in 'Israel in Egypt' in 1739, to carry it over a third performance. In 1737 her portrait was engraved by J. Faber in mezzotint from a painting by George Knapton. It is a half-length, and represents a pleasant, intelligent woman; she holds a book, on a page of which are the words, 'Ua sei amabile sparanza,' the beginning, probably, of one of her favourite songs. J. M.

FRANCHETTI, ALBERTO (*b.* Turin, Sept. 18, 1860), composer, was born of wealthy parents, and studied at first under Nicolò Coccon and Fortunato Magi, subsequently under Draeseke at Dresden and at the Munich Conservatorium under Rheinberger. From his German teachers he seems to have acquired skill in the manipulation of masses of sound, such as are required for operas on a large scale; yet the thoroughness of his training has not secured him a very high position in the estimation of the best Italian critics, although his private means have enabled him to command the attention of the public, and to have his works produced under the most favourable conditions. The following operas have appeared: 'Asrael,' in 4 acts, produced Reggio d' Emilia, Feb. 11, 1888, and afterwards at La Scala, and elsewhere, had great success. His 'Cristoforo Colombo,' in 4 acts, produced at Genoa, Oct. 1892, contains an admirably worked ensemble in the first act, but appeals to the public rather by its scenic panorama of the voyage than by anything else. The 3-act 'Fior d' Alpe' (Verona, 1894) and the 3-act 'Signor di Pourceaugnac' (Milan, 1897) were less successful than 'Germania' (Milan, 1902).[1] This has had considerable vogue, and was even put on at Covent Garden in 1907. A symphony in E minor must be mentioned in the number of his works. Later productions at Milan have been 'La figlia di Jorio' (1906) and 'Notte di Leggenda' (1915). Franchetti collaborated with GIORDANO (*q.v.*) in the production of 'Giove a Pompei' (3 acts) (Rome, 1921). 'Glauco,' text by Forzano, appeared at Naples (1922).

Some critics have called Franchetti the Meyerbeer of modern Italy, and there are certain points of resemblance between the two, besides the accident of their outward circumstances—circumstances, it may be hinted, that are not always entirely advantageous in the long run. It is true that Franchetti is at his best when there are many characters on the stage, or when inspired by some spectacular effect on the scene. His music is not profoundly emotional, not very often distinguished, but his workmanship is sound and scholarly, and the fact that he owes little or nothing to Wagner, and stood entirely apart from the hysterical school of Young Italy, in the ascendant during Franchetti's youth, should not be reckoned against him.

M., with addns.

FRANCHOMME, AUGUSTE JOSEPH (*b.* Lille, Apr. 10, 1808; *d.* Paris, Jan. 21, 1884), violoncellist, learned the rudiments of the violoncello from a player named Mas, entered the Paris Conservatoire in Mar. 1825, at once attracted the notice of Levasseur and Norblin the professors, and in his first year took the first prize for his instrument. He then joined the orchestra of the Ambigu-comique, in 1827 that of the Opéra, and in 1828 fixed himself at the

[1] See a detailed analysis in the *R.M.I.* ix. 377.

Théâtre des Italiens. In conjunction with Alard and Hallé he formed an annual series of classical quartets, which attained the highest rank. Franchomme was in Paris at the time of Mendelssohn's visit, in the winter of 1831, and is mentioned by Hiller (*Mendelssohn*, 1874) as one of the artists who most warmly appreciated him. They were just of an age, and knowing Mendelssohn's predilection for the violoncello it is not difficult to believe that they often played together. He was very intimate with Chopin, and was one of those who witnessed his last sufferings and received his latest words. Franchomme travelled very little, and a visit to England in 1856, when he played at the Musical Union, appears to be almost his only journey. He was professor at the Conservatoire from Jan. 1, 1846–84. Franchomme's playing was remarkable for a command over technical difficulties of all kinds, very pure intonation, and a beautiful and expressive singing tone. He was the possessor of the violoncello of Duport, said to be the finest Stradivarius in existence, for which he gave £1000. His compositions consist chiefly of potpourris and variations, with one concerto. He also published with Chopin a Duo on airs from 'Robert le Diable,' another with Bertini, and a third with Osborne. A comparison of the two versions of Chopin's Polonaise for pianoforte and violoncello, in C, op. 3, will show how great were the improvements in the violoncello part, which were due to Franchomme. G., with addns.

FRANCISCELLO, a great violoncellist of the early part of the 18th century, who would have left no trace of his existence but for the fact that he was heard by Quantz, Benda and Geminiani. He seems to have first appeared in Rome shortly after the death of Corelli (1713). He was at Naples in 1725; Quantz heard him there, and Geminiani, there or in Rome, was witness to the rapture with which the great Alessandro Scarlatti accompanied him on the harpsichord. In 1730 he was at Vienna, where F. Benda, then a young man, was so struck by his style as to say that it influenced him for ever after. He is heard of afterwards at Genoa, where he may have died about 1750. (See VIOLONCELLO-PLAYING.)

G.

FRANCISI, MILOŠ (*b.* Debrecin, 1853), doctor of medicine, pianist composer, and the first Slovak to compose opera and operetta.

He is the son of a famous Slovak patriot and writer, Jan Francisi, who, condemned to death by the Magyar government, just managed to escape the gallows. Miloš Francisi, after attending the high schools of Vel'ka Revuce and Soprone (Slovakia), studied medicine in Vienna, where his musical gifts made him very popular in the Slavonic circle. Eventually he thought it expedient to emigrate to America, where the memories of his native land found expression in a series of compositions in the national style: a set of Marches based on folk melodies (from 'The Three Falcons'), several choruses and partsongs, a Fantasia on Slovak Airs, the operettas 'Obšitošova dcera' (The Daughter of the 'Obšitoš'), produced in Pittsburg, Cleveland and other American towns, 'Bohatieri veselej družiny' (The Adventure of a Merry Party), 'Die Weiberbulle,' and 'Rea Silvia,' a romantic opera in two acts. His most important work is 'Travnice,' a collection of Slovak folk-songs (2 books, each containing 100 songs) published by the Turčiansky Sv. Martin Press, 1908, 2nd edition. Although his arrangements, with pianoforte accompaniments, are somewhat disfigured by gipsy influence, they were valuable at the time of their appearance, which preceded a more scientific and discriminating period in the cult of the folk-songs. Dr. Francisi revisited Slovakia after the Declaration of Independence in 1919, but soon returned to America, where he divides his time between dentistry and the fostering of Slovak national music.

R. N.

FRANCISQUE, ANTOINE (*b.* St. Quentin; *c.* 1570; *d.* Paris, 1605). The writers of the epoch hardly mention this lutenist; his name is certainly better known now than then amongst musical historians. He died very young, after a career of only a few years in Paris.

In 1596 Francisque was living at Cambrai, where he married, according to a contract made Feb. 23, Marguerite Bouhour (or Behour), daughter of an innkeeper in the town. The contract calls him 'Anthoine Francisque, natif de St. Quentin, jeune filz.' He went to live in Paris with his wife, two or three years later. In 1600 he published there 'Le Trésor d'Orphée,' which he dedicated, in a burlesque epistle composed for him by a wit of the time, to the Prince de Condé. On Sept. 28, 1601, before notaries, the couple made a mutual deed of gift, 'attendu qu'ilz n'ont à présent aulcuns enffans vivans.' In this deed the musician is called by the name 'Anthoine François,' and qualified as

'maître joueur de luth à Paris, y demeurant rue Ste. Genefvieve, parroisse St. Estienne du Mont, vis à vis le collège de Navarre.'

The marriage contract mentioned previously was registered at the Châtelet de Paris by Marguerite Bouhour, then a widow. The certificate of death of her husband is dated Oct. 5, 1605.

'Le Trésor d'Orphée,' which was methodically transcribed and re-edited by Henri Quittard, 1906, constitutes, together with the 'Thesaurus' of Jean-Baptiste Besard, one of the two principal documents which we possess of the first French school of the lute. The tablature is written with the old tuning of the instrument which was in use until about 1630,

before the perfecting of the instrument made a change in the tuning, and from which one may date the beginning of the second school. The compositions of Francisque are, for the most part, easy and popular dances, branles, pavanes, gaillardes, courantes and voltes, very melodious, and most often in modern tonality. Almost all are entirely the composition of the author, but there may be recognised in some the use of well-known songs and dances. This is the case with his 'Gaillarde faicte sur une volte de feu Perrichon.' The first and the last piece show, with some 'Fantaisies,' a style in which contrapuntal imitations are preserved with as much regularity as the technique of the lute permits: these are adaptations of the celebrated, anonymous song 'Cassandre' and of 'Suzanne un jour' by Orlande. Francisque's collection ends with an 'Instruction pour réduire toutes sortes de tablatures de luth en musique et réciproquement,' which Quittard did not republish, but which Besard reproduced, translated into Latin, in his 'Isagoge,' 1617, and which Léopold Fuhrmann also translated into German in 1615.

WORKS

'Le Trésor d'Orphée, Livre de Tablature de Luth contenant une Susane un jour—plusieurs Fantaisies, Préludes, Passemaises, Gaillardes, Pauanes d'Angleterre, Pauane Espagnolle, fin de Gaillarde, suittes de Branles tant à cordes aualées qu'autres, Voltes et Courantes. Mises par Antoine Francisque' (Paris, 1600).

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A. T.

FRANCK, CÉSAR AUGUSTE (*b.* Liège, Dec. 10, 1822; *d.* Paris, Nov. 8, 1890). On his father's side he was of Flemish stock, the family having for generations been established at Gemmenich, in the Walloon district. Among his ancestors were several painters, notably Jérome Franck (*b.* 1540; *d.* Paris, 1610), who held the appointment of painter to Henri III. in Paris. César himself had a talent for drawing; and there is perhaps some connexion between his painter-ancestry and his strong chromatic tendencies. His father desiring that he and his brother Joseph should become professional musicians, he entered Liège Conservatoire at what must have been a tender age, for he was barely 11 years old when he finished his studies there, and was taken on tour as a pianist. A year later the family moved to Paris, in order that the boy might have a wider field for the development of his gifts. Here, after some months of private study with Reicha, he entered the Conservatoire (1837), where he became a pupil of Leborne for composition and of Zimmerman for pianoforte. His successes comprised a *proxime accessit* for fugue (1837), Grand Prix d'Honneur for pianoforte (1838), first prize for fugue (1840), and second for organ (1841). The circumstances in connexion with the pianoforte and organ prizes are worth relating, for several reasons. In regard to the former, d'Indy tells us that Franck transposed the sight-reading test a third below, playing it without a slip. Cherubini (director at that time), so far from hailing the performance as an exploit, frowned on it as an irregularity, and refused to sanction the award of the first prize which the youth had won no less by his solo playing than by his sight-reading. A compromise was arrived at, however, Cherubini recommending that Franck be disqualified and given a special award, to be known as 'Grand Prix d'Honneur'—the first and only prize of the kind ever given at the Conservatoire, says d'Indy. Undeterred by this official attitude towards brilliance out of place, Franck accomplished a kindred feat when competing for the organ prize. Among the tests were two improvisations—a fugue and a sonata—on themes supplied by the examiners. Franck, perceiving that the subjects lent themselves to combination, proceeded to make the most of their possibilities in this way, developing them at such length that the examiners, annoyed and bewildered by the complexities, at first awarded him nothing. It was only on the intervention of Benoist, his organ teacher, that they gave him a second prize.

Franck now began to prepare for the Prix de Rome; but his father, anxious for him to shine as a piano virtuoso rather than as a composer, impatiently withdrew him from the Conservatoire (Apr. 22, 1842).

There followed two years spent in his native country—a period about which even d'Indy has no information to give us. We may surmise that Franck was (not too willingly) carrying out his father's wishes by working at piano-playing, and confining his composition mainly to showy pieces for concert use.

Evidently Belgium proved an unprofitable field, for in 1844 the family returned to Paris, where they lived in the Rue la Bruyère in straitened circumstances, with little resources beyond the earnings of the two sons. Even this income failed to a considerable extent during the political troubles of the next few years, when many of the families from which the brothers drew their pupils left Paris.

The Biblical eclogue, 'Ruth,' was written soon after the Francks' return to Paris, and had its first performance at the Conservatoire in Jan. 1846. To this period belongs also an unpublished symphony, 'Le Sermon sur la montagne,' an essay in the style of Liszt's symphonic poems, and of interest because it was the genesis of 'Les Béatitudes,' written about thirty years later. The attraction this subject had for Franck is shown also in an organ piece (the manuscript of which has been lost), written at the beginning of his career as an organist, and

bearing the same title as the symphony. These works are worthy of note, because they show the composer breaking away from the groove of piano fantasias and other superficial works to which he had so far confined his output.

In 1848, while the Revolution was at its height, Franck married a daughter of the tragedian, Desmousseaux, the bridal party reaching the church (Notre-Dame de Lorette, where Franck was organist) only by climbing a barricade, with the help of the insurgents stationed thereat. Franck's relations with his father—already strained owing to his refusal to embrace the career of a second Thalberg—reached breaking-point as the result of his marriage. It was a double offence: it brought an actress into the somewhat strict family circle, and it withheld César's earnings from the common exchequer. The situation became so unhappy that Franck withdrew, made a home for himself, and settled down to the routine work that was to be his portion during the rest of his career. Winter and summer he rose at half-past five, beginning his long day of teaching two hours later. Most of his composition was done in the early morning and during his summer holiday.

Franck's second post as organist was at St. Jean-St. François au Marais; in 1858 he was appointed to St. Clotilde, where he was already choirmaster.

In 1872 he succeeded Benoist as organ professor at the Conservatoire. Although he was the obvious man for the post, he seems to have been so unpopular with his colleagues (owing to his disconcerting naïveté and candour, and his avoidance of official intrigue) that the appointment caused surprise, even to Franck himself.

He was now at work on 'Les Béatitudes,' breaking off, however, in this same year in order to write the first version of 'Rédemption,' which was produced by Colonne at a Concert Spirituel in Passion Week, 1873. He completed 'Les Béatitudes' in 1879, the first performance being given privately at his house by pupils. As a means of obtaining recognition for the composer, however, the occasion was a failure. Most of those invited—including the Minister of Arts and the Directors of the Conservatoire—failed to appear, and of the few guests present only two remained till the end. (The second complete performance of the work did not take place until fourteen years later—three years after the composer's death—when it was a triumphant success.)

A further fiasco took place in 1887, when his pupils and friends, nettled at the tardy bestowal of the ribbon of the Legion of Honour, and by the official designation of the recipient as 'Professor of Organ' instead of 'Composer,' arranged a Franck festival as a kind of protest against this disregard of the creative side of his work. The festival took place at the Cirque d'Hiver, with Pasdeloup and the composer as conductors. The programme included 'Le Chasseur maudit,' the 'Variations symphoniques,' and the third and eighth Béatitudes. Owing chiefly to lack of rehearsal the performance generally was 'a deplorable affair,' says d'Indy.[1]

The symphony was given its first performance in Feb. 1889, by the Société des Concerts du Conservatoire, and again a failure has to be recorded. The work was played against the wishes of most of the orchestra and subscribers, and was badly received by the musical elect, Gounod, for example, describing it as 'the affirmation of incompetence pushed to dogmatic lengths.'

Probably no composer of his rank met with so little recognition at the hands of his contemporaries. Almost until the end the record is one of neglect, or of performances badly organised or technically inadequate. In fact, Franck's first unqualified public success took place in the last year of his life, the occasion being the production of the String Quartet at one of the concerts of the Société Nationale de Musique at the Salle Pleyel (Apr. 19, 1890). 'The next day,' says d'Indy, 'filled with pride at this *first success* (in his sixty-ninth year!) he said to us quite naïvely: "There, you see, the public is beginning to understand me."' A second triumph came a few days later at Tournai, where he took part in a concert of his own works given by the Ysaÿe Quartet.

But Franck was to enjoy no more than this mere taste of popular favour. In the following month, while on his way to a lesson, he was knocked down by an omnibus, receiving an injury to his side. He continued his journey, fainted on arriving at his pupil's house, gave the lesson (which included two performances of the second piano part in his transcription of the 'Variations symphoniques'), and returned home exhausted.

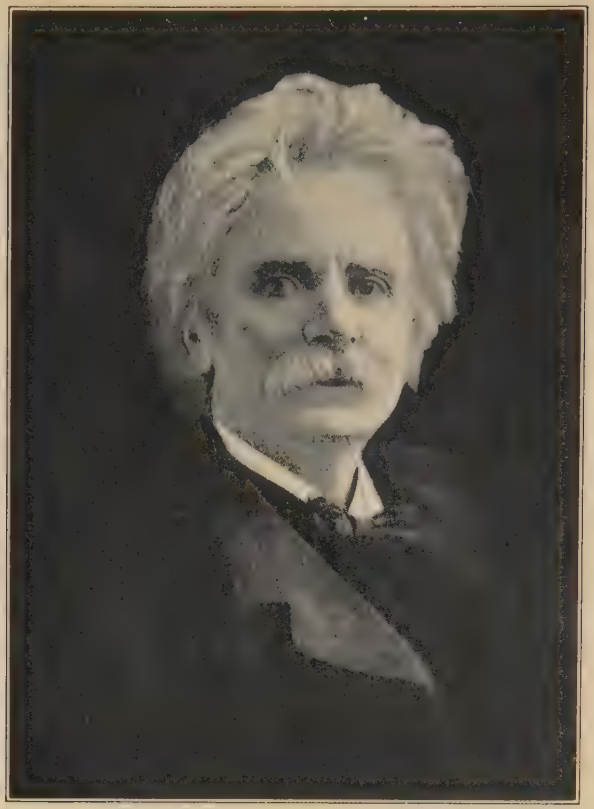
Franck was of a robust habit, and, had his injury been properly treated, he would no doubt have lived to a great age. His creative power was at its height, and the future big with promise—a strange thing to be able to say of a composer in his sixty-ninth year! But a few months later he had a severe attack of pleurisy, and the lingering effects of his accident set up complications from which he died.

He was buried at Montrouge cemetery, but a few years later his remains were exhumed and taken to the cemetery of Montparnasse. The official coolness (d'Indy does not scruple to call it 'animosity') that had been shown him during his life did not cease with his death. Neither the Ministry of Arts nor the Conservatoire sent representatives to his funeral. But fourteen years later the Directors of both Ministry and

[1] The quotations from d'Indy are from his *César Franck: a Study*. (English translation by Mrs. Rosa Newmarch.)

Photo, Pierre Petit, Paris

CÉSAR FRANCK



GRIEG

By permission of the late Robert Newman

Conservatoire delivered orations in his honour to an enthusiastic crowd gathered to inaugurate the Franck monument hard by the church where for over thirty years the composer had served as organist.

General Characteristics.—Franck's fame as a composer rests on a small proportion of his output. The difference in quality between his best and worst work is remarkably wide, and this inequality shows itself even in the details of some of his finest compositions. The fact suggests a lack of self-criticism, despite the anxious care with which he rewrote certain works. One cannot avoid the conclusion that, lofty as his ideals were, Franck was subject to some strange lapses of taste. His high opinion of a good deal of feeble contemporary music; the odd mixture of triviality and devotion in his composition for the Church; the occasional touch of banality that disfigures even such a work as 'Les Béatitudes'; these and other signs indicate a too-accommodating standard. It seems to have extended even to performance, for we read that interpretations of his music so bad as to anger his friends often left him content. ('No, no; you are really too exacting, dear boys,' he said to his pupils after a wretched performance of some extracts from 'Les Béatitudes'; 'for my own part, I was quite satisfied.')

No doubt this defect, like his slow development on the creative side, was partly due to his early training in the barren and uncongenial field of showy pianism. Moreover, the public taste in music was at a low ebb; Paris cared for little but opera, and that of the most superficial type. The decadence had spread even to church music, so that Franck, though an organist from his youth, failed to find in his work as church musician the countervailing influence of pure plain-song and the Palestrinian school.

A bird's-eye view of Franck's career as a composer is best taken by accepting d'Indy's division of his creative life into three periods (1841–52, 1858–74 and 1876–90). From the first period we find practically nothing surviving save trios Nos. 1 and 3 of op. 1. Indeed, of the works written during these early years all but a few are either unpublished or out of print—an unusual state of things in the case of a composer of standing. Later, apparently, Franck became conscious of the weakness of some of these efforts, for seven of the works produced during his second period (the 'Six Pieces' for organ and the 'Mass for Three Voices') bear opus numbers that had been used by some of the youthful piano pieces. (After op. 22, however, he ceased the use of numbers.)

The second period was concerned chiefly with church music. The disappointing quality of most of this has been alluded to above. It is but fair to add that the circumstances were all against Franck doing himself justice in the one department where we might have expected so devout a son of the Church to shine. Not only was the prevailing standard of material and performance low; there was the further fact that at the time of his appointment to St. Clotilde the church funds were so meagre as to make the purchase of a regular supply of new music impossible. The authorities therefore looked to their organist to produce the bulk of what was needful. Franck met the demand, but he was overwhelmed with teaching and other work, and the writing of this church music—often merely occasional pieces produced at short notice—was apt to be hasty and perfunctory.

Even d'Indy, speaking of the best of Franck's church works—the 'Mass for Three Voices'—admits its shortcomings, and quotes as 'not altogether unjust' the opinion of an Italian critic (Ricciotto Canudo):

> 'Full of inequalities, the Mass, like all Franck's church music, is a curious dream, half mystic, half secular, in which the flow of ecstatic sentiment is sometimes complete and superb, and sometimes interrupted by rhythms and affectations which are essentially theatrical.'

The one work of the second period that can be written down a complete success is the set of 'Six Pieces for Organ.' It followed the 'Mass for Three Voices,' and its sustained excellence is partly due to the fact that Franck's genius was instrumental rather than choral.

The organ pieces were followed by a relapse into a series of offertoires and other incidental church works, and the second period closes with the revised version of 'Rédemption.'

At this point, in his fiftieth year, Franck found himself: save for the organ pieces just mentioned, and one or two small numbers, all the works by which he is known to-day were produced during the next nineteen years. Probably no other composer's arrival at maturity can be dated so exactly.

This fact suggests that perhaps too much has been made of the contemporary neglect of Franck's music. The little circle of pupils and friends who heard his fine playing and improvising at St. Clotilde, and with whom he discussed his works during the processes of composition and revision, were well aware of his genius—though we may quite fairly assume that their critical judgment was affected by the simple goodness and personal charm that led to their nicknaming Franck 'Pater Seraphicus.' But the public could know little or nothing of these gifts and graces, and as Franck's music was for the most part cast in forms that made little appeal to the musical public—such as it was—neglect seems to have been inevitable. To all but his small circle he was a mere teacher and organist, and, as we have seen, even the belated honour bestowed on him by the State was a recognition of his work, not as a composer, but as a member of the Conservatoire teaching staff.

PIANOFORTE WORKS.—Franck's early years, both as player and composer, were concerned with the pianoforte, and it therefore seems natural to begin a survey of his works with a glance at those written for that instrument. They fall into two classes—the rather long list of more or less trifling pieces that date from his first period, and the handful of great works produced late in life. It is worth noting that a break of nearly forty years separates the two groups. As most of the early works are no longer procurable, we draw on d'Indy for some account of their style. After describing in detail one of the best (the Ballade, op. 9), he says :

'It is interesting to note that all the master's early pianoforte works, without exception, be they called Eclogue, Ballade, Caprice, or Fantasia, are written on one and the same plan : an Allegro enclosed between two statements of the same theme, sometimes preceded by a brief introduction. They are, moreover, rendered rather monotonous by the entire lack of modulation ; but on closer examination we may discover in them the embryonic forms of the great works of the later years, and the anxiety to write brilliantly for the instrument is not so intense that it does not often give way to the pursuit of purely musical forms. Obviously at this period Franck, who was urged by his father to produce "saleable pieces" at any price, did not understand that art of composition which he afterwards taught so thoroughly ; therefore the future master of modern musical structure, being well aware of this inferiority, prudently restricted himself to a simple form which offered no pitfalls. Later on he took his revenge ! '

Yet the paternal behest and young César's 'anxiety to write brilliantly for the instrument' were not entirely without fruit. We may safely give them some credit for the splendid keyboard writing of the later works. Not even Liszt himself can show Franck the way here. And it may be added that Franck's decorative writing has generally more *raison d'être* than Liszt's ; it either belongs to the scheme on thematic grounds, or it amply justifies itself as music. Rarely do we find the mature Franck writing mere bravura passages.

These late works have a special importance in the history of pianoforte music. They were written at a time when the repertory of the instrument was in a bad way, owing to its technical side having advanced beyond its æsthetic. It was but poetic justice that Franck, who had formerly taken the current superficial view of the instrument, should in his sixtieth year be 'struck by the lack of serious works' for piano, solo and concerto, and set to work to apply modern technique to classical forms. Perhaps it was his desire to avoid the element of keyboard display that led him in his first attempt in the concerto style, 'Les Djinns,' to treat the piano as a mere constituent in the ensemble rather than as a solo instrument with orchestral background. A successful compromise was effected later in the 'Variations symphoniques'—one of the very best of his works, and notable both for its fine use of the variation form and for the skill with which the interest is shared between piano and orchestra.

The 'Prelude, Choral and Fugue' was the outcome of an intention to write a prelude and fugue in the style of Bach. The choral was an afterthought. The subject is decidedly Bach-like, especially in the three-note leaning figure with which it opens. (Such thematic reminders of Bach in Franck's music are sufficiently rare to attract attention. The Bach spirit is often present, but so far as the letter is concerned we are more frequently reminded of Beethoven, Wagner, Liszt and some less worthy models.) Franck's marked interest in the constructional side of music showed itself even in his op. 1, so it is not surprising to find that what was intended to be a mere prelude and fugue developed into a work greater in bulk and more complex in form than the average sonata. It is a kind of epitome of the Franckian mood and method. Thus the fugue subject, which later proved to be the dominating factor in the whole, is foreshadowed as early as the eighth bar, and its opening motive is never absent for long. Its gradual emergence and final triumph was a favourite device of Franck. (He uses it, for example, with great effect in the 'Three Chorals' for organ.) Characteristic too is the way in which the choral, on its announcement, is thrown up in relief from the groping troubled background, low in the keyboard, with the little leaning figure from the fugue subject almost always in evidence. (Was Franck thinking of a 4-ft. organ stop when he picked out the choral in high notes played by the left hand crossing over ?) Above all, the work gives us the customary Franck 'programme' of a struggle from darkness into light. Like so much of his music, it is over-chromatic in places—notably in the interludes of the choral on its first appearance—but that is a small blemish on a work which in construction, thematic development, polyphony, command of keyboard technique, and above all in sustained musical interest, is among the masterpieces of pianoforte literature.

In the 'Prelude, Aria and Finale,' written a few years later, Franck tries a further experiment, and again with complete success. The work is practically a sonata, with the customary three movements, themes from the first and second being worked into the third. Here the dominating subject is that with which the prelude opens—a broad, richly harmonised tune of march-like character. It is so fully treated in the prelude that its possibilities in the way of complete delivery seem to be exhausted, but Franck brings it back again at the close of the Finale, and rounds off the work with a splendidly sonorous version (over a rolling bass that surely had its inception on the pedal-board at St. Clotilde), and follows it with yet another treatment, quiet in character, in order to pave the way for the *pianissimo* close.

CHAMBER MUSIC.—The sonata for violin and piano has a good deal in common with his other large instrumental essays. Its movements, like theirs, have thematic links, and it breaks away from traditional sonata form in other respects. Its principal movement comes second, the first being a graceful and quiet preamble. Instead of the usual *Adagio* or *Andante* there is a 'Recitativo-Fantasia,' and the finale is a kind of rondo, the recurring theme, however, being cast in the form of a canon at the octave, relief being provided by a couple of subjects from the 'Recitativo.' This original scheme is carried through with unflagging resource, and with a wealth of melodic charm that makes the early and constant success of the sonata easy to understand.

Perhaps no work gives us so much of the very essence of Franck as the quartet, especially in the opening movement, where the reflective mood, the beautiful polyphony, and the quiet fugal section remind us of the Beethoven of the later quartets. The scherzo is lightness and gaiety itself. Despite the beauty of its main theme, the larghetto falls a trifle short, perhaps; it is inclined to squareness of phrase, and there are too many full closes. The finale is ushered in by a parade of themes from the preceding movements, after the manner of Beethoven in the Ninth Symphony. Franck uses the same device in the 'Grande Pièce symphonique' for organ. It must be confessed, however, that in neither case is the step fully justified by results. In the Ninth Symphony the situation is made dramatic by the vocal recitative, the no less eloquent passages for the bass strings, and the impatient gesture with which the themes are brushed aside. In the quartet the procedure is comparatively tame, as it does little more than show us Franck making up his mind. The process by which a composer arrives at his final choice of themes is a detail of the workshop, and unless it has dramatic significance, as in the Ninth Symphony, is as much out of place in the finished work as the preliminary sketches of the themes themselves. Apart from this hesitating start, the finale shows some lack of spontaneity. Franck seems to be over-concerned with the architectural problems of his own setting. But the quartet as a whole is a genuinely inspired work, and, page for page, it contains perhaps more sheer loveliness of sound than any other piece of its kind.

The quintet, fine though it be, is less convincing. The troubled questioning of the first movement persists until it comes very near to querulousness. A scherzo would have been a relief, but Franck follows on with a lento which continues the mood of the opening. The vigour and brilliance of the finale, however, are irresistible.

WORKS FOR ORCHESTRA.—The symphony has established itself among the small group of modern examples that have by general consent been given a place in the classical succession. Once more we see Franck aiming at unity by quoting in the finale themes from the preceding movements. But is the unity so obtained the kind we want in a sonata or symphony? Is it worth the sacrifice of the clearly defined contrasts which the sonata form gives us—first, of movements, and second, of subjects within those movements? It is no far-fetched theory that Franck's leaning in all his instrumental works towards a method that savours of the monologue rather than the sonata (wherein the opposition of contrasted themes provides an element of drama) was due to the contemplative habit of mind that caused him to fail as an operatic composer. In the symphony finale the plan is less successful than it proved to be in the 'Prelude, Aria and Finale' and the sonata for violin and pianoforte. The themes seem to be merely dropped into the structure, rather than woven in or suggested. The movement itself suffers, because its energetic course is held up while the composer harks back to a couple of themes, both on the slow side, and one—the so-called 'faith motive'—too weak in melodic and rhythmic interest to hold its own in such vivid surroundings. The telescoping—so to speak—of the slow movement and scherzo is entirely successful. (Franck had tried the plan many years before in the 'Grande Pièce symphonique,' but with less success, the thematic material being inferior, and the connexion less skilful.) The whispering delicacy of the middle section of the allegretto is delightful. The symphony gives us the usual Franckian struggle from doubt to certainty. Perhaps it is not by mere chance that the interrogation with which its main theme opens is an echo of Beethoven's 'Muss es sein?' of the quartet in F. The question, whatever it be, has the most conclusive of answers in the vigorous tune with which the finale is launched.

'Le Chasseur maudit,' despite the use of somewhat conventional means of expressing terror, is not unsuccessful. But, like an opera with a poor libretto, it suffers from its *jejune* programme. Does any hearer feel the slightest concern in the fate of the wicked Count who goes a-hunting when he ought to be at church? Of far greater interest is the picture the work gives us of Franck himself, in an 'unbuttoned' mood that was all too rare with him.

'Les Éolides' is a symphonic poem on some lines by Leconte de Lisle beginning—

> 'O brises flottantes des cieux,
> Du beau printemps douces haleines,' etc.

It is a delicate piece of impressionism in a vein that Franck works successfully on other occasions—*e.g.* the 'Zephyr' interlude in 'Psyche,' the scherzo of the quartet, etc.

The other works that belong primarily to the orchestral side of Franck's output are 'Psyche' and 'Rédemption.' The former consists of a series of tone-pictures entitled 'The Sleep of Psyche,' 'Psyche carried away by the Zephyrs,' 'The Garden of Eros,' 'Love Scene,' 'Psyche's Sufferings' and 'The Pardon of Psyche.' These movements are separated by choral sections of so little interest that the work is heard to greater advantage as a purely orchestral suite, in which form it seems to be generally given. D'Indy and others claim as a merit Franck's watering-down of the pagan myth into a piece of Christian symbolism. Most hearers will probably feel that the process involves loss rather than gain.

'Rédemption' is entitled 'poem-symphony,' and is a setting of a poem by Edouard Blau. The choruses do not show Franck at his best, and the main interest lies in the long orchestral interlude, which was entirely rewritten after the work had been published. In its entirety 'Rédemption' is rarely heard, but the symphonic interlude—which contains some admirable music—sometimes appears in concert programmes.

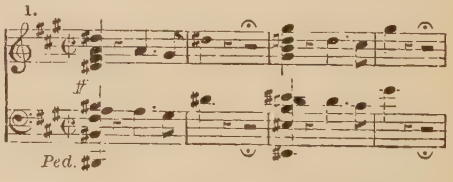
Choral and Operatic Works. — Here Franck's genius shows itself but intermittently. His strength, like Beethoven's, lay in variation and development—features that can have full play only in instrumental music. And whereas a text serves as a stimulus to most composers, it often did Franck disservice by exposing his weakness in characterisation. The part of Satan in 'Les Béatitudes' is the most familiar and marked example of this weakness, and it is not to be explained away by the ingenuous plea of d'Indy, namely, that

'evil was a conception so alien to Franck's nature that he never succeeded in giving it adequate expression. . . . Incapable, therefore, of drawing upon himself for the expression of emotions which he never felt but superficially, he falls back on Meyerbeer.'

Meyerbeer probably deserves most of the hard things said of him to-day, but he might ask to be spared this implication! If the artistic principle here suggested by d'Indy be granted, a composer who sets out to depict evil does so at his peril. Franck's failure in this respect must be ascribed rather to his lack of two important factors—a sense of drama, and a sense of humour.

So far as the technique of choral writing is concerned, Franck no doubt suffered from the scarcity of good models. Outside the church and opera there was little choral singing, and the church and opera styles were commonplace—in fact, not very dissimilar. The result is seen in the poor texture of most of Franck's choral works. Opening the best of them—'Les Béatitudes'—at random, we usually find the chorus delivering itself of short square chordal phrases, while the main interest lies in the orchestral part. In the first Beatitude, for example, ninety out of the opening hundred bars show us the four voices singing in exactly the same rhythm, and in the few bars that provide the exceptions the variety is of the slightest. This defect seems to have aroused no adverse comment among French critics, but it is certainly a bar to the acceptance of Franck's choral music in this country. Choirs accustomed to the vigorous texture of Handel and Bach, and to the rhythmic subtleties of the madrigalians, would first smile, and later yawn and rebel over the elementary task set them by most of Franck's choral writing. 'Les Béatitudes' contains so many truly exquisite pages that its failings in this respect, the deficiencies of its libretto and its occasional lapses into theatricality are the more to be regretted. Moreover, its construction—each Beatitude being preceded by an antithetical chorus or choruses—is necessarily too much on the sectional side, and not without monotony.

Franck wrote three operas. An early effort, 'Le Valet de ferme,' remains unpublished, and 'Hulda' and 'Ghisele' have never secured a place in the repertory. The two latter contain much excellent music, but show little sense of the theatre, and, as d'Indy says, are 'mere attempts at dramatic music.' 'Hulda' is known in the concert-room by its ballet music, and it contains also a stirring 'Marche royale' which deserves to be popular.

Organ Music.—This is important, not only on its merits, but also because it appeared at a time when the repertory of the instrument was at its poorest. Organ music in Paris at the time meant little more than the cheerful strains of Lefébure-Wély and Batiste and their like. Franck laid the foundation of the French school of organ music that has since shown such brilliance and vitality. His organ works are small in number and consist of three groups—the 'Six Pieces' (1862), 'Three Pieces' (1878) and the 'Three Chorals,' his last work. In addition there are two collections of short pieces, mainly for harmonium—very unequal in character, some delicious pages alternating with others that are as banal as any written by Batiste. Among the 'Six Pieces' two seem to have suggested important works written later. Thus the 'Grande Pièce symphonique' in several respects anticipates the symphony, not only in some details of its construction, but even in its main theme, with its preliminary question :

The 'Prelude, Fugue and Variation' is an early essay in the three-movement form with

which Franck was to do so much later; it is, however, simpler in every way, and the variation is not a variation in the modern sense of the term, but an exact repetition of the prelude, save that the song-like theme is given a continuous semi-quaver accompaniment. The fugue is short and thoughtful, and both forms of the prelude are delightful examples of three-part writing. The 'Prière' is one of the most intensely expressive organ pieces ever written. Its length and complexity (much of it is in five- and six-part writing) no less than its dark mood, make it impracticable for ordinary recital purposes. It is not merely 'musician's music'; the area is even narrower. It may be called 'organist's music,' and perhaps even then its strivings and intimacies are for the player rather than the hearer. The 'Fantaisie in C' contains a charming canon and a delicately-coloured *Allegretto cantando*. The Pastorale has an unusual middle section—an attractive blend of scherzo and fugato—and a delicious close, with hints of bells. In the 'Finale in B flat' we have a fine example of lengthy, vigorous development and brilliant keyboard writing. Its dedication to Lefébure-Wély accounts for its unusually dashing style, and it is interesting to see how Franck has combined a good deal of the Lefébure-Wély manner with some unmistakably Franckian matter.

Liszt's opinion of the 'Six Pieces' should be quoted. Hearing them played by Franck himself, he exclaimed with enthusiasm, 'These poems have their place beside the masterpieces of Bach.'

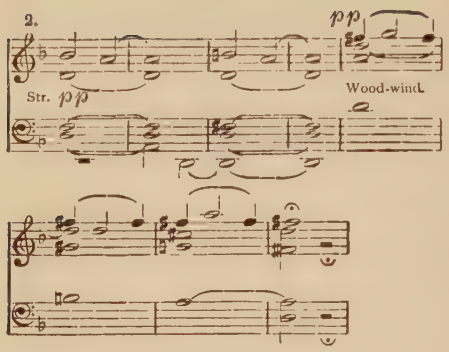
Of the 'Three Pieces' the 'Pièce héroïque' is best known, though the beauties of the Cantabile in B are not unrecognised. The 'Fantaisie in A minor' has its moments, but it suffers from an overdose of pauses and other haltings.

The 'Three Chorals' are usually regarded as Franck's best organ essays, but, fine as they are, they lack something of the vigour and spontaneity of the earlier works. They are, however, full of interest on the structural side, being masterly developments of the large variation form of the later Beethoven: No. 1, in E, is over-chromatic in its opening, but makes amends by the dramatic way in which the choral theme, originally a mere pendant to several other subjects, struggles forth and ultimately holds the field; No. 2, in B minor, is notable for some splendid treatments of its theme in *passacaglia* style, and for a characteristic quiet fugal passage; No. 3, in A minor, has an exquisite *cantabile* section. A protest may be made here against the custom in recital programmes of describing these works as 'Chorale Preludes'—a form with which they have nothing in common save that their chief subjects are of a hymn-like character.

FRANCK AND THE ORGAN.—Franck's connexion with the organ influenced his work to such an extent that the subject deserves more attention than it usually receives. The greater part of his output was affected, for both good and ill, by his long service as organist; and his organ music should be studied, not only for its own sake, but because of the insight it gives us into his personality and methods. Indeed, it is hardly an overstatement to say that organists who have thoroughly grasped the 'Six Pieces' and the Chorals have a better knowledge of Franck than musicians who know only his other works.

It will be remembered that Franck's second period began at the time of his appointment to St. Clotilde in 1858; and for nearly twenty years (*i.e.* until his third period) he wrote almost exclusively church and organ music, the exceptions being one piano piece and three songs. And although, as we have seen, he widened his range during his third period to such an extent as to essay practically every important form, he still remained very much the church musician. 'In the organ-loft at St. Clotilde,' says d'Indy, 'he spent the best part of his life. Here he came every Sunday and feast-day, and, towards the end of his life, every Friday too.' A composer could not spend so much of his working life at the organ, and find it so congenial as Franck found it, without the experience having a powerful influence on his works, both in matter and manner.

In regard to certain details of manner, it proved a hindrance rather than a help. His organ, good as it was, possessed few facilities for registration. Rongier's well-known picture of Franck at the organ shows him all too plainly marking time with his left hand and pedals while with his right hand he manipulates the cumbrous stop-knobs. Now, his organ music, despite its excellence, frequently suffers from stagnant moments that suggest a pull-up for registration, and there can be no doubt that his long spell of organ-playing made him less and less susceptible to the irritating effect of purely utilitarian bridge-passages and pauses. Unfortunately this halting habit extended to works other than those written for the organ. For example, the slow movement of the string quartet contains several passages suggestive of an organist repeating a short phrase on a second manual while changing stops on the first. It would not be difficult to point out in almost all his works sections reminding us that Franck was an organist—and an organist constantly playing on an instrument in which the registration usually called for time and a spare hand.

His treatment of the orchestra, too, often has a suggestion of registration rather than instrumentation. He sometimes uses his forces like manuals or groups of stops. At this hesitating moment in the finale of the symphony, for example—

we seem to see him in his loft at St. Clotilde, dropping from his swell (strings) on to his choir (wood-wind) mainly because the choir is there to be dropped on, or as an easy way of obtaining variety, or breathing space, or both. And his use of the brass frequently sounds like an organist bringing on his great reeds.

Nor shall we go far wrong if we blame the organ, and his constant improvising thereon, for some of the cloying chromaticism that many of us feel to be a debilitating quality in his later works. There is little of it in the 'Six Pieces,' but pages of the 'Three Chorals' are heavy with it, so it is clear that the habit grew on him. Much of the blame for the defect must be laid at the door of the instrument that, with its age-long tradition of modulating over pedal-points and of providing short impromptu links between tonally unrelated details of a service, is constantly tempting the player from the diatonic path. And as a final example of the unhappy effect of his ecclesiastical calling may be mentioned his treatment of the story of 'Psyche,' alluded to above.

Nevertheless, when all is said as to the ill effect of the organ on Franck's work, the balance remains on the credit side of the instrument. Undoubtedly he owed to it much of his skill in polyphony; his fugal writing is small in bulk, but the influence of the organ is seen in its first-rate quality; and we may ascribe to the same source his frequent and unfailingly effective use of canon (always a special preserve of the organist, because his instrument is the one on which it can be shown most clearly and easily, owing to the contrasts in pitch, colour and power provided by the simultaneous use of several keyboards). But above all, Franck's music owes to the organ its quality of other-worldliness. The organ-loft is narrow, but not necessarily narrowing. Because its occupant is out of sight, and free from most of the temptations that go with popular applause, he may even end by seeing farther and higher than his brother of the concert-room. This was the case with Franck, and not without reason does d'Indy describe the organ-loft of St. Clotilde as 'that quiet and fixed haven which was the starting-point of a new phase in his art.' No doubt Franck lost something by his entry into a long period of seclusion and routine, but the fact remains that practically all his greatest works were written during the last few years of his life, when he was more assiduous in his church work than at any other time in his long career. A maturity spent as a successful musician in the public eye might have produced music more varied in character and universal in appeal; it could hardly have given us much of greater depth and beauty. It might even have meant failure, for Franck lacked the pugnacious quality that enabled Handel, Beethoven, Berlioz and Wagner to compose with one hand while fighting and carrying on controversies with the other. It is no mere paradox to say of him that he never really found himself until he was lost in the dusk of St. Clotilde.

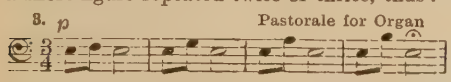
Franck as Teacher. — No discussion of Franck is complete without a word as to his importance as a teacher. Composers exert their influence in diverse ways. Bach, for example, closed an era, and his influence ceased with his life, only to revive a century later and to increase steadily until to-day. Handel swayed his contemporaries and immediate successors, and his power then began to wane. Franck differs from both in that his influence was intensive, and exerted through a little circle of pupils. His belated maturity was reached at a moment when French music was ready for a revival, and he had round him a band of disciples ready to preach the gospel according to Franck. The scope of his influence on modern French music is shown in the simplest way by a list of his most distinguished pupils: Duparc, d'Indy, Pierné, Ropartz, Chausson, Rousseau, Holmès, de Bréville, Lekeu, Benoît, Bordes and others. Two of these—d'Indy and Bordes—with Guilmant, founded in 1896 the Schola Cantorum, an institution which keeps alive Franck's memory and teaching, and also does valuable service by publishing fine editions of old works, as well as new music, vocal and instrumental, for liturgical use (see Paris).

The Franck Idiom.—It was said above that the inequality that marks Franck's output as a whole shows itself also in certain details of some of his best works. The reason for this lies chiefly in the strongly personal nature of his idiom. Paul Dukas is quoted by d'Indy as saying:

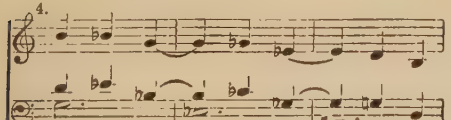
'Franck's language is strictly individual, of an accent and quality hitherto unused and recognisable among all other idioms. No musician would hesitate as to the authorship of one of his phrases, even if it were unknown to him.'

This is true. Indeed, Dukas might have gone even further, and claimed that no composer's music can be so readily identified as that of Franck. The music of other great composers is often indistinguishable from that of the best

of their predecessors and contemporaries. For example, there is a good deal of work by early German composers that might have been signed by Bach, and that is, in fact, often attributed to him. This is because Bach used the musical speech of his contemporaries, the only difference being that he had infinitely more to say and said it infinitely better. But Franck used formulæ that were not only novel; they were individual to such a degree that, save for certain harmonic progressions, they have never been extensively adopted, even by his pupils. In implying that this exclusiveness of idiom is a merit, Franck's disciples merely draw attention to what is often a blemish. The expression of individuality by means of details leads to monotony rather than to variety. The formulæ have a dangerous likeness to tricks of speech; manner may degenerate into mannerism. The descent is all too easy, and it must be confessed that the Franck idiom is over-persistent. His melodies are often short-breathed, and too many of them, instead of progressing, merely revolve round, or work to and from, a central note. The 'Faith' motive, quoted above (Ex. 2), is a familiar example of both failings. (One cannot but feel, by the way, that the faith typified by a theme so unadventurous in shape and rhythm is not of the kind that moves mountains.) This habit of making his themes hang round a pivotal note stuck to Franck throughout; from his op. 1 to the 'Three Chorals' there is hardly an important work in which it does not show itself. A kindred trait is his fondness for starting a movement or section with a short figure repeated twice or thrice, thus:



We may almost describe as obsessions his fondness for keys with many sharps (in the 'Finale in B flat' for organ he has a long passage in A sharp major! and he clearly attached some mystic significance to their use, for, speaking of his 'Rédemption,' he said: 'In this score I have used only sharp keys, in order to express the luminous idea of Redemption'); his frequent use of a modulatory scheme with roots dropping a third, thus:



his subtly-shifting basses and ambiguous tonality; and the consecutive dominant sevenths and ninths that are now all-too-common property.

Fortunately we are able to identify his music no less easily by something far finer than mere tricks of manner. The Franckian spirit is unmistakable. It is sometimes described as mysticism, but the word seems too suggestive of cloudiness to apply to a quality which is rather a kind of sophisticated naïveté; the expression 'serene anxiety' used by Jean-Aubry of the Franckists in general very well fits a good deal of Franck's own work.[1] This brooding spirit, so difficult to describe or explain, is a very rare thing in music: for its expression on any considerable scale we have to go to the most intimate of Bach's choral preludes. It is not for everybody—perhaps not for more than a few kindred spirits. Such leisurely, yet troubled, self-communing makes Franck's music difficult to appraise; the hearer who does not succumb is likely to be left with a slight feeling of hostility. This partly explains why Franck's reputation in this country seems likely to suffer—if, indeed, it has not already suffered—from a reaction against the uncritical adulation of his devotees in France.

Yet those of us to whom his music appeals can sympathise with the devotees. The record of his modest, earnest, industrious life, and the simple, lovable character revealed in his music, are so attractive that, in judging his work, we too find it difficult to avoid a bias in his favour. At his best, however, he needs little indulgence. Whatever the future of his music may be so far as popular appeal is concerned, Franck, as player, composer and teacher will remain one of the outstanding figures of his time.

LIST OF WORKS IN CHRONOLOGICAL ORDER

1841–42. Three Trios, for pf., vln. and v'cl. (op. 1).
Fourth Trio, for pf., vln. and v'cl. (op. 2).
Eclogue, for pf. (op. 3).
Duo, for four hands, on 'God save the Queen' (op. 4).
1842–43. Five songs.
1843. Grand Caprice, for pf. (op. 5).
Andante quietoso, for pf. and vln. (op. 6).
'Souvenir d'Aix-la-Chapelle,' for pf. (op. 7).
1844. Four songs of Schubert, trans. for pf. (op. 8).
Ballade, for pf. (op. 9).
Solo, for pf., with acc. for string quintet (op. 10).
First Grand Fantasia on Dalayrac's 'Gulistan,' for pf. (op. 11).
Second Grand Fantasia on an air from Dalayrac's 'Gulistan,' for pf. (op. 12).
Fantasia, for pf. (op. 13).
Duet, for pf. and vln., on airs from Dalayrac's 'Gulistan' (op. 14).
1845. Fantasia on two Polish airs, for pf. (op. 15).
Three Bagatelles, for pf. (op. 16).
1846. Duet, for pf., on Grétry's 'Lucile' (op. 17).
'The Sermon on the Mount' (Symphony).
1843–46. 'Ruth,' Biblical eclogue, for soli, chor. and orch.
1846. Song, 'L'Ange et l'enfant.'
1851. 'Le Valet de ferme,' comic opera.
1852. 'Les Trois Exilés,' national song, for baritone and bass.
1858. Mass, for bass solo and organ.
Andantino, for organ.
Organ accompaniment and arrangement for voices of Gregorian services.
'O Salutaris,' duet for sop. and tenor.
Three motets.
1859. Three preludes for organ.
'Le Garde d'honneur,' Hymn.
1860. Mass, for three voices.
1860–62. Six pieces for organ.
Fantaisie in C (op. 16).
Grande Pièce symphonique (op. 17).
Prélude, Fugue and Variation (op. 18).
Pastorale (op. 19).
Prière (op. 20).
Finale (op. 21).
Quasi Marcia, for harmonium (op. 22).

[1] Such contradictions in terms seem inevitable when discussing the work of Franck—a Belgian who founded a French school, yet whose own music is Belgian and German rather than French; who was a classicist in form and an impressionist in harmony; and whose whole career was a curious blend of drudgery and idealism, hack-work and inspiration.

1863. Five pieces for harmonium.
Ave Maria, for sop. ten. and bass.
Forty-four short pieces for organ or harmonium.
1865. 'The Tower of Babel,' short oratorio, for soli, chor. and orch.
'Les Plaintes d'une poupée,' for pf.
1870. 'Paris,' patriotic song for tenor and orch.
1871. Three Offertoires:
'Le Mariage des roses,' song.
'Domine non secundum,' Offertoire for Lent.
'Quasi fremuerunt gentes,' Offertoire for F. of St. Clotilde.
Offertoire on a Breton air, for harmonium.
'Rédemption,' symphonic poem for sop. solo, chor. and orch.
1872. 'Panis angelicus,' for tenor, organ, harp and double bass.
'Passez, passez tou'ours,' song.
'Roses et papillons,' song.
'Veni Creator,' duet for tenor and bass.
1873. 'Lied,' song.
Prelude, Fugue and Variation, arrangement for harmonium and pf. of op. 18.
1874. 'Rédemption,' second version, with new symphonic movement and chorus for men added.
1876. 'Les Éolides,' symphonic poem for orch.
1878. Three pieces for organ:
Fantaisie in A.
Cantabile.
Pièce héroïque.
1879. Quintet in F minor, for pf., two vlns., vla. and v'cl.
'Le Vase brisé,' song.
1869–79. 'Les Béatitudes,' oratorio for soli, chor. and orch.
1881. 'Rebecca,' Biblical scene, for soli, chor. and orch.
1882. 'Le Chasseur maudit,' symphonic poem for orch.
1884. 'Nocturne,' song.
'Les Djinns,' symphonic poem for pf. and orch.
Prélude, Choral and Fugue, for pf.
1882–85. 'Hulda,' opera in 4 acts and epilogue (libretto by Ch. Grandmougin after Bjornstierne-Bjornson).
1885. 'Variations symphoniques,' for pf. and orch.
Danse lente, for pf.
1886. Sonata, for vln. and pf.
1886–87. Prélude, Aria and Final, for pf.
1887–88. 'Psyche,' symphonic poem for orch. and chor.
1888. Hymn, for 4 male voices.
'Cantique,' with chorus.
'La Procession,' song.
'Les Cloches du soir,' song.
Psalm 150, for chor., orch. and organ.
Six two-part songs for equal voices.
1886–88. Symphony in D minor.
1888. 'Le Premier Sourire de mai,' chorus for 3 female voices.
1889. Andantino, for organ.
Preludes and Prayers by Alkan, arranged for organ.
Quartet in D major, for two vlns., vla. and v'cl.
1888–90. 'Ghisèle,' lyrical drama in 4 acts. (Libretto by G. A. Thierry.)
1889–90. 'L'Organiste,' fifty-nine pieces for harmonium.
1890. Three chorals, for organ, in E, B min. and A min.

H. G.

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M. L. P.

FRANCK, JOHANN WOLFGANG (*b. circa* 1641), court Kapellmeister at Anspach from 1673–78. Having, in Jan. 1679, killed a musician of the chapel, and wounded his wife in a fit of jealousy, he fled to Hamburg, where he produced 14 operas between 1679 and 1686. From 1690–95 he was in London,[1] where, in conjunction with Robert King, he gave concerts between 1690 and 1693, and in 1695 he wrote a song for Colley Cibber's *Love's Last Shift.* Apart from his operas he wrote several books of sacred songs, also a number of songs for *The Gentleman's Journal* (1692–94). E. v. d. s.

BIBL.—WM. BARCLAY SQUIRE, *Johann Wolfgang Franck in England.*

[1] W. Barclay Squire, *The Musical Antiquary*, July 1912.

FRANCK, MELCHIOR (*b.* Zittau, Saxony, 1573[2]; *d.* June 1, 1639), prolific composer of church music and lieder, lived at Augsburg in 1601 and Nuremberg in 1602, and was Kapellmeister to the Duke of Coburg from 1603 until his death. *Q.-L.* contains a list of over seventy works by him, now become very scarce. For a summarised list of Franck's publications beginning 'Melodiae sacrae' (1601–4) (3 to 12 voices) and ending with 'Paradisus musicus' (1636) (4 voices) see *Riemann.* He did much to improve the instrumental accompaniment of songs, a point to which little attention was paid before his day. Döring (*Choralkunde*, p. 84) gives a list of 13 of his Chorals which survived him, among which 'Jerusalem, du hochgebaute Stadt' and 'Wenn ich in Todesnöthen bin' are still sung. He is also said to have written the words of several hymns, 'O Jesu, wie ist deine Gestalt,' 'Der Bräutigam wird bald rufen,' etc. A 4-part madrigal, 'Kein Lieb' ohn Leid,' is given in the first volume of *Arion*, from his *Musikalischer Bergkreyen*, 1602, and a selection of instrumental works in the *D.D.T.*, vol. xvi.

F. G., with addns.

FRANCO, MAGISTER (Franco de Colonia; Franco Leodiensis; Franco Parisiensis; Franco of Cologne; Franco of Liège; Franco of Paris), the first writer to deal with the notation of measured music, *i.e.* music in which the notes have an exact time-value or ratio among themselves, instead of the fluid time-values of plain-song.

His best-known work is the treatise *De musica mensurabili,*[3] also known as the *Ars cantus mensurabilis.* He also wrote the treatise *Compendium de discantu, tribus capitibus.*[4] There is some uncertainty as to the identity of the Franco who wrote these treatises, and as to his date. The earliest claimant is a certain Franco of Cologne, a learned writer of the 11th century, celebrated for his knowledge of mathematics, alchemy, judicial astrology and magic, who dedicated a tract *De quadratura circuli* to Herimanus, Archbishop of Cologne, some time before Feb. 1055, when Herimanus died.[5] The same tract *De quadratura circuli*, together with another *De computo ecclesiastico, et alia plura* (*inter alia* one *De motu perpetuo*) is attributed by Trithemius,[6] to Franco, *Scholasticus Leodiensis Ecclesiae*; who, he says, flourished under the Emperor Henry III., about the year 1060; and probably to a later date; for there is some evidence that he continued in office at Liège until 1083. Upon these, apparently conflicting, statements of Sigebertus and Trithemius as to

[2] According to Wetzler's *Lieder-Historie.*
[3] *De musica mensurabili.* The earliest copy of this is said to be preserved at Vire, in Normandy. Other copies are in the Bodleian Library, Oxford (MS. Bodl. 842 f. 49), under the title *Magistri Franconis musica*, in the Ambrosian Library at Milan, in the Paris Library, and in the British Museum (Add. MS. 8866) a MS. of the 15th cent.
[4] Copies in the Bodleian (MS. Bodl. 842 f. 60), in the Paris Library, and in the Library of the Vatican.
[5] Sigebertus Gemblacensis (*d.* 1113), *chron. ad anno* 1047.
[6] *De script. eccles.* (Lut. Par., 1512).

the authorship of *De quadratura circuli* has been based the assumption that Franco of Cologne and Franco of Liège were two different persons. The schism seems needless, since there is no reason why the Franco of Cologne and the Franco of Liège should not have been one and the same writer, holding appointments first at one city and then at the other.

A passage from an anonymous treatise [1] has been quoted as evidence of the existence of two Francos. The writer is describing the choral-books of Perotin, and says the style of notation in which they were written was generally followed—

'Usque in tempus Magistri Franconis Primi et alterius Magistri Franconis de Colonia, qui inceperunt in suis libris aliter pro parte notare; qua de causa alias regulas proprias suis libris appropriatas tradiderunt.'[2]

This passage is interesting, but too much value should not be attached to it. In its recognition of two Francos, both of whom taught a system of notation, it is at variance with all tradition, and the vagueness of its wording suggests that the writer is trying to supply some gap in his knowledge by a general statement—a practice not uncommon in the early treatise-writers. In any case it is doubtful if it should be applied to the dis-identity of Franco of Cologne and Franco of Liège, since it places him of Cologne second, and this is contrary to the dates given by Sigebertus and Trimethius.

But the 11th-century origin of *De musica mensurabili* was challenged by Kiesewetter, who in 1828 declared that it must be given a date 130 or 150 years later—*i.e.* towards the end of the 12th century. In his opinion the period which elapsed between GUIDO D' AREZZO (*q.v.*) and the traditional 11th-century Franco was not long enough for such a development of music as is indicated by the writings of the latter. Fétis opposed this theory, not unreasonably preferring the weight of historical evidence and tradition to a supposition based only on Kiesewetter's personal rendering of internal evidence; but de Coussemaker, Von Winterfeld and Perne agreed with Kiesewetter as to the necessity for a 12th-century Franco. De Coussemaker even went so far as to find one, identifying to his own satisfaction the author of *De musica mensurabili* with a certain Franco who existed at Dortmund in Westphalia about 1190.[3] A Franco of an even later date than satisfied de Coussemaker might be deduced from the statement in one copy of the *Ars cantus mensurabilis*, which describes Franco as chaplain to the Pope and preceptor of the Hospital of St. John of Jerusalem at Cologne. The Vatican records do not go back to this early date, but it is known that the Hospital of St. John at Cologne was not founded till 1263.[4]

A late 13th-century Franco is a patent impossibility, unless we are to abandon the tradition which makes him the earliest exponent of his system of measured notation; the 11th-century Franco of the 18th-century historians, though historically more probable, is not supported by any very convincing evidence; the two Francos of the anonymous treatise are only supported by this single mention: we are thrown back upon the 11th-century Franco, Franco of Cologne, whom Marchetto di Padova speaks of as the inventor of the first four musical characters (*Pomerium de musica mensurata*), whom Johannes de Muris speaks of as 'Magister Franco qui invenit in Cantu Mensuram figurarum'; and with whom we may, without undue rashness, identify Franco of Liège. Subsequent research may shed new light on the problem; but while we must choose between a theoretical 12th-century Franco of Dortmund and a traditional 11th-century Franco of Cologne, it seems wiser to choose him supported by tradition. The tradition is strong. The theorists of the 14th, 15th and 16th centuries only knew one Master Franco, and the quotations that they make from his works are with few exceptions to be found in the writings attributed to Franco of Cologne. Finally, it is not unworthy of consideration that the Francos, both of Cologne and Liège, were mathematicians. The music which has its place in the Quadrivium of the Seven Liberal Arts was akin to mathematics; and it would not have been a very long step from squaring the circle to laying down a system of mensural notation or codifying the rules of descant.

Franco is sometimes spoken of as the inventor of measured music, a misreading of the descriptions given of him by later writers. Actually they speak of him as the inventor of the characters of measured notation, or the inventor of the Time-Table. He himself in his treatise on the subject speaks of measured music as a thing already in existence, and when dealing with the modes—of which he acknowledges five only—says that other musicians used six or seven. It would be more fitting to speak of him as the organiser of measured music, for his great contribution to the subject was the gathering up and codifying of early experiments and tentative new usages of existing notational material into a regular and comprehensive system. How far he worked from a practical interest in the subject and how far from a theoretical—in other words, how much he was a musician and how much a mathematician—it is not possible to surmise. His authority is invoked by subsequent musical writers with invariable respect; and we may suppose that the two treatises left

[1] Printed in Coussemaker's *Scriptores*, i. 342.

[2] Translation—'Down to the time of Master Franco the First and the second Master Franco of Cologne, who began in their books to use a somewhat different notation, and for that reason handed down different rules suited to their own books.'

[3] For this controversy see Kiesewetter in *A.M.Z.*, 1828, Nos. 48 49, 50; and 1838, Nos. 24, 25; Fétis, *Dictionnaire*; and de Coussemaker, *Histoire de l'harmonie au moyen âge*.

[4] Coussemaker, i. 135, note; and *Notice sur un manuscri musical de la Bibliothèque de Saint-Dié*.

us do not constitute all his teaching, though they may represent the basis of it. On the other hand, it is noteworthy that the system of notation called, after him, the Franconian notation, was not so swiftly nor so invariably adopted as by his fame and its merits would have seemed likely. Indeed, an argument for his later date might be drawn from the examples of MSS. of the 12th and early 13th centuries, where the old plain-song notation persists even for the expression of music for which the Franconian notation is obviously more fitted. This, however, may rather indicate that the Franconian system was considered by some notationers as a theoretical system too complicated and learned for general use. How well founded it was upon reason, how clear and well suited to the needs of measured music may be gauged from the fact that though in the course of time new signs have been added to it and old material (such as the ligatures) discarded, the principles of Franco's system have never been superseded, and underlie the notation of to-day. See MUSICA MENSURATA and DESCANT. S. T. W.

FRANCŒUR, (1) FRANÇOIS (*b.* Paris, Sept. 28, 1698; *d.* there, Aug. 6, 1787), violinist and composer. He entered the band of the Opéra in 1710, was for many years a member of the King's private band, was composer to the King in 1733, from 1736 was manager of the Opéra conjointly with Rebel, and from 1760–78 he was 'surintendant de la musique du roi.' He published two sets of sonatas, which, according to Wasielewski, show considerable progress in form and in treatment of the instrument when compared with similar works by Rebel and other French composers of the period. It is worth mentioning as a peculiarity of his that he occasionally employs the thumb of the left hand on the finger-board for taking the bass note of a chord—a proceeding hardly in accordance with legitimate treatment. He also composed a number of operas conjointly with Rebel (the names of three, together with those of several ballets, etc., are given in *Q.-L.*), which, however, do not rise above the level of the period.

His nephew, (2) LOUIS JOSEPH (*b.* Paris, Oct. 8, 1738; *d.* there, Mar. 10, 1804), an eminent violinist and clever conductor, was first leader and afterwards conductor and manager of the Opéra (from 1792) and of the royal band, and composed a number of operas. He also published a treatise on instrumentation, which Fétis considers a meritorious work. (See *Q.-L.*) P. D.

BIBL.—LIONEL DE LA LAURENCIE, *L'École française de violon de Lully à Viotti.* (1922, 1923.)

FRANK, ERNST (*b.* Munich, Feb. 7, 1847; *d.* Oberdöbling, near Vienna, Aug. 17, 1889), a distinguished conductor and a meritorious composer, was educated at the Munich University; studied the piano under Mortier de Fontaine, and composition under Franz Lachner, and obtained a position at the court opera as 'Chorrepetitor.' In 1868 he was Kapellmeister at Würzburg; in 1869, Chor-director of the Hof-Oper at Vienna, acting at the same time as conductor of two choral societies. From 1872–77 he was court Kapellmeister at Mannheim, where he befriended Hermann Goetz, bringing out his 'Widerspänstigen Zähmung' in 1874. Frank's encouragement gave the composer a new lease of life, and without it the world would undoubtedly have been the poorer by many beautiful compositions, in the preparation and publication of which Frank's knowledge of the world and practical acquaintance with music stood Goetz in good stead. The latter's second opera, 'Francesca da Rimini,' was finished by Frank and produced at Mannheim in 1877, after the composer's death. In 1877 Frank went to Frankfort, where Otto Devrient had just been appointed Intendant; the two worked together with the best results, and when Devrient was dismissed in 1879, Frank also retired from his post, but was appointed in the same year to succeed Von Bülow at Hanover as Kapellmeister of the court opera there. He remained there until 1887, when his mental condition compelled him to retire; he died in the asylum of Oberdöbling. As a composer Frank failed to attain very high rank, although his works were scholarly in design, skilful in execution and thoroughly sound in artistic principle. He wrote three operas: 'Adam de la Halle' (produced at Carlsruhe in 1880), 'Hero' (Berlin, 1884), and 'Der Sturm,' after Shakespeare's *Tempest* (Hanover, 1887). He also wrote many songs of great merit, and partsongs, etc., as well as a set of very pretty duets to words from Kate Greenaway's *At the Window*. He made excellent German translations of Stanford's 'Veiled Prophet' (brought out under his direction in 1881), 'Savonarola,' and Mackenzie's 'Colomba.' An interesting article on Frank was written by Stanford in *Murray's Magazine* for May 1890. M.

BIBL.—ALFRED EINSTEIN, ed. *Briefe von Brahms an Ernst Frank. Mitgeteilt von Alfred Einstein.* *Z.M.W.*, Apr. 1922, pp. 385-416.

FRANKFORT-ON-THE-MAIN. The musical life of Frankfort is passing through an era of recovery and reconstruction. The city has always displayed devotion to music, though not of a kind calculated to exert an influence beyond the confines of a proud, exclusive and caste-ridden Free City. It is only in modern times that Frankfort has taken a prominent place among the musical centres of Germany. Until quite recently (1925) the opera, orchestra and music school, the three mainsprings of the city's musical life, have passed through crises of finance and reorganisation.

As in other German cities the opera is the centre around which the musical interest of the city revolves. The municipal opera-house, one

of the finest in Germany, was designed by Lucae, who died (1877) while it was being built. It was completed in 1880. It had formerly the largest and best-equipped opera stage in Germany, but improvements elsewhere have rendered this no longer true. The house seats 1864 persons. Among the conductors have been Pfitzner (father of Hans Pfitzner), Dessoff, Weingartner and von Hausegger. The present chief Kapellmeister is Ludwig Rottenberg. After a somewhat long lapse into formalism and routine, due to a disastrous interregnum, an effort has been made—already attended by considerable success—to place the opera on a sounder artistic footing under the co-operation of Ludwig Rottenberg, as Kapellmeister, with Clemens Krauss as General Music Director. A concurrent settlement of difficulties within the orchestra has helped to consolidate the new movement. The Frankfort opera-house has given a first performance to new works only on rare occasions. It produced Schreker's three operas, 'Ferne Klang' (Aug. 18, 1912), 'Die Gezeichneten' (Apr. 25, 1918) and 'Die Schatzgräber' (June 20, 1920).

For many years the orchestra of the opera was also the only concert orchestra, with unsatisfactory results both to the performance of opera and the rehearsals of the concerts. The principal concert-giving society, the Museums Gesellschaft, was restricted to twelve symphony concerts a year. The need of further opportunity for the Frankfort concert-going public led to the foundation of the Frankfurter Symphonie Orchester (95 performers) by the Frankfurter Orchester Verein. Under the direction of Ernst Wendel it continues to give regular symphony performances. For a long time it appeared to compete with the concerts of the Museums Gesellschaft, then under the direction of Hermann Scherchen, and it was thought that the two might possibly amalgamate. But after the sudden resignation of Scherchen in 1924, the Museums Gesellschaft concerts were placed under the directorship of Clemens Krauss, the General Music Director of the opera. Of lesser importance are the orchestras of the Philharmonischer Verein (Kretschmar) and the Konzertvereins Orchester (Probst).

Chamber music in Frankfort is represented by the Amar quartet (Licco Amar, Walter Caspari, Paul Hindemith, Rudolf Hindemith), which has gained considerable renown both in Germany and abroad by its performance of modern music. It is, however, only rarely to be heard in its native city. There are two other quartets of creditable quality, that of the Frankfort Symphony Orchestra and the Lenzewski Quartet. The Frankfurter Blaser Kammermusik Vereinigung gives occasional chamber concerts.

There are in Frankfort over one hundred choirs of various kinds and varying quality. Besides the Singakademie (Gambke) there are two first-class mixed choirs, the Caecilien Chor (Temesvary) and the Ruhlscher Gesangverein (Scherchen). For the rest, choral singing in Frankfort lags behind the best choirs of the Rhineland in enterprise, the choirs being content to sing the old tried music. In the Stadtbibliothek (City library) there is an important collection of choral music. Frankfort lacks a suitable hall for the performance of large works. The Festhalle, designed for choir festivals, holds 18,000 persons, and is not only too vast but also its acoustic properties are unsatisfactory. Other halls are the Hippodrome (2000), Palmengarten (1500) and Conservatorium (400).

Through the Hoch'sche Conservatorium Frankfort has a historic place in musical education, lately augmented by the foundation of a Chair of Musical Sciences, at present held by Professor Moritz Bauer.

The Hoch'sche Conservatorium was founded in 1877 under the direction of Joseph Raff from the proceeds of a legacy left by Dr. Hoch, a prominent Frankfort citizen. The present (1926) director is Bernard Sekles. As lately reorganised it consists of four departments, preparatory school, high school, opera school and orchestra school, the last now under H. von Schmeidl. In the High School the subjects taught are theory, musical history, method, counterpoint and harmony, pianoforte, violin, singing, choral singing, orchestra playing and organ. The opera school and orchestra school are intended for professional students. Like the Frankfort opera and orchestra the Conservatorium has passed through vicissitudes. Lack of proper funds obliged it to conduct classes for amateurs in order that it might be able to finance its higher classes. After an interregnum had been overcome by the appointment of the present director, it was reorganised and is now approaching the high level which should be its proper place in German musical education. This success has been achieved by restricting its scope and appointing highly qualified teachers. Its main object now is to afford good ensemble-training for choir and orchestra, a scheme the benefit of which will no doubt in due time be reaped by the opera-house and its orchestra. The Mozartstiftung, founded in 1838 to assist poor but talented musicians in their studies, provides a number of scholarships nominally held for two years but usually in practice for four. Among the distinguished musicians who have held them are Max Bruch, K. J. Branbach, A. Krug, F. Steinbach, Humperdinck, Paul Umlauft, Ludwig Thuille.

Other schools of music in Frankfort are the Frankfurter Musikschule (Director, Ludwig Schütz); Heinemann's Musikinstitut (A. Heinemann); Akademie für Kunstgesang und Musik

(C. Specht); and Seminar für Musiklehrerinnen (E. Binding).

The Musikgeschichtliches Museum is on the Untermainkai, No. 27. H. G. D.

FRANKLIN, Benjamin (*b.* Boston, U.S.A., 1706; *d.* Philadelphia, 1790), claims mention here for his connexion with the Harmonica (*q.v.*), or musical glasses, which he so far improved as to make the instrument practically available. The invention is described by him in a letter to Beccaria, dated London, July 13, 1762, and printed in Sparks's edition of his works (vi. 245). That Franklin had considerable musical faculty is evident from his letters on Scottish music and on the defects of modern music (vi. 263, 269), which are also full of his happy mother-wit. M. C. C.

FRANZ, Karl (*b.* Langenbielau, Silesia, 1738; *d.* Munich, 1802), player on the French horn (Waldhorn) and the baryton. His first post was under the Archbishop of Olmütz in 1758; his next under Prince Nicholas Esterhazy at Eisenstadt, where he remained from 1763 to the end of 1776. He was afterwards in the band of Cardinal Bathiany at Presburg until 1784. His adoption of so difficult an instrument as the baryton probably arose from the fact that the Prince himself played it, and that Haydn composed much for it for his use. At any rate Franz played it very finely, and on leaving the Presburg band made several tours, in which his performance on it excited the greatest enthusiasm. In 1787 we find him established in Munich as 'Kammermusikus.' That he was greatly esteemed by Haydn is proved by a cantata for voice and baryton, composed by that master for him; he performed it on his tours, singing and accompanying himself. The cantata was written àpropos of the death of Frederick the Great, and begins 'Er ist nicht mehr! Tön' trauernd, Baryton!' C. F. P.

FRANZ, Robert (*b.* Halle, June 28, 1815; *d.* there, Oct. 24, 1892), one of the most important representatives of the German Lied, was the son of Cristoph Franz Knauth, who in 1847 adopted his second name as surname.

The son of a respectable citizen of Halle, Handel's birthplace, Robert Franz had fair opportunities of getting a good schooling, and might have gone through the regular university curriculum if it had not been for his strong musical predilections. He had to gratify his taste for music on the sly, and it was only after years of delay, and much against the grain, that his parents could be brought to see that he was destined to be a musician. As a lad he had contrived to play the pianoforte and organ enough to be able to act as accompanist in the choral works of Handel, Haydn and Mozart. In 1835 he obtained the consent of his parents to make a trial of his musical gifts as pupil of Schneider at Dessau. There he continued for two years, playing, studying harmony and counterpoint, and making ambitious attempts at composition, all of which he afterwards destroyed.

On his return to Halle in 1837, Franz vegetated in a dreary manner for some six years, unable to get any sort of musical employment, yet obstinately unfit for anything else. But he made good use of his time, studying Bach, Beethoven and Schubert. In 1843 he published his first set of 12 songs, which at once attracted the attention of Schumann (*Neue Zeitschrift*, July 31), whose frankly expressed admiration was soon shared by Mendelssohn, Gade, Liszt and other eminent masters. At length the authorities at Halle thought fit to appoint Franz organist at the Ulrichskirche, and conductor of the Singakademie; and in due course of time he obtained the titles of 'Königlicher Musikdirector' and doctor of music, which latter title was offered by the University of Halle, on his lecturing to its students on musical subjects. Unfortunately as early as 1841 his sense of hearing began to decline, his troubles were aggravated by serious nervous disorders in 1853, and became so grave that in 1868 he had to relinquish his employments, and give up writing altogether. The distressing pecuniary difficulties which arose in consequence were, however, effectually overcome by the generous exertions of Liszt, Joachim, Frau Helene Magnus and others, who in 1872 got up concerts for Franz's benefit, and realised a sum of £5000.

In his latter years Franz devoted much time to editing and arranging the works of Bach and Handel, by furnishing polyphonic accompaniments in cases where the composer's intentions are only indicated by a figured bass, rewriting the part sketched for the organ for a group of wind instruments, so as to facilitate performance in concert-rooms, supplying substitutes for parts written for obsolete instruments, etc. (See Additional Accompaniments.) Detailed critical essays upon and about Robert Franz's songs and arrangements have been published by Saran, Schäffer, Ambros, Hueffer and Liszt, of which the first and last are the most important.

Franz's own contributions to the literature of music are: *Mittheilungen über J. S. Bach's Magnificat* (Halle, 1863); and *Offener Brief an Eduard Hanslick über Bearbeitungen älterer Tonwerke, namentlich Bach'scher* and *Händel'scher Vocalmusik* (Leipzig, 1871). His compositions and arrangements consist of 257 songs for a single voice with pianoforte accompaniment, in 45 sets; a Kyrie, *a cappella*, for 4-part chorus and solo voices; the 117th Psalm, *a cappella*, for double choir in 8 parts, and a liturgy for the evangelical service; 6 chorales; 4-part songs for mixed voices, and 6 ditto for male chorus. His arrangements are as follows:

Of Bach—'Passion according to St. Matthew': Magnificat in D; 'Trauerode'; 10 cantatas; 6 duets and numerous arias.
Of Handel—'Messiah'; Jubilate; 'L' allegro, il penseroso ed il moderato'; 24 operatic arias and 12 duets.
Astorga's Stabat Mater; and Durante's Magnificat.

Of Mendelssohn—a Hebrew melody for piano and violin; 6 two- and four-part songs arranged for one voice with piano.
Mozart's quintets in C minor and major, and Schubert's quartet in D minor, transcribed for piano duet (1878). E. D.

Character of Franz's Songs

In estimating the value of Franz as a song-writer it is essential to consider the limitations which he prescribed for himself. He excluded all that was passionate or extreme in feeling. 'The ethical side in my songs,' he said, 'is the chief thing. They shall bring peace and reconciliation.' Realism of any kind was equally abhorrent to him. 'Beauty is truth, but a thing is not beautiful because it is true.' Even the dramatic element was ruled out. It brought him too close to the disturbing aspects of life, from which he strove to provide shelter in an ideal and tranquil world of beauty created by his art. No dramatic ballad appears among his songs. More curious is the limitation to a single kind of voice, the mezzo-soprano. It is characteristic of the reserve in his nature that he rarely allows even this voice to exhibit its full range or power. Further, in his conception of song his design was that the music should not go beyond a very faithful illustration of the poet's words. 'My music,' he wrote to Liszt, 'does not pretend to be much in itself.' He was content, that is, to reclothe the poems he set in a musical garment; he did not seek through the power of imagination to transcend them. Hence even his best songs are never completely satisfying. Lastly, though the majority of his songs follow the strophic form of the folk-song, he rarely gives us the melodic freedom which is characteristic of it at its best, preferring to build up his melodies on one or two short phrases repeated at different levels, with some extension or variation at the conclusion (as, for instance, in 'Für Musik' op. 10, No. 1). The scheme is unsatisfactory both melodically and rhythmically. Mendelssohn, who, like Schumann, was warm in his praise of the first two Franz volumes that appeared in 1843, complained later of the lack of melody in Franz's songs.

Working thus in a field so circumscribed, he yet produced a considerable number of songs, albeit mostly on a small scale, that are interesting and valuable and in their own way of undoubted beauty and charm. Those to whom tenderness, purity, delicacy, naïveté, simple pathos and the like appeal will find plenty to delight them. There is, moreover, no affectation of simplicity, no suspicion of pose. His workmanship is admirable in every detail; there is no lack of fancy, of ingenuity or resource. The figures both in his accompaniments and his harmonies and modulations are well suited to the moods he found in his poems and sought to express. In the matter of declamation he is rarely at fault. He kept his songs by him for years, polishing, re-touching, altering till they satisfied his fastidious taste. In a sense, as he remarked to a friend, 'Die sind alle gut.' But, in spite of all the praise that has been lavished upon him, it remains true that only the minor gifts were his. He had them all at his disposal, he was a master of his craft, but he never composed a great song. The larger qualities which belong to imagination and vision were denied him.

Among his best songs may be named:

'Schlummerlied.' Op. 1, No. 10.
'O säh' ich auf der Haide dort.' Op. 1, No. 5.
'Die Lotosblume.' Op. 1, No. 3.
'Mutter, O sing mich zur Ruh'.' Op. 10, No. 3.
'Mein Schatz ist auf der Wanderschaft.' Op. 40, No. 1.
'Stille Sicherheit.' Op. 10, No. 2.
'Wonne der Wehmuth.' Op. 33, No. 1.
'Es hat die Rose sich beklagt.' Op. 43, No. 5.
'Im Rhein, im heiligen Strome.' Op. 18, No. 2.
'Die Widmung.' Op. 14, No. 1.
'Marie am Fenster.' Op. 18, No. 1.
The settings to Lenau's Schilflieder. Op. 2.

Weaker in sentiment, but characteristic, are:

'In meinem Auge.' Op. 5, No. 6.
'Da die Stunde kam.' Op. 7, No. 3.
'In meinem Armen wieg' ich dich.' Op. 7, No. 4. W. F.

Add. Bibl.—Letters, *R. Franz und Arnold Freiherr Seufft von Pilsach. Ein Briefwechsel, 1861–88* (Berlin, 1907); Hermann von der Pfordten, *Robert Franz* (Leipzig, 1923); S. E. Bakbak, *Die Lieder von R. Franz* (Vienna, 1923).

FRANZONI, Amante (*b.* Mantua, 15—), was maestro di cappella at Forli Cathedral in 1611, and at S. Barbara, Mantua, in 1617. He composed 3 books of 'Fioretti musicali' (3 v., 1605, 1607, 1617); a book of madrigals, 1608; concerti ecclesiastici, 1611; vesper psalms (6 and 8 v.), 1619; also masses and motets (see *Q.-L.*).

FRASCHINI, Gaetano (*b.* Pavia, 1815; *d.* Naples, May 24, 1887), tenor singer. Originally intended for the study of medicine, he soon found himself possessed of a most powerful tenor voice, and devoted himself to its cultivation. Having received some instruction from a master named Moretti, he made his first attempt (1837) in the cathedral of his native city, and was immediately engaged to sing the second tenor rôle in 'Belisario' at Pavia, and Rodrigo in 'Otello' at the fair at Bergamo. In 1840 he sang at Milan; and from thence went to Naples, where he remained several years attached to the Opera. Fétis heard him there in 1841, and admired his voice, and the bold style in which he attacked the most difficult notes; nine years later he heard him again at Bergamo, and found to his surprise not only that his energy and purity of tone were undiminished, in spite of the violence of the music which he had been executing during that period, but that he had learned to sing better than before. Fraschini visited Bologna, Venice, Turin, Padua, Vicenza, London and Vienna; and sang frequently at the latter place down to 1852 with constant success. In 1847 he made his début at Her Majesty's Theatre. He continued to appear for many years more, and afterwards retired and lived at Pavia, where the theatre is called after him, Teatro Fraschini. J. M.

FRASER, Marjory Kennedy-, see Kennedy (2).

FRASI, Giulia, a singer who appeared in London in 1743 with Galli, and remained in public favour for many years. She took part that year in the revival of Handel's 'Alessandro,' and in the first performance of Galuppi's 'Enrico.' Her instructor was a musician named Brivio; but she doubtless owed much more of the formation of her taste and style to Handel and his singers, than to her first master. In 1746 she was still in an inferior position, but in 1748 played a more important part in the pasticcio 'Lucio Vero,' in operas by Hasse, and in the comic operas instituted by Croza. In 1749 she sang in Handel's oratorios for the first time, taking part in 'Solomon' and 'Susanna'; she sang in 'Theodora' in 1750, in 'Jephtha' in 1752, in 'Joshua' at Oxford in 1756, in the 'Triumph of Time and Truth' in 1757, and in 'Messiah' at the Foundling Hospital, May 3, 1759. She did not, meanwhile, sever her connexion with the stage, but appeared in 1750 in Ciampi's 'Adriano in Siria' and Pergolesi's 'Serva Padrona.' In 1755 Frasi was called upon, in consequence of the indisposition of Mingotti, to perform her part in Jommelli's 'Andromaca,' as she had been twice in 'Riccimero,' the preceding season. Smith's 'Fairies' in this year owed its success principally to Guadagni and Frasi. At her house Dr. Burney at that time 'attended her as her master.' In 1758 she appeared in 'Issipile' by G. Cocchi. She sang also in the City at both the Swan and Castle concerts.

Dr. Burney relates that 'when Frasi told him [Handel], that she should study hard, and was going to learn Thorough-Base, in order to accompany herself: Handel, who well knew how little this pleasing singer was addicted to application and diligence, said, "Oh—vaat may ve not expect!"' There is a portrait of Frasi, in mezzotint (folio), in which she is turned to the left, singing from a sheet of music held in both hands, on which is engraved a song beginning with the words 'Voi amante che vedete' (Giardini). The portrait has neither name nor date, and is very rare. J. M.

FRAU OHNE SCHATTEN, DIE, opera; libretto by H. von Hofmannsthal, music by Strauss. Produced Vienna, Oct. 1919.

FREDDI, Amadio (*b.* Padua, 1614), maestro di cappella at Treviso Cathedral in 1632, also at Vincenza Cathedral. He composed church music and 2 books of madrigals (see *Q.-L.*).

FREDERICK THE GREAT (Friedrich II.), King of Prussia (*b.* Berlin, Jan. 24, 1712; *d.* Sans-Souci, near Potsdam, Aug. 17, 1786), was a considerable amateur of music. He passionately admired German music while detesting that of Italy and especially of France, which was the more remarkable from his well-known love of French literature. He said on one occasion, 'la musique française ne vaut rien.' His first musical instructor when Crown Prince was Gottlob Hayn, the cathedral organist, for whom he always retained a regard, and who presented him with a composition every year on his birthday. In 1728 he began to learn the flute from Quantz (*q.v.*), who was a strict master, while Frederick was a docile pupil. He was afterwards, however, compelled to study in secret, as his father, Frederick William I., considered music an effeminate pastime, and declined to allow him instructors or musicians of any kind. He was therefore driven to engage musical servants, and often played duets with his valet Fredersdorf, until he was able in 1734 to have a private band at his own castle of Reinsburg. On his accession to the throne in 1740 he established a court band at Berlin, and sent Graun (*q.v.*) to Italy to engage singers. He also had designs made for a new opera-house, which was opened Dec. 7, 1742. An amusing account of his difficulties with Barberina the ballet dancer will be found in Carlyle (Bk. xiv. chap. 8). His expenditure on music was lavish, though it has been exaggerated. Quantz's salary amounted to 2000 thalers, besides 25 ducats for each of his compositions for flute solo, and 100 ducats for every flute he made for the king. According to Reichardt, Frederick practised perseveringly, playing the flute four times a day. It is in one of these eager practisings that Gérome has represented him in an admirable picture. Quantz died in 1773 while composing his 300th concerto for the king, who completed the work. Frederick's execution of an Adagio is said by Fasch [1] to have been masterly, but in quick movements he betrayed a want of practice, and in matter of time his playing was so impulsive and irregular, that to accompany him was an art in itself. In later years he again took up the clavier, not having sufficient breath, it is stated, for the flute. C. P. E. Bach was employed at the court of Frederick as cembalist from 1740 onwards. Frederick invited Sebastian Bach to Potsdam, and the visit, of which Forkel gives an account, and the result of which was Bach's 'Musikalisches Opfer,' took place on May [2] 7, 1747. (See Bach, Vol. I. p. 165.)

Frederick particularly admired Silbermann's pianofortes, and bought all he could hear of (see Pianoforte). He was also a composer. The 'Hohenfriedberg March' was nominally by him, as well as a march inserted in Lessing's play, 'Minna von Barnhelm.' He also composed a 'Sinfonia' for 'Galatea ed Acide' and portions of an opera 'Il rè pastore'; an Aria for 'Il trionfo della fedeltà'; another for Graun's 'Coriolano' (of which he wrote the libretto); and added fioriture for Hubert the singer to an air in Hasse's 'Cleofile.' In 1835

[1] See Zelter's biography of Fasch.
[2] See Spitta's *J. S. Bach*, Engl. tr., iii. 231, as correcting the date Apr., given in the first edition of the Dictionary on the authority of Thomas Carlyle.

a search was instituted by King Frederick William III., and 120 pieces composed by Frederick the Great were found; these were edited by Spitta, and published in 1889 by Breitkopf & Härtel. He had an eye to the improvement of the singing in the public schools, and an official decree of his, dated Oct. 18, 1746, contains the following passage:

'Having received many complaints of the decline in the art of singing, and the neglect of it in our gymnasiums and schools, His Majesty commands that the young people in all public schools and gymnasiums shall be exercised more diligently therein, and to that end shall have singing-lessons three times a week.'

BIBL.—C. F. MÜLLER, *Friedrich d. G. als Kenner und Dilettant*, Potsdam, 1847; W. KOTHE, *Friedrich der Grosse als Musiker*, etc. (Leipzig, 1869). SPITTA's essay on the edited works, and G. THOURET, *Friedrichs des Grossen Verhältniss zur Musik* (1895). List of compositions in *Q.-L.*

F. G., with addns.

FREE REED, see REED.

FREGE, MADAME (*née* LIVIA GERHARD) (*b.* Gera, June 13, 1818; *d.* Leipzig, Aug. 22, 1891), soprano singer, educated at Leipzig, and taught to sing by Pohlenz.

She made her first appearance in public on July 9, 1832, at a concert given at the Gewandhaus by the still more juvenile Clara Wieck, then only 13. She had at that time a cultivated voice of lovely quality, especially in the upper register, perfect intonation and good style. She was engaged for the next series of Gewandhaus Concerts, and began with a very large repertory, as is evident from the pieces ascribed to her in the reports of the concerts. She first appeared on the stage at Leipzig, in 'Jessonda,' Mar. 1833. A residence in Dresden enabled her to profit by the example and advice of Schröder Devrient. In 1835 she entered the regular company of the Theatre Royal at Berlin. After delighting the public by a large range of characters, in which her acting was equal to her singing, she made her last appearance, June 25, 1836 (as Elvira), and left the boards to be married to Dr. Frege of Leipzig. After that time she sang only at concerts. Her house was always a centre of the best music. She had a singing society there of fifty voices, with a select band, led by David, and conducted by Lange. Mendelssohn was her intimate friend, often consulted her on his music, and took her his songs to try before making them public. 'You don't know my songs,' said he to a friend in London; 'come to Leipzig and hear Mme. Frege, and you will understand what I intended them to be.' A letter to the 'Frau Doctorin Frege,' dated London, Aug. 31, 1846, and describing the first performance of 'Elijah,' is printed in the second volume of his *Letters*. It was at her house, on Oct. 9, 1847, in trying over the songs which form op. 71, that he was struck with the first of the attacks which ended in his death on Nov. 4.

Mme. Frege's characteristics were delicacy and refinement—not a large voice, but a great power of expression in singing her words, a perfect style, and the highest musical intelligence. G.

FREISCHÜTZ,[1] DER, romantic opera in 3 acts, words by Kind, music by Weber. Produced Berlin, June 18, 1821; in Paris as 'Robin des Bois,' with new libretto by Castile Blaze and Sauvage, and many changes,[2] Odéon, Dec. 7, 1824, with accurate translation by Pacini, and recitatives by Berlioz, Académie Royale, June 7, 1841, as 'Le Franc Archer.' In London, as 'Der Freischütz, or the seventh bullet,' by Hawes, at English Opera-house (Lyceum), with many ballads inserted, July 23, 1824; in Italian as 'Il franco arciero,' Covent Garden, Mar. 16, 1850 (recitatives by Costa); in German, King's Theatre, May 9, 1832; New York, Park Theatre, Mar. 2, 1825. It was revived at Astley's Theatre with a new libretto by Oxenford, Apr. 2, 1866.

FREMSTAD, OLIVE (*b.* Stockholm, 1872), operatic mezzo-soprano. She first appeared in public as a piano prodigy in Sweden; accompanied her parents to America at the age of 10, and first studied singing in Minneapolis. In 1890 she became soloist at St. Patrick's Cathedral, New York, and in 1893 began a two years' course of training with Lilli Lehmann. Her voice now developed into a superb dramatic organ, well produced and of unusually high range; while her rare histrionic talent enabled her to lend great individuality to her various impersonations. In Germany, after a notable début as Azucena in 1895, she sang for three years at Munich, where her Carmen—an extremely picturesque and artistic delineation—won her especial popularity. She also sang at Bayreuth and, in 1897, made a mark at the Vienna Hofoper as Brangäne, which was perhaps her finest Wagnerian part. She made a highly favourable impression, however, as Venus in 'Tannhäuser,' on her début at Covent Garden in 1902, during which season she created the rôle of Iolanthe in Ethel Smyth's opera, 'Der Wald.' In 1903 she again appeared in London under Maurice Grau, who then engaged her for the Metropolitan Opera House, New York, where she sang with unvarying success for twelve years in succession, besides reappearing there in 1917. Her versatility was extraordinary, and she was equally at home in rôles so strongly contrasted as those of Brünnhilde, Fricka, Isolde, Elsa, Kundry, Selika, Tosca, Santuzza, Elisabeth, Salome and Armide, which last two she 'created' in America. She was twice married: in 1906 to Edson Sutphen, and in 1916 to Harry L. Brainard. She has toured extensively both in America and Europe; and in 1900–01 she was twice decorated

[1] Frei-schütz, say the dictionaries, = free-marksman, one who shoots with charmed bullets. There is no equivalent English term.

[2] 'Assassiné' is Berlioz's word for this outrageous proceeding (no singularity in France, nor indeed in London, at that time), by which he states that Castile Blaze made more than 100,000 francs (*Mémoires de Berlioz*, 57, 61). There were Divertissements made up of the dance music in 'Preciosa' and 'Oberon,' and of the Invitation to the Waltz scored by Berlioz for the purpose.

by the French Government in recognition of services at the Paris Opéra.

Bibl.—Stokes, *Encyc. of Music and Musicians.* H. K.

FRENCH HORN, see Horn.

FRENCH SIXTH, see Sixth.

FRERE, Right Rev. Walter Howard, D.D. (*b.* Dungate, near Cambridge, Nov. 23, 1863), Bishop of Truro since 1923, has made important researches in Liturgical music.

Frere was a scholar of Trinity College, Cambridge (1st class classical Tripos, 1885) and was ordained (1887) to the curacy of Stepney. In 1892 he joined the newly founded Community of the Resurrection, Mirfield, and was its Superior for two periods, 1902–13 and 1916–1922. In 1893 he edited for the Plain-song Society the *Graduale Sarisburiense*, and among many later publications dealing with liturgical matters those of chief importance to musicians are, *Bibliotheca musica liturgica* (1901) a guide to mediæval musical manuscripts of Great Britain and Ireland, and *The Sarum Gradual and the Gregorian Antiphonale Missarum* (1896). He wrote an important introduction to the historical edition of 'Hymns Ancient and Modern' (*q.v.*) (1909), tracing the development of English Church music and the growth of the hymn in church usage.

He contributed to the second edition of this Dictionary authoritative articles on plain-song which he has revised and extended in the present edition. C.

FRESCHI, Padre Giovanni Domenico (*b.* Vicenza, 1640; *d.* there, 1690), composed masses (3-6 v.), psalms, 2 oratorios and 13 operas (*Riemann*; *Q.-L.*).

FRESCOBALDI, Girolamo (*b.* Ferrara, 1583[1]; *d.* Mar. 1, 1643), the most distinguished organist of the 17th century. He studied under the cathedral organist, Luzzasco Luzzaschi. Quadrio tells us that he possessed a singularly beautiful voice; and it is certain that while still a youth he enjoyed a great reputation both as singer and organist. In 1608 he was at Antwerp, as he dates from there the preface to his first book of 5-part Madrigals (Antwerp, Phalesio) dedicated to Guido Bentivoglio, Archbishop of Rhodes; but in the same year he returned to Italy, as his second book of 'Fantasie *a* 4' was published at Milan in that year; and he was appointed organist at St. Peter's, Rome. His first performance there attracted, according to Baini, an audience of 30,000 persons. In 1628, dissatisfied apparently with his scanty pay at Rome, he sought leave of absence, and accepted an invitation to Florence from Ferdinand II., Grand Duke of Tuscany, who named him his organist. Social and political troubles in Tuscany obliged him to leave Florence in 1633; and, returning to Rome, he was reinstalled in his former post as organist of St. Peter's, which he continued to hold till 1643. Froberger was his pupil from Sept. 30, 1637, to Apr. 1641, and thus the noble style of his organ playing was handed on to other schools.

Frescobaldi's compositions are important, and give us a high idea of his powers. His works comprise, besides the two named above: 'Ricercari e canzoni francesi' (Rome, Borboni, 1615); 'Toccate . . . e partite d' intavolatura' (1614–15–27–37); 'Secondo libro di toccate, etc.' (Rome, 1627–28–37); 'Primo libro delle canzoni a 1, 2, 3, 4 voci' (Rome, 1623–28); 'Primo libro, Arie musicali' (Florence, 1630); 'Fiori musicali,'[2] op. 12 (Rome, 1635); and 'Capricci sopra diversi soggetti' (Rome, 1624, Venice, 1626). An extract book of Dr. Burney (B.M. Add. MSS. 11,588) contains a copy of the first of these works. A Canzona for the organ will be found in Hawkins (chap. 130), and many other pieces in Commer's *Musica sacra*, and *Collection des compositions*, etc., and F. Riegl's *Praxis organaedi* (1869). Five organ pieces are in the *Trésor des panistes*, and Torchi's *L' arte musicale in Italia* contains 23 compositions; 12 of the toccatas were published in Pauer's *Alte Meister*. F. Boghen has edited the following: 16 Ricercari, 24 Capricci; 15 Capricci; 25 Canzoni, Correnti, Partite; Sei Madrigali a 5 voci. An article by F. X. Haberl in the *Kirchenmusikalisches Jahrb. für 1887* (Regensburg) contains a careful bibliography, and the list in *Q.-L.* is even more complete. Haberl proposed a collected edition of his works to be published by subscription. Sixty-eight organ works were published (Breitkopf & Härtel) in 2 volumes.

F. G., with addns.

FRETS (Fr. *touches*; Ger. *Bunde, Bünde, Tonbunde, Bänder, Griffe, Bundsteg*; Ital. *tasto*). On stringed instruments that have finger-boards, like the lute or guitar, the small pieces of wood or other material fixed transversely on the finger-board at regular intervals are called frets. The object they serve is to mark off the length of string required to produce a given note. Pressure upon a string immediately above a fret makes at the point of contact of string and fret a temporary 'nut,' and the string, set in motion as far as the bridge on the sound-board by plucking with plectrum or finger, or bowing, gives a higher note in proportion to the shortening of the string. Frets therefore correspond in their use with the holes in the tube of a wind instrument.

The use of frets to give certainty to the fingers in stopping the notes required is of great antiquity, the Chinese in a remote age having had movable frets for the strings of their Chê. For the Hindu Vina, a finger-board instrument with nineteen frets, a divine origin is claimed, thus implying a remote origin. And the Egyptians, as may be seen in the British Museum, depicted

[1] Register of baptism in cathedral of Ferrara, Sept. 9, 1583.

[2] Modern reprint edited by J. Bonnet.

by themselves about the time of Moses, had either frets or coloured lines serving a like purpose on the finger-boards of their lutes. In the present day the Balalaika of the Russian country people has coloured lines that serve for frets. It is most likely that the use of frets came into Europe through Spain and Southern France from the Arabs. In the Middle Ages bow instruments had them, as well as those played with plectrum or finger. The Rebec, the Viola da gamba, da braccio, d' amore, the Italian Lire, Lirone, all had them. But the French Gique of the 12th-14th centuries, like our modern fiddles, had none. In the modern highly-developed technique they would be an impediment, and the feeling for temperament has only been satisfied by their rejection. In lutes, guitars and zithers, however, they are retained. In performance, the end of the finger must be placed immediately above the fret, and not upon it, as vibration would be interfered with; while if too much above, the string would jar upon the fret.

The finger-board has been differently divided in different epochs and countries according to the scale-system prevailing. It has been generally accepted since the researches of Villoteau, a member of the expedition sent to Egypt by Napoleon Bonaparte,[1] that the octave on the finger-board of the Arabic lute or tamboura was divided into eighteen, or it may be seventeen intervals; but as the collection of instruments formed by Villoteau is not now in existence, we are unable to endorse his statement that they were equal intervals of three to the major tone, nor can we, on the other hand, give entire credit to the late Dr. Land's contention (*La Gamme arabe*, Leyden, 1884) that Al-Farabi's obviously Greek division of seventeen limmas and commas was the practical musician's Arab scale. In Persia and Arabia there would be smaller divisions than our chromatic, third tones as well as half. Although the third of a tone is almost a chromatic semitone, it does not appear that either Persian or Arab lutenists have used equal thirds of a tone. The Arabic (and Egyptian) division has been proved to be a succession of three intervals, smaller than an equal semitone, which are known as 'limmas,' or 'commas.' To mark off the hemitonic division, the eighteenth part of the length of the string to the bridge must be measured off from the nut or ledge at the top of the finger-board over which the strings pass—in Italian Capo Tasto (*q.v.*), 'head fret.' This gives the place to fix the first fret. Another eighteenth from this fret to the bridge gives the place of the second, and so on until the division is complete. The method implies a nearly equal temperament and uniform tension, but in practice there is room for some modification by the finger. High frets demand a greater finger pressure, and slightly sharpen the pitch of the notes. To correct this the frets must be shifted towards the nut. The Hindu uses finger pressure or, in other words, greater tension, to get his half-tones from a diatonic fret system, and in the Japanese koto the finger of the left hand is pressed upon the string on the opposite side of the movable fret to the side plucked by the finger of the right hand; thus semitones are produced in certain ornaments. To the instrument maker the disposition of the frets is a difficult task, requiring nice adjustment. On the side that the strings are thicker the frets should be higher, and the finger-board must be concave in the direction of its length to allow the thicker strings to vibrate. The frets are gradually lowered as they descend towards the bridge, the chanterelle, or melody-string, having often a longer series extending only partly across the finger-board. The personal peculiarity of the hand or touch finally modifies the adaptation of the frets.

Narrow slips of wood are generally glued up the sides of the finger-board to prevent the frets projecting. The convex finger-boards of bow instruments requiring convex frets, fretted viols had catgut bound round the finger-board and neck at the stopping distances. Hence the German 'Bunde'—binds. (See the cut of Gamba.) The French 'ton' indicates the note produced; the Italian 'tasto' the touch producing it. The English 'fret' perhaps implies the rubbing or friction of the string at the point of contact, but the derivation of the word is doubtful. Some take the original meaning of 'fret' to have been a note, and thence the stop by which the note was produced. Shakespeare puns upon the word in Hamlet, 'though you can fret me you cannot play upon me.' See Max Albert's article, 'Bunde,' in Mendel's *Lexikon*. A. J. H.

FREZZOLINI, Erminia (*b.* Orvieto, 1818; *d.* Paris, Nov. 5, 1884), received her first lessons in singing from her father, a *buffo cantante*; and afterwards from Nuncini at Florence. She had further instruction from the elder Ronconi at Milan, and from Manuel Garcia; and completed her musical education under Tacchinardi at Florence. In this town she made her débuts in 1838, in 'Beatrice di Tenda' and in the 'Marco Visconti' of Vaccaj. She sang also in that year at Siena and Ferrara, and in 1839 at Pisa, Reggio, Perugia and Bologna. She played 'Lucrezia Borgia' at Milan in 1840 with brilliant éclat, and then went to Vienna. Returning to Turin, she married the tenor, Poggi; but continued to be known on the stage as Frezzolini. In 1842 (not 1841, as stated by Fétis) she came with her husband to London, during Grisi's temporary absence, but did not succeed in seizing the popular sympathy. She returned to Italy, and in 1848 was engaged for St. Petersburg. But the climate drove her

[1] *Description de l'Égypte*, tomes xiii. et xiv., Paris, 1823.

back to Italy in two years. In 1850 she reappeared in London at Her Majesty's Theatre, and in 1853 was at Madrid. In November of that year she made her first appearance in Paris, in the 'Puritani'; but notwithstanding her stage-beauty, and her nobility of style and action, she could not achieve any success; her voice had suffered too much from wear and tear, and showed signs of fatigue. She subsequently met with an enthusiastic reception in America; but her career was over, and she was not heard again in Europe. J. M.

FRIBERTH, KARL (*b.* Wullersdorf, Lower Austria, June 7, 1736; *d.* Aug. 6, 1816), tenor singer. His father was schoolmaster at Wullersdorf. He came early to Vienna, and studied singing under Bonno and composition under Gassmann. He had a fine tenor voice, and sang at St. Stephen's, at Prince Hildburghausen's concerts, and in Italian operas at court. In 1759 he was engaged by Prince Esterhazy, and while in his service formed an intimate friendship with Haydn, in whose operas he sang. He himself wrote several librettos. In 1768 he married Maria Magdalena Spangler, a singer in the Prince's company, and removed with her in 1776 to Vienna, where he was appointed Kapellmeister to the Jesuits and to the Minorites. During a visit to Italy in 1796 Pope Pius VI., 'on account of his services to music,' made him a knight of the Golden Spur—the order to which Gluck and Mozart also belonged. Friberth was an active member of the 'Tonkünstler-Societät,' and took Haydn's part warmly in the discussions there. As a composer he restricted himself almost entirely to church music (see *Q.-L.*). In the museum of the Gesellschaft der Musikfreunde, Vienna, there is a portrait of him in oils, showing a fine head and expressive countenance. C. F. P.

FRICHOT, L. A. (*b.* Versailles, 1760; *d.* Lisieux, Calvados, Apr. 9, 1825), a Frenchman, who settled in London about 1790, and published there in 1800 'A complete Scale and Gamut of the Bass-horn . . . invented by M. Frichot and manufactured by J. Astor.' This invention is the original of the ophicleide. He made the bass-trumpet between 1806 and 1810, a specimen of which is in the Instrumental Museum of the Paris Conservatoire; and a tromba in 1812. The bass horn supplied a new and powerful bass for wind instruments in aid of the bassoon, which was too weak, and the serpent, which was very imperfect. It is now generally superseded by the bombardon and euphonium.

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M. C. C.; addns. M. L. P.

FRICK (FRIKE), PHILIPP JOSEPH (*b.* near Würzburg, May 27, 1740; *d.* June 15, 1798), originally organist to the Margrave of Baden, remarkable performer on the harmonica; travelled much from 1769, spending some years in Russia. He came to London about 1780, and played in public with brilliant success both on the pianoforte and harmonica. His health obliged him to give up the latter instrument in 1786, and he then maintained himself by teaching until his death. He published various treatises and some music, none of which is of any permanent value (see *Q.-L.*). The harmonica he used was one on Franklin's system. He tried in vain to adjust a keyboard to the instrument, an attempt in which Röllig succeeded. M. C. C.

FRICKENHAUS, FANNY (*b.* Cheltenham, June 7, 1849; *d.* Aug. 8, 1913), pianist. Her maiden name was Evans, and she married Augustus Frickenhaus. She received instruction in music from George Mount; afterwards at Brussels from Auguste Dupont; and later from William Bohrer. Her first important engagement was on Jan. 11, 1879, at one of the Saturday Evening Concerts, where she played with such success that she was engaged for the remainder of the series. She appeared at the Philharmonic, Mar. 4, 1886; at the Crystal Palace, Nov. 27, 1880, in Mendelssohn's 'Serenade and Allegro giojoso'; at Cowen's Concerts, Nov. 27, 1880, where she played the Pianoforte Concerto of Goetz for the first time in London, and at the Popular Concerts, Jan. 27, 1883. From 1884–87 Mme. Frickenhaus gave, in conjunction with Joseph Ludwig, several series of chamber concerts. Her recitals, at which she brought forward many new works, were long an important contribution to the musical life of London. A. C.

FRICKER, HERBERT AUSTIN (*b.* Canterbury, Feb. 12, 1868), made his reputation as a choirmaster at Leeds, where he was city organist and choirmaster to the Leeds Festival. The high reputation of the Leeds choir in the series of triennial festivals up to 1913 was largely the result of his training. He founded the Leeds Symphony Orchestra, and in many ways furthered musical development in Yorkshire. In 1917 he went to Canada and became conductor of the Mendelssohn Choir of Toronto, with whom he has achieved a similarly high standard of performance. C.

FRIDERICI (FRIDERICH), DANIEL (*b.* at or near Eisleben, before 1600), composer, settled at Rostock in Mecklenburg, where from 1617 to at least 1654 he was cantor at the St. Marien-Kirche. He was a prolific composer, chiefly of German secular songs for 3 to 8 voices, of which various collections appeared with fanciful titles. In 1624 he edited, with adaptation to German words, Thomas Morley's madrigals for 3 voices. One of Friderici's own madrigals for 4 voices, 'Einstmals das Kind Cupido,' has been edited with English words by Lionel Benson in the series 'Arion.' J. R. M.

FRIEDHEIM, Arthur (*b.* St. Petersburg, Oct. 26, 1859), a pianist, of German parentage, who was regarded for many years as one of the foremost exponents of Liszt's music.

He began the serious study of music at the age of 8, and appeared as a pianist at 9 in Field's A major concerto. After passing through the university, he became successively conductor of various small theatre orchestras in Germany, whereby he obtained much beneficial experience. For some years Friedheim was a pupil and fast personal friend of Liszt. He lived with him and studied in Rome in 1880–81 and 1881–82, and subsequently at Weimar. Later he lived in Leipzig; next, for some years as teacher and concert player in America (1894), where he was appointed Seidl's successor, but was unable to accept the post. He then came to London, where he appeared publicly on occasions from 1889 onwards, and subsequently was appointed pianoforte professor in the Royal College of Music, at Manchester. This latter post he resigned in 1904. He returned to America and settled again in New York (1915). (*Baker.*) His many tours in Europe and America earned him the reputation of a pianist of immense technical ability, and of real temperament, and a musician of wide knowledge and genuine gifts. An opera, written and composed by him, 'Die Tänzerin' (Carlsruhe, 1897), and a pianoforte concerto in B flat are his principal compositions. R. H. L. rev.

FRIEDL (Friedel), Sebastian Ludwig (*b.* Neuburg, Feb. 15, 1768; *d.* Berlin, 1857/58). Mendel says that he was a pupil of J. Louis Duport, to whom he dedicated his three sonatas for violoncello and bass, op. 1. In 1776 he became violoncellist and contrabass-player in the Mannheim chapel and afterwards in the Royal Chapel, Berlin, where he was pensioned in 1826. He was a famous baryton-player and as such travelled over the greater part of Europe. E. v. d. S.

FRIEDLÄNDER, Max (*b.* Brieg, Silesia, Oct. 12, 1852), a baritone singer, who studied singing under Manuel Garcia in London and Julius Stockhausen in Frankfort, and subsequently devoted himself to musical research, especially with regard to the German Lied, on which matter he has become an eminent authority.

He sang at the Crystal Palace, Apr. 19, 1884, and elsewhere in London. He took the degree of D.Ph. at Rostock, 1887, offering as his thesis *Beiträge zur Biographie Franz Schuberts*, and in 1894 became a teacher of music at the University of Berlin. There the greater part of his life has been spent, but a visit to Harvard University (Cambridge, Mass.) as exchange professor in 1911 and an extensive lecture tour when he visited 20 American universities was an important interlude (*Riemann*).

His research has produced the edition of Peters' collection of Schubert's songs with a supplement of variants; editions of Schubert's duets; Schubert's quintet, 'Nur wer die Sehnsucht'; Gluck's Odes; revised edition of the text to Schumann's songs; 100 Deutsche Volkslieder (not before published); Stockhausen's Gesangstechnik (with the author), and *Das deutsche Lied im 18. Jahrhundert* (3 vols.) in 1902. For many years he has devoted himself to the collection of materials for an exhaustive biography of Schubert, which, however, has still not appeared in 1926.

Bibl.—*Festgabe zum siebigsten Geburtstage Max Friedländer*, forming part ii. of the *Jahrbuch der Musikbibliothek* (Peters, 1921), containing a full list of Friedländer's works.

G., with addns.

FRIEDLÄNDER, Thekla, a distinguished soprano singer, whose fame was principally established in London. According to the *Monthly Musical Record* (June 1, 1875), she was a pupil of Ferdinand Hiller, and Schneider of Cologne. On Dec. 11, 1873, she made a most successful first appearance in the soprano part on the production of Bruch's 'Odysseus' at the Gewandhaus, Leipzig. She made her début in England, May 8, 1875, at the New Philharmonic Concert, and sang on June 7 at the Philharmonic, Nov. 13, at the Popular Concerts, Mar. 18, 1876, at the Crystal Palace, and at all the Hallé recitals of the same year. On May 27, 1876, she sang with Frl. Redeker (Lady Semon) in duets of Rubinstein at the New Philharmonic on the latter's début in this country, and was frequently engaged with her in singing duets at the Popular Concerts and elsewhere before the marriage of the last named. Miss Friedländer sang also at the Richter and Henschel Concerts, and on Mar. 25, 1886, at the Bach Choir in the third part of Schumann's 'Faust,' and in the provinces, etc. About this time she returned permanently to Germany. The possessor of a sympathetic soprano voice of great delicacy and refinement, she excelled in old Italian airs, and the lieder of her own country, viz., Schubert, Schumann and Brahms. A. C.

FRIENDS OF MUSIC, see New York.

FRISCHENSCHLAGER, Friedrich Friedwig (*b.* Gross Florian, Styria, Sept. 7, 1885), was educated for the career of a schoolmaster. He soon, however, developed a profound sense of music and was sent to the Musikschule at Graz and later on to Berlin, where he studied under Juon and Humperdinck. His first success as a composer was achieved through his 'Symphonic Aphorisms' (first performance under Felix Weingartner with the Viennese Philharmonic Orchestra). His works include:

A ballad for chorus, 'Triumph of Life,' op. 2; an overture for orch., op. 9; an orchestral rhapsody, op. 12; a suite for small orch. and a PF. trio, op. 3; a string quartet in A min., op. 21. Seven songs for bass voice, a PF. quartet, seven maiden songs and seven dances constitute op. 7; opp. 1, 8, 18, 19, several songs; 'Elegische Interludien,' for PF. trio; 'Felsenstimmen,' op. 10; works for chorus, soli, orch. and organ; canons for three voices and PF.; six fugues for organ; a double fugue and chorale for 8 voices and organ, complete his published works. H. J. K.

FRISKIN, James (*b.* Glasgow, Mar. 3, 1886), composer and pianist, won a pianoforte scholarship at the R.C.M in 1900, and a composition scholarship there in 1905. He left the school in 1907, having studied the pianoforte with Dannreuther and Hartvigson, and composition with Stanford. While still at the college he competed for the 'Cobbett' phantasy-prize, and his string quartet was placed fourth in order of merit; in 1908 his 'phantasy-trio' was awarded the second prize in the same competition. Meanwhile his quintet for piano and strings in C minor had been played at a Broadwood concert in Oct. 1907, and elsewhere and has since been published by the R.C.M. Patron's Fund. An orchestral suite had been played at the College in 1904, and a couple of violoncello pieces at a Patron's Fund Concert in 1906. In Jan. 1909 a sonata for violoncello and piano was performed at a concert given by the composer and Gervase Elwes; and several piano pieces of remarkable merit and originality have been published. Two short motets, in which old Scottish psalm-tunes are treated as canti fermi, after the manner of Bach, display a very unusual degree of contrapuntal skill and devotional fervour.

M.

Friskin went to America in 1914 and settled in New York as a teacher on the staff of the Institute of Musical Art. A few other chamber works have come from him, notably a piano sonata (MS.) played by Harold Samuel in London in 1920 (see List in *B. M. S. Ann.*, 1920). His career as a composer, however, has not developed on any large scale. C.

FRITZ, Barthold (*b.* near Brunswick, 1697; *d.* there, July 17, 1766), a celebrated mechanician and maker of instruments, son of a miller. He had no education, but found out for himself the principles of organ-building, and made in all nearly 500 organs, clavecins and clavichords, beginning in 1721 with a clavichord of 4 octaves. The tone of all his instruments was good, especially in the bass. He published *Anweisung, wie man Claviere . . . in allen zwölf Tönen gleich rein stimmen könne, etc.* (Leipzig, 1756–57–80), a new system of tuning keyed instruments by means of fifths and octaves, which, though erroneous, had much success, having gone through three editions, and being translated into Dutch by no less a person than Hummel. M. C. C.

FROBERGER,[1] Johann Jacob (*b.* Halle, Saxony[2]; *d.* Héricourt, near Montbelliard, May 7, 1667), eminent organist. His father was cantor in Halle. On the accession of the Emperor Ferdinand III. (Feb. 15, 1637) Froberger, jun., was appointed court organist at Vienna. There are entries of his salary in the accounts of the Hofcapelle, from Jan. 1 to Sept. 30, 1637, from Apr. 1, 1641 to Oct. 1645, and from Apr. 1, 1653 to Oct. 30, 1657. The interval from 1637–41 was occupied by his stay in Italy as Frescobaldi's pupil, and a grant of 200 florins for his journey is entered in the accounts under June 22, 1637. In 1649 he was in Vienna again (see Huygens' *Correspondence*, 1882, p. cxcix). In 1657 he left the Emperor's service. In 1662 he journeyed to London, where he was twice robbed on the way, and arrived in so destitute a condition that he thankfully accepted the post of organ-blower at Westminster Abbey, offered him by Christopher Gibbons, then organist of the Chapel Royal and the Abbey. Gibbons was playing before the court on the occasion of Charles II.'s marriage, when Froberger overblew the bellows, and thus interrupted the performance, on which the enraged organist overwhelmed him with abuse and even blows. Froberger seized the opportunity a few minutes after to sit down to the instrument, and improvised in a style which was at once recognised by a foreign lady who had formerly been his pupil and knew his style. She presented him to the King, who received him graciously, and made him play on the harpsichord to the astonishment of all. This curious anecdote is not mentioned by English writers, but is given by Mattheson (*Ehrenpforte*) from Froberger's own MS. notes. Mattheson states that he became a Roman Catholic during his visit to Rome, but it is almost certain that he was already one when he entered the Emperor's service in 1637. The late Anton Schmidt, custos of the imperial library, maintained that he again became a Lutheran after his visit to London, and was dismissed from his post of court organist on that account. The contradiction has never been explained, but that he died a Roman Catholic we know, from an autograph letter of Sibylla, Duchess Dowager of Würtemberg, who was his pupil, and who offered him an asylum in her house at Héricourt, near Montbelliard, where he died.[3] His printed works—here first given accurately—are 1. 'Diverse ingegnosissime e rarissime Partite di Toccate, Canzone, Ricercari . . . Stampate da Lodovico Bourgeat . . . Mogont,[4] 1693.' 2. 'Diverse . . . etc., Prima continuazione. Mog. 1696.' 3. 'Suites de clavecin, par Giacomo Frobergue,' Amsterdam, Roger (a copy of the first edition in the Fitzwilliam Museum, Cambridge). The second edition is in the library at Berlin, where are also several autograph volumes of Froberger's dated 1649 and 1656, containing, amongst others, some of the pieces in the above collections. The State library at Vienna also

[1] So, and not Frohberger, is the name spelt by Dr. E. Schebek.
[2] According to Mattheson.

[3] See *Zwei Briefe über J. J. Froberger . . .* by Dr. Edmund Schebek (Prague, 1874).
[4] Two copies were in possession of the writer, one with Italian title, the other with Italian and German. The copies quoted in other works with dates 1695, 1714, are printed from the same plates, but with different titles.

contains a MS. of 222 sheets of Toccatas, Caprices, etc. (see *Q.-L.*). A large selection of the clavier and organ works was published in the *D.T.O.* (see DENKMÄLER), edited by Guido Adler; they were afterwards republished alone, in two volumes (Artaria, and Breitkopf & Härtel). F. G.

FRÖHLICH, DR. JOS. (*b.* Würzburg, May 28, 1780; *d.* there, Jan. 5, 1862), was a member of the court chapel in 1801. He founded a student's orchestra which gradually developed into an institute and eventually became the Royal Conservatoire. In 1812 he became professor at the university, retiring in 1854. The conductorship of the orchestra he had laid down in 1844, and in 1858 he retired also from his position as director of the institute. He composed masses, a Requiem, an opera, choral songs, symphonies, sonatas, etc., and wrote a biography of Abbé Vogler, musical and critical essays, a work on musical theory, tutors for the voice and for a number of instruments (*Riemann*; *Q.-L.*)

FRÖHLICH. There were four sisters of this name, all natives of Vienna.

The eldest, (1) NANETTE (Anna) (*b.* Sept. 19, 1793), a pupil of Hummel for the piano, and of Hauss and Siboni for singing, became an excellent artist in both branches. From 1819–1854 she was teacher of singing at the Conservatorium of Vienna, where she trained many dramatic and concert singers, since celebrated. She will be always gratefully remembered for having induced F. Schubert to write the following pieces: 'Gott ist mein Hirt' (Psalm xxiii.), op. 132; and 'Gott in der Natur,' op. 133, both for four-part female chorus; 'Nachthelle,' op. 134, for tenor solo and four-part male chorus; the Serenade ('Zögernd, leise'), op. 135, for alto solo and four-part female chorus; the Song of Miriam, op. 136; and Des Tages Weihe ('Schicksalslenker'), op. 146, for soprano solo and chorus. Grillparzer wrote the words for the Serenade and the Song of Miriam also at her instigation.

(2) BARBARA (*b.* Aug. 30, 1797) excelled both as a contralto singer and a painter of portraits and flowers. She married Ferdinand Bogner, a government employé and eminent flute-player, who was honorary professor at the Conservatorium from 1821 until his death in 1845.

(3) JOSEPHINE (*b.* Dec. 12, 1803; *d.* May 7, 1878), a distinguished singer, pupil of her sister at the Conservatorium (1819–21), made her début at concerts so successfully that she was immediately engaged for the court theatre (1821–22). Shortly afterwards, however, she went to Copenhagen, and completed her studies under Siboni, who had settled there. As a concert singer she was very well received in Denmark, Norway and Sweden, and was appointed private singer to the King of Denmark. Later she went to Italy, and sang in the operas of Venice (1829) and Milan (1831) with brilliant success. The Società Apollinea of Venice elected her an honorary member.

(4) KATHARINA (*b.* June 10, 1800; *d.* Mar. 3, 1879), not a musician, was the intimate friend and associate of the Austrian poet Grillparzer, who was deeply susceptible to music and passed the greater part of his life in the house of these sisters until his death in 1872. C. F. P.

FROMM, ANDREAS, cantor and professor at the 'Fürstliche Pädagogium,' Stettin, in 1649. Eitner considers it doubtful whether he can be identified with the church dignitary with whom Gerber connects him, and who died at Leitmeritz in 1685. He composed the first hitherto known German oratorio 'Vom reichen Mann und Lazarus' (Stettin, 1649); also a 'Dialogus Pentecostalis' (*Q.-L.*; *Riemann*).

FROTTOLA, a type of early Italian song, of which 9 books, containing each on an average 64, were published by Petrucci at Venice between 1504 and 1509. Many of them are by Tromboncino, who so far may be called the Gordigiani of his day. The frottola[1] was essentially a popular melody, or street song, treated with a certain amount of contrivance. It stood midway between the complicated MADRIGAL (*q.v.*) and the 'Villotta' or 'Villanella,' which was a mere harmonisation of a tune; and in fact as the use of counterpoint increased it disappeared—its better elements went into the madrigal, its lower into the villanella. The words of the frottole were often comic (in fact the word is a synonym for a joke), but still oftener extremely sentimental. Ambros[2] cites some in which the song of the cicada and the mewing of a cat are imitated. The poem was in verses, sometimes very numerous. The music was set almost exclusively for four voices. Besides those printed at Venice, a book of 22 was published at Rome by Junte in 1526. See Ambros, as below; Eitner's *Bibliographie*; and Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens*. G.

FROVO (FROUVO), JOÃO ALVARES (*b.* Lisbon, Nov. 16, 1602; *d.* there, Jan. 29, 1682). A Portuguese musician and writer on musical theory. He was a pupil of Duarte LOBO, whom he succeeded in 1647 as choirmaster of Lisbon Cathedral. In 1650 he became a clerk in the Treasury; he also held the post of librarian to John IV., whose great musical collection was destroyed in the Lisbon earthquake of 1755. His 'Discursos sobre a perfeição de Diathesaron' (Lisbon: A. Craesbeck, 1662) includes a discussion of certain aspects in the work of Morales with contributions by John IV. himself, and the interesting remark that the only piece of 'old' music worth the consideration of 'modern' musicians of his time was a

[1] Ambros, *Geschichte*, iii. 464-89. [2] *Ibid.* p. 478.

villancico by JUAN DEL ENZINA (*Pues que jamás olvidaros*). It is printed in the 'Cancionero musical de los siglos XV y XVI' (Madrid, 1890). The version given by Frovo is full of misprints, and his other musical examples are not recognisable. J. B. T.

FRUYTIERS, JAN, Flemish poet and musician of the 16th century, living at Antwerp in 1565. He was a Lutheran, and author of the words and music of 'Ecclesiasticus of de wijse sproken Jesu des soons Syrach,' etc. (Antwerp, Selvius, 1565), a metrical translation of the book of Ecclesiasticus. The music is printed in the fine type of Plantin. This scarce book is the more remarkable as it was published by permission of Margaret of Parma, Governess of the Netherlands, only a few months before she enforced the decrees against the heretics which brought about the War of the Gueux. The melodies are chiefly popular Flemish airs. The 35th Cantique (Ecclus. xxiv.) is set to a French dance of the 15th century, called 'L'HOMME ARMÉ' (*q.v.*)—not to be confounded with the celebrated song of the same name, so often used as a theme for entire masses by composers of the 15th and 16th centuries. The song is in 3-2 time, the dance in 2-4, and in the form of a round. M. C. C.

FUCHS, ALOYS (*b.* Raase, Austrian Silesia, June 23, 1799; *d.* Vienna, Mar. 20, 1853), bass singer in the Imperial Chapel from 1836, and government employé in the war department at Vienna, remarkable as an ardent collector of autographs. His collection of music, books, portraits, etc., purchased out of a small salary by dint of rigid economy, contained specimens from all nations, though the Italian and German masters were most fully represented, and especially Mozart. These materials were partly used by Otto Jahn in his *Life* of that master. Fuchs contributed articles to several musical periodicals, and took a keen interest in everything connected with the history and literature of music. Severe illnesses compelled him to part with his treasures one by one, and thus his whole collection was scattered. Thalberg bought the remaining autographs; the Mozarteum a fair copy of Mozart's works; Grasnick of Berlin the collection of portraits; the ecclesiastical institution of Göttweig the library; and Butsch, the bookseller of Augsburg, the rest of the papers and biographical articles. C. F. P.

FUCHS, CARL (*b.* Offenbach, 1865), violoncellist, a pupil of Cossmann at the Frankfort Conservatoire until 1886, when he studied at St. Petersburg under Davidov. He is now settled at Manchester, where he is a professor at the Royal College, soloist at the Hallé concerts, and member of the Brodsky Quartet. He is an excellent chamber-music player, and has published a *Violoncello Method* (3 vols., 1906). W. W. C.

FUCHS, FERDINAND KARL (*b.* Vienna, Feb. 11, 1811; *d.* there Jan. 7, 1848), a popular song-writer; produced two operas at Vienna in 1842. W. W. C.

FUCHS, GEORG FRIEDRICH (*b.* Mayence, Dec. 3, 1752; *d.* Paris, Oct. 9, 1821), won considerable fame as a clarinettist in his day. He was a professor at the Paris Conservatoire and composer of various works for wind instruments. W. W. C.

FUCHS, (1) JOHANN NEPOMUK (*b.* Frauenthal, May 5, 1842; *d.* Böslau, near Vienna, Oct. 5, 1899), an accomplished, all-round musician, held the appointment of Kapellmeister in various towns (from 1880 at the Vienna Opera). In 1894 he was appointed a director of the Vienna Conservatorium. He composed in 1872 the opera 'Zingara.'

(2) ROBERT (*b.* Frauenthal, Feb. 15, 1847; *d.* Feb. 1927), brother of the above, was appointed professor of theory at the Vienna Conservatoire in 1875. He is chiefly known as composer of 5 serenades for string orchestra. Among his other compositions are a symphony (op. 37 in C), a piano concerto, a Mass, several works for the chamber, and 2 operas. W. W. C.

FUCHS, KARL DORIUS JOHANN (*b.* Potsdam, Oct. 22, 1838; *d.* Danzig, Aug. 27, 1922), pianist, conductor and critic. He was a pupil of his father, an organist, and was compelled to give lessons on the pianoforte whilst yet a collegian. In 1859 he was a student at the University of Berlin, and at the same time took lessons on the pianoforte under Von Bülow. Henceforth his life was divided between music and literature. In 1869 he was organist at Stralsund, and in 1870 took the degree of D.Ph. at Greifswald, his thesis being *Präliminarien zu einer Kritik der Tonkunst*. In 1871–1875 he lived in Berlin as pianist, teacher and critic; in 1875–79 at Hirschberg, where he founded a musical society of which he was the conductor; and in 1879 moved to Danzig, where he held several appointments. His leaning was towards philosophical analysis, a tendency which reacted on his playing, which was of the intellectual order. In conjunction with Hugo Riemann he wrote a *Praktische Anleitung zum Phrasieren* (1886) of which an English translation appeared in New York. His *Takt und Rhythmus in Choral* appeared in 1911. W. W. C.

FÜHRER, ROBERT (*b.* Prague, June 2, 1807; *d.* Vienna, Nov. 28, 1861), organist and composer. In 1839 he succeeded his master Wittasek as organist to the Cathedral at Prague. His irregular life, however, lost him the post, and in 1843 he left the town. In 1853–55 he was organist at Gmunden and Ischl, and then settled in Vienna where he died in great distress in a hospital. His compositions, published from 1830 in Prague and

Vienna, are numerous and good. (For list see *Fétis.*) They comprise masses, graduales, offertories, preludes, fugues, a method for the pedal-organ, a handbook for choirmasters, a *Praktische Anleitung zu Orgelcompositionen*, etc. Whatever his merits as a musician, however, he was a dishonest man, for he actually published Schubert's Mass in G under his own name (Marco Berra, Prague, 1846), a fact which requires no comment. M. C. C.

FÜLLSACK, Zacharias, lutenist and trombone player in the Hamburg Council chapel from 1600–12; afterwards in the court chapel, Dresden. He published, together with Christoph Hildebrand, an interesting collection of pavans, galliards, etc., including many pieces by English composers (Hamburg, 1607) (*Q.-L.*).

FUENLLANA, Miguel de (*b.* Navalcarnero, Madrid, beginning of 16th cent.), a blind Spanish lutenist, who greatly enriched the repertory and the technical resources of his instrument. In 1554 he published 'Orphenica Lyra,' a quarto volume in tablature containing a number of original compositions and transcriptions of sacred and secular polyphonic music of his day. The full title of this work is as follows:

'Libro de musica para vihuela intitulado Orphenica Lyra en el qual se cõtienen muchas y diuersas obras. Cõpuesto por Miguel de Fuenllana. Dirigido al muy alto y muy poderoso Señor don Philippe principe de España, rey de Inglaterra, de Napoles Nro Señor. . . .' Fue impresso en Sevilla, en casa de Martin Montesdoca. . . . 1554. (Brit. Mus.; Bibl. Nat. and Bibl. Cons., Paris; Staatsbibl., Vienna, Innsbruck; Wiesbaden; Bibl. Nac., Madrid; Escurial.)

The method of tablature employed is the Italian; the top line represents the bottom string of the instrument—the bottom line, the top string. The frets are indicated by numerals instead of the letters usual in the English and French systems; '1' signifies the first fret, 'o' the open string. The voice-part, when there is one, is distinguished from the lute-accompaniment by the figures being printed in red. The book contains settings of old Spanish ballads, including the famous 'Ay de mi, Alhama,' which was translated into English by Byron. It is a fine setting of a good tune, and is intended here for a 4-stringed guitar, and not for a 5-stringed *vihuela*, or Spanish lute. The *villancicos* given may all be found in their original form for 3, 4 or 5 voices in the partbooks of Vasquez (Medinaccli Library, Madrid). There are also transcriptions of madrigals by Pedro Guerrero and other Spanish composers, Italian *Strambotti* (4 and 5 v.) by Arcadelt and Verdelot, and a quantity of church music, including fragments of masses by Morales, and motets by him otherwise unknown. Fuenllana's original *Fantasías* are dealt with by Riemann in *M.f.M.* xxvii. (1895), vi. 81-91 (*v.* also Morphy, *Les Luthistes espagnols*, Leipzig, 1902). J. B. T.

FUENTES, Pasquale (*b.* Albaida, Valencia, Spain, beginning of 18th cent.); *d.* Valencia, Apr. 26, 1768), maestro de capilla at first at the church of St. Andrea, and from 1757 at the cathedral of Valencia. Fétis gives a list of sacred and secular compositions, one of which, a 'Beatus vir' *a* 10, is printed in Eslava's *Lira sacro-hispana.* (*Q.-L.*)

FÜRSTENAU, a family of distinguished flautists and good musicians.

(1) Caspar (*b.* Münster, Feb. 26, 1772; *d.* Oldenburg, May 11, 1819), was early left an orphan under the care of A. Romberg, who tried to force him to learn the bassoon, as well as the oboe, which he had been already taught; but his preference for the flute asserted itself, and he shortly became so proficient as to support his family by playing in a military band, and in that of the Bishop. In 1793–94 he made a professional tour through Germany, and settled at Oldenburg, where he entered the court band, and gave lessons to the Duke. In 1811 the band was dispersed, and Caspar again travelled with his son.

(2) Anton Bernhard (*b.* Münster, Oct. 20, 1792; *d.* Dresden, Nov. 18, 1852), a finer flautist than his father, first appeared at a court concert in Oldenburg when only 7. He remained with his father, the two taking long journeys together. In 1817 he was engaged for the municipal orchestra of Frankfort, from whence he removed in 1820 to Dresden, where he remained in the service of the King of Saxony till his death. In 1826 he accompanied Weber on his last journey to London, tended him with anxious care, and assisted him to undress the night before his death.[1] He composed several pieces and two Methods for the flute.

(3) Moritz (*b.* Dresden, July 26, 1824; *d.* there, Mar. 25, 1889) his son, also a flautist, at 17 entered the royal band. He made some valuable contributions to the history of music, such as *Beiträge zur Geschichte der königlichen sächsischen musikalischen Capelle* (1849); *Zur Geschichte des Theaters und der Musik in Dresden*, 2 vols. (1861); and *Die Fabrication musikalischer Instrumente in Voigtlande* (1876). In 1852 he was appointed custos of the royal collections of music, and received the order of Albert of Saxony. From 1858 he was flute professor at the Dresden Conservatorium. F. G.

FUGATO, a name given to an irregularly fugued movement, in which the fugue-form is not strictly followed (especially as to strettos and pedal-points), though the structure is fugal and contrapuntal. Fugato passages are often introduced in orchestral music with the happiest effect, as in first and last movements of the Eroica Symphony, in the Allegretto of No. 7, both by Beethoven, and in the first movement of Mendelssohn's Italian Symphony, immediately after the double bar, etc. F. A. G. O.

[1] See Max Maria von Weber's Life of his father, ii. 703.

FUGÈRE, Lucien (*b.* Paris, July 22, 1848), a baritone singer. He first took up sculpture, but failed at the Conservatoire, and became a commercial traveller interested in the theatre.

He made his début, Mar. 3, 1870, at the Café Concert Ba-ta-clan, Paris, where he created the celebrated march, 'Le Régiment de Sambre-et-Meuse,' by R. Planquette. Engaged by the Bouffes-Parisiens, Jan. 20, 1874, he played Offenbach's 'Mme. L'Archiduc.' He made his first appearance at the Opéra-Comique, Sept. 9, 1877, in 'Les Noces de Jeannette.' He came to notice in the rôle of Girod in Hérold's 'Le Pré aux Clercs'; Papageno in Mozart's 'Magic Flute' in 1879, and again in 1909; Figaro in 'The Marriage of Figaro,' 1882; Bartolo in 'Barbier de Séville,' 1884. Amongst his rôles were the Count ('Manon,' Massenet, 1884), Duc de Longueville ('La Basoche,' Messager, 1890), Dicéphale ('Phryné,' Saint-Saëns, 1893), Schaunard ('La Vie de Bohème,' Puccini, 1898), the father ('Louise,' Charpentier, 1900), the Devil ('Griselidis,' Massenet, 1901), Boniface ('Le Jongleur de Notre-Dame,' Massenet, 1902), 'Le Bonhomme Jadis' (Dalcroze, 1906), Maître André ('Fortunio,' Messager, 1907); Ulysse ('Le Mariage de Télémaque,' Cl. Terrasse, 1910). At the Gaiety: Sancho ('Don Quixote,' Massenet, 1910), and Bernard ('Carmosine,' Février, 1913). From 1914–19, Fugère sang at this theatre. He returned to the Opéra-Comique, Dec. 20, 1919, reviving 'La Basoche'; and there he celebrated his artistic jubilee, in 'La serva padrona' (Pergolese, Mar. 5, 1920). The doyen of living French singers, Fugère is Chevalier of the 'Légion d'honneur' (1898), he holds the medal of 1870; he is member of the examining board of the Conservatoire.

Biel.—H. de Curzon, *Croquis d'artistes* (1897), with portrait and *Nouvelle Revue* June 1920; *L'Album comique, dramatique et musical*, Dec. 1908, the number devoted to Fugère by Ricou, with illustrations and photographs; complete list of Fugère's parts since 1874.

J. P.

FUGHETTA, a short condensed fugue—a miniature fugue—correct and complete as to form, but with all its dimensions curtailed. No. 10 of Bach's thirty Variations is a Fughetta, as is also No. 24 of Beethoven's thirty-three Variations (op. 120). Both are in two sections, each repeated.

F. A. G. O.

FUGUE, a musical movement in which a definite number of parts or voices combine in stating and developing a single theme, the interest being cumulative.

This definition immediately suggests two points:

(1) The main idea of a fugue is that of one voice contrasting with others; not, as in the first movement of a sonata, of one section contrasting longitudinally with other sections. Indeed the fugal form may be said to be 'a question of texture rather than of design,'[1] and it has even been suggested that the term 'a fugue' is incorrect and that we should rather speak of a composition being written 'in fugue,' just as we speak of a poem being written in hexameters. This essential of fugue brings us to the second point in our definition.

(2) It is essential that a fugue be conceived in a definite number of parts or voices[2]: two parts at least are obviously necessary, so that one may contrast with the other. It is possible to imagine an entirely melodic sonata; an entirely melodic fugue is a contradiction. For similar reasons a texture of harmonic blocks of chords is quite alien to the fugal form.

From what has been said it is clear that the fugue is of more artificial and less primitive origin than the 'cyclical' forms. The sonata form can be traced directly back to the folk-song (see Form); the fugue seems to be descended from the contrapuntal experiments of mediæval monks. For this reason perhaps, and partly because fugue writing is so excellent a scholastic training, the idea has grown up that a fugue is necessarily dull and pedantic, justifying the famous aphorism that 'a fugue is a composition in which one voice runs away from the others and the hearer from them all.' It is surely clear that a form which has inspired the most magnificent music of the greatest composers must be something more than an academic exercise or an arbitrary collection of scholastic regulations. Indeed just as the 'rules' of the sonata have been shown to be based on deep principles which underlie the whole of musical form, so the rules of fugue may be shown to be based on principles equally deep.

The fugue, like every other form of art, has had its origin and development. In the 16th century the word meant a movement in canonic form; indeed the name 'canon' is merely short for 'fuga per canonem,' a fugue according to rule. In these times there were two species of fugue, the limited fugue, which was what we now call a strict canon, and the unlimited fugue which started canonically and soon broke off into free passages, with occasional points of imitation. It was the text-book of Fux (1725) which placed the fugue on its present basis, though still in a very simple and undeveloped form. Thus the way was prepared for J. S. Bach, who took the fugue form as set forth in Fux's *Gradus ad Parnassum* and applied to it the new key-system with its endless possibilities of modulation, enriching it at the same time with his boundless wealth of melodic and harmonic imagination. Bach rose superior to all the rules and regulations with which Fux had hedged in the fugue, and evolved out of Fux's skeleton the living fugue, the quintessence of fugue, freed from all the impurities of pedantry. From the time of Bach the word 'fugue' has

[1] D. F. Tovey, Lecture on Beethoven's 'Missa Solennis.'

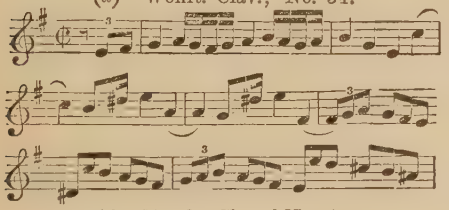
[2] The term 'voice' is used throughout this article as the equivalent of 'part,' not necessarily a vocal part.

connoted a very definite musical form which will now be described.

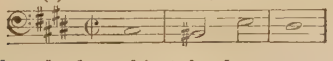
As this is not a text-book, no attempt will be made to enumerate all the rules which are found in primers.[1] Only those factors of a fugue will be described here which are essential to its nature as set out in the above definition. All the principles enunciated will be referable to the examples set by great composers; they, and not the theorists, will be taken as the criterion.[2] Writers on music have a tendency to divorce theory from practice, and in no branch of the art is this the case more than in the fugue. It is an extraordinary thing that hardly any of the well-known treatises on fugue so much as mention Bach[3]; and one modern teacher, it is understood, actually used to forbid the study of Bach's fugues because they are 'contrary to the rules.'[4]

Description of Subjects.—We can now proceed to a detailed description of the fugal form. It is obvious that the theme on which the whole work hangs must be clearly and unequivocally presented at the outset, and this cannot be done better than by giving it to the voice or voices sufficient to enunciate it entirely unaccompanied. This is, as a matter of fact, the way in which a fugue does invariably start, and the theme thus propounded is called the 'subject.'[5] The subject of a fugue must be of a character to arrest and hold the attention whenever it is heard. Cherubini's somewhat oracular remark, 'the subject must neither be too long nor too short,' really contains the nucleus of the matter. The subject must be long enough to contain a definite idea, it must not be so long that the memory cannot retain it. Here follow examples of the longest and shortest fugue subjects in Bach's *Wohlt. Clavier*.

(*a*) 'Wohlt. Clav.,' No. 34.



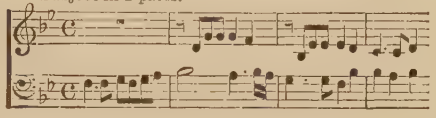
(*b*) 'Wohlt. Clav.,' No. 4.



Although the subject is always announced by itself yet this does not mean that only one voice is heard at the beginning. The subject may be in two, three or even four parts, and in these cases the subject should be described as a double, triple or quadruple subject. As a matter of fact fugues with subjects in two or more parts are usually called fugues on two subjects, or even double fugues, but it is plain that there can be only one subject to a fugue,[6] and this subject, when it is in two or more parts, almost invariably makes its various appearances as a whole and not in its separate parts. The name 'double fugue' seems better applied to those cases where a secondary theme appears during the course of the movement (this will be dealt with later).

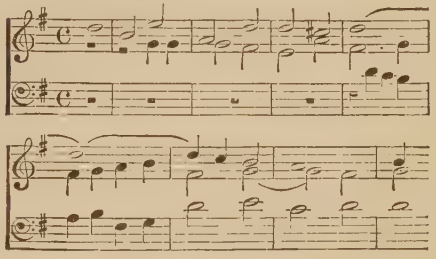
(*a*) Haydn, 'Achieved is the glorious work,' from the *Creation*.

Subject in 2 parts.



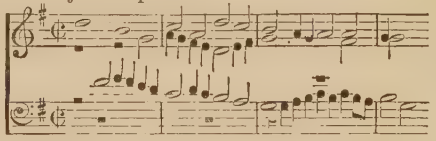
(*b*) Leo, 'Dixit Dominus.'

Subject in 3 parts.



(*c*) Cherubini, 'Et vitam.'

Subject in 4 parts.



Fugue subjects can be divided roughly into three classes:

1. Those that are in themselves complete melodies usually of a very definite rhythmical nature. In fugues on such subjects the interest of the fugue depends chiefly on the intrinsic beauty of the subject itself at its various appearances. Such subjects are usually called 'andamenti.' (See Andamento.)

2. Those which consist of some short passage with perhaps a characteristic interval. Such a subject is not necessarily beautiful in itself but becomes so when treated and developed in the course of the movement. Such subjects come under the class of 'soggetti.' (See Soggetto.)

3. Those which consist merely of a short figure and are usually called 'attacco' (*q.v.*).

1 See Bibliography at end of this article.

2 Prof. Prout is one of the few writers on fugue who have deliberately taken the works of the great masters as their standard.

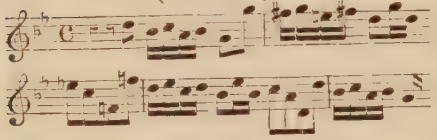
3 Marpurg is an honourable exception.

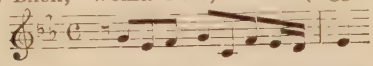
4 Quoted in the preface to Prout's *Fugue*.

5 There is an apparent exception in the case of an 'accompanied fugue,' in which case the announcement of the subject is heard simultaneously with a full harmonic accompaniment. This will be dealt with later.

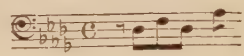
6 Cherubini recognises this and refuses to use the nomenclature 'fugue on two subjects,' saying that a fugue 'cannot have more than one principal subject.' He proposes to call such fugues 'fugues on one subject with one, two or three counter-subjects.'

The 'attacco' seldom forms the subject of a complete fugue; there is, however, an example in Bach's *Wohltemperirtes Clavier*, No. 27.

(*a*) Bach, Organ fugue G Minor (andamento).

(*b*) Bach, 'Wohlt. Clav.,' No. 26 (soggetto).



(*c*) Bach, 'Wohlt. Clav.,' No. 27 (attacco).

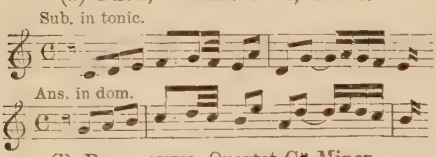


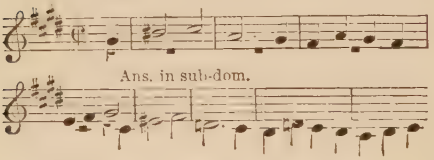
The subject having been stated, another voice enters with an 'answer' to this statement. In most text-books the answer is described as an 'imitation' of the subject, and, this definition having been given, it is found necessary to employ several paragraphs in explaining that the answer is not an imitation but a modification of the subject. The truth is that the answer is not in its essence an imitation of the subject. The answer is what its name implies, a *reply*. The subject alone is a 'broken arc'; it requires the answer to complete the 'perfect round.' The subject and answer may be compared to the obverse and reverse of a medal.[1]

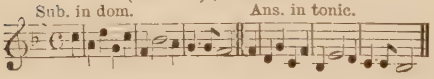
Of Answers.—This answering of the subject can be brought about in more than one way:

1. The answer may be a repetition of the subject in a different key. This is called a 'real' answer. If the subject is entirely in the tonic, the real answer is usually in the dominant (occasionally in the sub-dominant). If the subject is in the dominant, the real answer is in the tonic.

(*a*) Bach, 'Wohlt. Clav.,' No. 1.



(*b*) Beethoven, Quartet C♯ Minor.

(*c*) Handel, 'Then shall they know' (Part II); *Samson*.

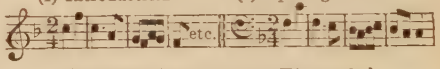


[1] Rockstro describes the answer very well as a 'fore-shortening' of the subject.

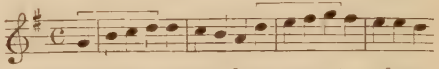
2. Recourse is frequently had to the universal feeling which divides the octave into two unequal portions at its fifth note, so that the interval of a fifth from tonic to dominant is felt to have its exact correlative in the interval of a fourth from dominant to tonic. It was this feeling that led the early ecclesiastical musicians to add to each 'authentic' mode, which was divided into two parts at its fifth note, a corresponding 'plagal' mode, starting at that fifth note, and itself divided into two parts at its fourth note, that is, the final of the authentic mode. This analogy between plagal and authentic seems to be universally perceived in music. This can be shown by the two following examples drawn from very different sources, neither of which can be suspected of being influenced by fugal considerations, since one is from a comic opera and the other from a German chorale.

(*a*) From *Dorothy*, Cellier.

(1) Introduction. (2) Opening chorus.

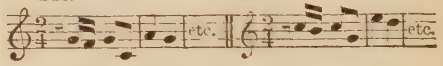


(*b*) From hymn tune 'Eisenach.'

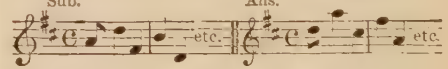


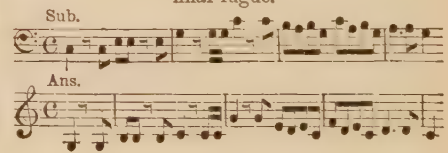
In the same manner the answer to a fugue-subject is often compressed into the plagal or extended into the authentic compass, inversely according as the subject is authentic or plagal. An answer conceived on this plan is called a 'tonal' answer. Many rules are given in the text-books for finding the correct tonal answer to a fugue. It will serve our purpose better to give several examples of tonal answers by great composers to show the various modifications which they adopt. These examples will also prove how very far from being a mere imitation of the subject a fugue answer generally is. (See Tonal Fugue, below.)

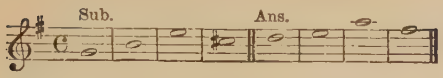
(*a*) Bach, 'Wohlt. Clav.,' No. 25.



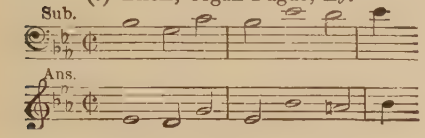
(*b*) Handel, 'Hallelujah,' *Messiah*.



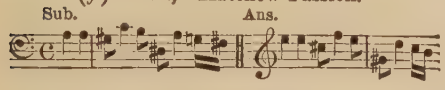
(*c*) Bach, 'Ich hatte viel Bekümmerniss,' final fugue.

(*d*) Mozart, Quartet in E Major.



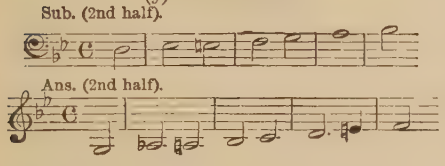
(*e*) Bach, Organ Fugue, E♭.



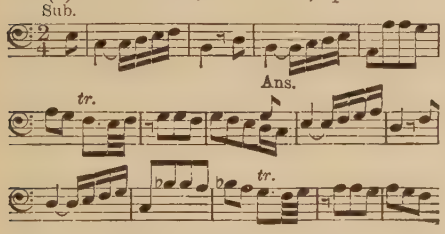
(*f*) Bach, 'Matthew Passion.'



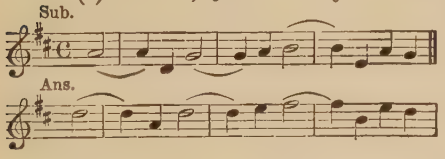
(*g*) Kirnberger.



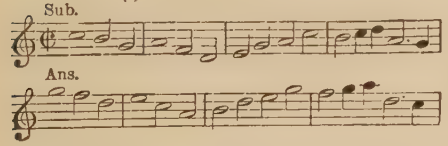
(*h*) Beethoven, Pf. Sonata, op. 101.



(*k*) Mozart, Quartet G Major.

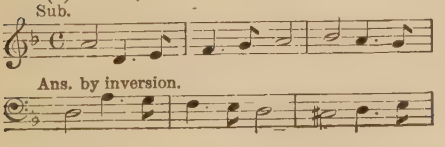


(*l*) Brahms, *Requiem*.

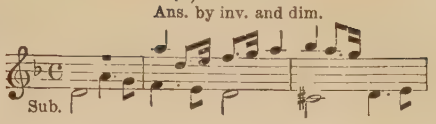


3. The answer is occasionally an inversion, diminution, or augmentation of the subject.

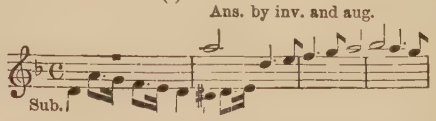
(*a*) Bach, 'Kunst der Fuge,' No. V.



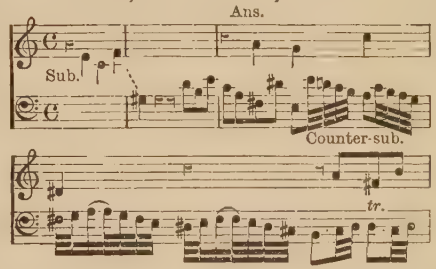
(*b*) No. VI.



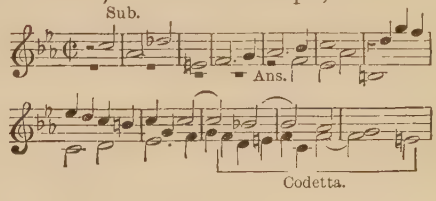
(*c*) No. VII.



Of Counter-subjects.—While the second voice announces the answer, the first voice goes on its way in counterpoint with it. Sometimes this counterpoint takes the shape of a definite theme of which further use is made in the course of the fugue; it is then called a 'counter-subject.' The counter-subject is usually in double counterpoint with the subject, designed, that is, to appear either above or below it as occasion requires. A counter-subject is by no means an inalienable factor in a fugue; for instance seventeen of the forty-eight fugues of Bach's *Wohltemperirtes Clavier* have no regular counter-subject.

Bach, 'Wohlt. Clav.,' No. 44.

When the subject and answer have been thus propounded, the other voices enter in turn with subject or answer alternately. Sometimes the duet between the first two voices is lengthened by a few bars before the entry of the third voice: this small digression is called a 'codetta.'

Handel, 'And with His stripes,' *Messiah*.



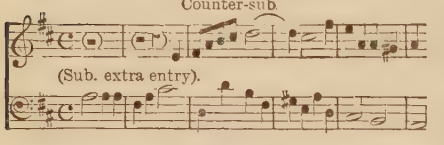
The Exposition as a Whole.—The complete statement of subject or answer by all the voices employed is called the 'exposition.' The exposition usually consists of subject and answer entering alternately [1] and one or more

[1] This is not invariable.

short codette. If there is a counter-subject, it appears in that voice which last had the subject or answer.[1] This fugal exposition is in itself such a very definite and unmistakable mode of expression that it is often introduced into choral and instrumental works which are not fugues. Such a torso is called a fugato passage or merely 'fugato.' Beethoven was particularly fond of the fugato; good examples are found in the slow movements of his first and seventh symphonies.

Now it is necessary, before the subject, as the hero of the plot, sets out on its career of adventure, that its nature and characteristics should be thoroughly impressed on the attention. Sometimes the exposition alone suffices for this; but sometimes an 'extra entry' of the subject is added at the end of the exposition before any modulation takes place: this most frequently happens in those fugues where the relative positions of subject and counter-subject have been the same throughout the various entries of the exposition. The extra entry then presents the subject in a new aspect with regard to the counter-subject.

BACH, 'Patrem' from *B Minor Mass*
(inner parts omitted).



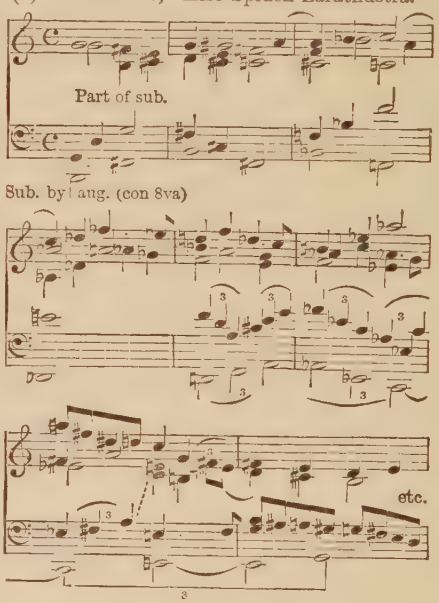
Sometimes this extra entry is not enough by itself, and the exposition is followed by a whole series of extra entries, a sort of complement to the exposition; this is called the 'counter-exposition.' In the counter-exposition the answer usually leads off, followed by the subject; sometimes both subject and answer are inverted in the counter-exposition[2] (*e.g.* Bach, *Wohlt. Clav.* No. 15).

THE MIDDLE SECTION.—Up to now there have been no serious modulations in the fugue, but when the exposition and counter-exposition are over, there begins what is known as the 'middle section' of the fugue. This consists of a contrapuntal web gradually leading through some definite scheme of modulations to the final section or climax of the fugue. This contrapuntal web consists of a series of episodes (usually founded on the main subject and counter-subject) interspersed with entries of the subject in various new situations and guises. At the time when the rules of fugue were crystallised by Fux, modulations were of a very mild nature and as a consequence the later theorists, regardless of musical progress, have strictly circumscribed the modulations which a fugue writer 'is allowed' to make. It need hardly be said that the rules for fugal modulation are of no more value than any of the other arbitrary rules of fugue. Not a single one of the fugues, either in the *Wohltemperirtes Clavier* or in the *Kunst der Fuge*, follows the scheme of modulation which was afterwards prescribed by Cherubini.[3]

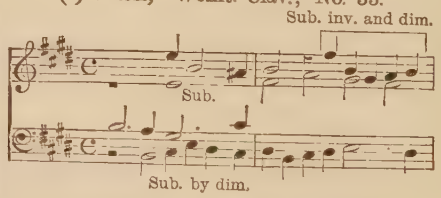
The various ways in which the successive entries of subject, answer, and counter-subject are made to grow in interest during the middle section of a fugue have been codified into a scheme of *devices*, which may be summarised as follows:

(*a*) The subject and counter-subject may be themselves altered (i.) by AUGMENTATION, (ii.) by DIMINUTION, (iii.) by INVERSION, (iv.) by 'CANCRIZANS' motion (*q.v.*).

(*a*) R. STRAUSS, 'Also Sprach Zarathustra.'



(*b*) BACH, 'Wohlt. Clav.,' No. 33.

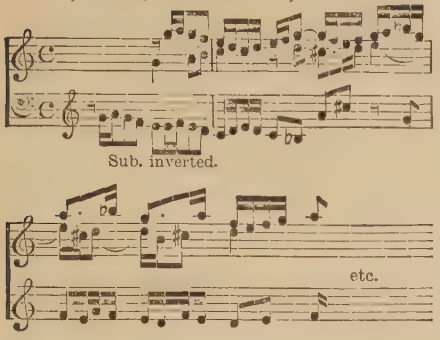


[1] The counter-subject originally appears as a counterpoint to the answer: therefore when it accompanies the subject it often has to be modified. This modified form bears the same relation to the original counter-subject as the subject bears to the answer, and might well be called the 'counter-answer,' but this term is never used.

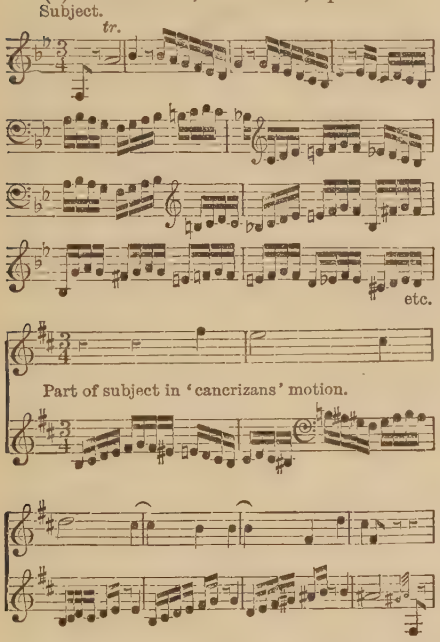
[2] Sometimes exposition and counter-exposition are separated by an episode, *e.g. Wohlt. Clav.* No. 11.

[3] Cherubini's rules for modulation are as follows: When the fugue is in a major key—dominant, relative minor, sub-dominant, super-tonic minor, mediant minor, dominant. When the fugue is in a minor key—mediant major, dominant minor, or sub-mediant major, or sub-dominant minor, or seventh major.

(*c*) BACH, 'Wohlt. Clav.,' No. 20.

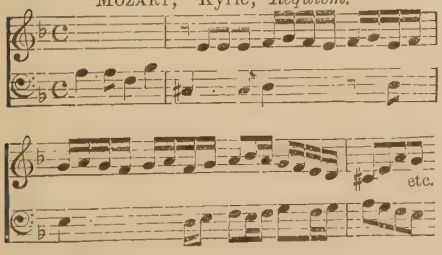


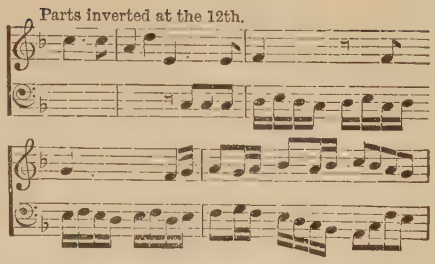
(*d*) BEETHOVEN, Pf. Sonata, op. 106.



(*b*) The subject with its various counter-subjects can be presented inverted in double counterpoint at various intervals (usually the octave, tenth or twelfth).

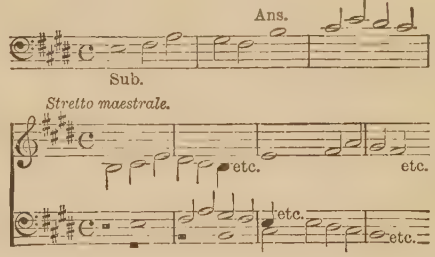
MOZART, 'Kyrie,' *Requiem.*





(*c*) The device of STRETTO may be made use of. Stretto is defined by Cherubini as 'a device which consists in bringing the entrance of the response nearer to that of the subject'; to which it may be added that a stretto often consists in introducing a second entry of the subject instead of the answer at these close quarters. This 'hurried' introduction of the answer can often be introduced at more than one point of the subject, as the following examples will explain. When the entrance of the answer follows close on that of the subject, it is said to be a 'close' stretto. A stretto in which all the voices take part, and in which each voice takes up subject or answer in turn in their entirety and without any modification, is called a masterly stretto or 'stretto maestrale.'

BACH, 'Wohlt. Clav.,' No. 33.



The device of stretto may also be combined with the various other devices of augmentation, etc., just described. A good example of stretto combined with augmentation will be found in the fugue 'Cum Sancto' from Beethoven's 'Missa Solennis.'

The emotional effect of stretto is obvious, and the closer the stretto the greater the excitement produced. Therefore, where more than one stretto is employed in a fugue, the simpler is usually placed first, and the closest and most elaborate is kept till later, so that the fugue may grow in interest.

(*d*) Sometimes one or two subsidiary subjects are introduced in the course of the fugue. These may be introduced in one of two ways; (i.) by a regular fugal exposition in the middle of the fugue, as in Bach's organ fugue in C minor (Peters' edition, vol. iv.). (ii.) They can be imposed on the normal flow of the counterpoint as

in the fourth fugue (C♯ minor) of the *Wohltemperirtes Clavier*. Such fugues are very properly called double or triple fugues.

In the middle section of a fugue the composer is usually said to be 'free' to proceed as he likes: this is only true in so far as it means that no hard-and-fast regulations can be laid down for his guidance at this point; but it is just here that in reality the composer is most emphatically not free, except in so far as every composer is always free. If he wishes to make his fugue an organic and inevitable whole, then it is especially in these 'free' passages that he must keep the direction and tendency of the whole movement most clearly in his mind.

Climax and Coda.—After the wanderings of the middle section there follows a natural desire for home, but home under a new aspect, looked at with eyes which have witnessed all the wonderful developments of which the infant theme has become capable as it reaches maturity. This is the climax of the fugue, and is usually heralded by a return to the original key. The climax, then, is the place where the subject will be presented in its most exciting aspect. If there are several stretti in the fugue, the closest or most elaborate will be reserved for this point: if there is only one stretto, the composer will probably place it here. Indeed this portion of the fugue is often called the stretto, but a stretto is by no means universal in a fugue; in many of Bach's fugues the climax is marked by an emphatic entry of the subject in the principal key. In a double or triple fugue the climax is usually marked by the combination of all the subjects previously announced separately.

After the climax comes a peroration or coda. This very often contains a 'pedal' on the dominant and sometimes also on the tonic. In many cases, right at the close, the contrapuntal texture gives way to massive blocks of harmony (*e.g.* Mendelssohn, 42nd Psalm). Sometimes the end takes the form of an elaborate cadenza, as in Bach's organ fugue in C minor (Peters, vol. iv.).

Before ending this description of the fugal form two slight variants must be noticed:

(1) The Fugue on a Choral.—There are two species of this form:

(*a*) Where the fugue pursues its normal course, the Choral being superimposed as a canto fermo or an episode during its development (*e.g.* Mendelssohn, 3rd organ sonata, 1st movement).

(*b*) Where each line of the Choral-melody is made the climax of a short fugal passage. The fugal matter being founded on the Choral (*e.g.* Bach's fugue on 'Durch Adam's Fall').

(2) The Accompanied Fugue.—A fugue is sometimes accompanied; that is to say, that besides the regular fugal exposition and development there are independent parts for other voices or instruments. The usual form of accompanied fugue consists of a normal fugue sung by a choir of voices, while an orchestra plays a partly independent accompaniment. Examples are the 'Cum sancto Spiritu' from Schubert's Mass in F, and the last chorus of Parry's 'Judith.' In an accompanied fugue the texture of the fugal parts is often much looser than in the ordinary fugue. In many of Handel's accompanied fugues the first voice after giving out the subject is silent, while the second voice sings the answer, *e.g.* 'And He shall purify' ('Messiah').

This then is the construction of a fugue as generally understood. It will be noticed that it falls into three sections: exposition, middle section, and climax (or stretto). These three sections coincide with the design usually described by the formula A.B.A. under which nearly every piece of music may be said to fall. This has led some theorists to trace a connexion between the fugal and the sonata forms,[1] but in reality there is no more intimate connexion between them than the very vague similarity just mentioned, which applies equally to every other musical form. The fugue is essentially contrapuntal in its texture, while a sonata-movement is harmonic. In a fugue there is no break, a cadence is only the signal for a fresh start. The sonata-movement is, on the other hand, by nature broken up into sections. A sonata-movement may be said to be sewn together, a fugue to be woven. It is, however, quite true that the sonata form has been occasionally affected by fugal considerations, as in Beethoven's sonatas, opp. 101, 110 and 111.[2] In the same way the prelude to Wagner's 'Die Meistersinger' is a well-known instance of a movement where three subjects are at first presented separately and harmonically as in a sonata, and afterwards combined as if in the stretto of a triple fugue.

The art of fugue has found its greatest exponent in the works of J. S. Bach. Haydn and Mozart seem to have known little of Bach and his works. Moreover, their ideas seemed to shape themselves naturally in those cyclic forms which were developing into the great symphonic form of Beethoven. Their fugues, fine as they are, seem to have been written textbook in hand, and not to be a natural mode of expression. The result is that the fugues of Haydn and Mozart actually seem old-fashioned compared with those of Bach, and more academic in their feeling. The same may be said of Cherubini and, in spite of their splendour, of Beethoven's fugues. Perhaps Bach was attracted to the fugal means of expression because of its romantic possibilities. The definite decorative scheme of the sonata form, with its strongly contrasted sections, is eminently fitted for absolute music—music which stands for itself and by

[1] Prout, *Fugue*, chap. ix.
[2] Hadow, *Sonata Form*, chap. xi.

itself. Absolute music depends on contrast of mood; but the essence of romantic music is that some idea or mood from without is grafted on to the musical stem. Such a scheme as this demands unity of mood, some central idea running through the whole, surrounded by attendant episodes, the whole in a sort of chiaroscuro. This is certainly the principle which underlies the fugal form, and it is also the principle which underlies the various forms in which the romantic composers found it necessary to express themselves. Can we not trace an analogous emotional need and an analogous means of expression in the fugues of Bach on the one hand, and on the other in Schumann's pianoforte concerto with its single theme, in his C major fantasia with its 'leiser Ton,'[1] in the persistent melancholy figures of Chopin's preludes, in the 'idée fixe' of Berlioz, and above all in the 'Leitmotiv' of Wagner's music-dramas? Perhaps Wagner's Leitmotiv compares more closely with a canto fermo than with a fugue subject, and we can trace a most interesting parallel between the Leitmotiv of Wagner and the fugue-on-Choral of Bach. The introduction of a chorale as a canto fermo in a fugue only makes its due emotional effect when the chorale is well known to the hearers,[2] otherwise its introduction will be quite pointless. Thus the introduction of the Choral is to a certain extent dramatic in its emotional effect. In the same way a Leitmotiv imposed on the polyphonic web of Wagner's music makes its effect largely because of its dramatic power produced by force of association.

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R. V. W.

FUHRMANN, GEORG LEOPOLD, lutenist, engraver, bookseller and citizen at Nuremberg *c.* 1606–16. He published in 1615 a book of lute pieces 'Testudo Gallo-Germanica,' with pieces by J. and R. Dowland (*Q.-L.*).

FULDA, ADAM DE (*b. circa* 1450), a Franconian monk, is chiefly celebrated for a famous Tract on Music, written in 1490, and printed by Gerbert von Hornan in his *Scriptores eccles. de mus. sacr.* vol. iii. p. 329. In this work Guilielmus Dufay is eulogised as the first composer who wrote in regular form; and mention is made of the fact that he overstepped the Γ ut, and e la, of Guido, by three degrees, below and above. The *Dodecachordon* of Glareanus contains a Motet *a* 4, by Adam de Fulda, of very advanced character for the period; and an *Enchiridion*, published at Magdeburg, in 1673, contains a Motet 'Ach hülff mich layd und senlich klag.' (See list of MS. compositions in *Q.-L.*, where it is pointed out that his reference to himself as 'musicus ducalis' indicates that he held a court position, possibly in the service of the Bishop of Würzburg.) W. S. R.

FULLER MAITLAND, JOHN ALEXANDER, F.S.A. (*b.* London, Apr. 7, 1856), editor of the second edition of this Dictionary, was for 22 years musical critic of *The Times*. He is the author of many important books on musical subjects, and his archæological research has borne fruit in sundry collections of old English music.

Fuller Maitland was educated at Westminster School and Trinity College, Cambridge. At the latter he came under the invaluable influence of Stanford, who then was creating a new musical life in the University. On leaving Cambridge (M.A. 1882) Fuller Maitland studied the piano with Dannreuther but more especially with W. S. Rockstro, who also directed his interest towards archæological matters. His journalistic career was begun as musical critic to the *Pall Mall Gazette* (1882–84). Five years on the *Guardian* (1884–89) followed before he succeeded Hueffer as musical critic to *The Times* (1889–1911). It is worth noting that throughout these busy years Fuller Maitland found time to keep up his playing both of the piano and the harpsichord. He made numerous public appearances as an amateur player of both instruments, and his known ability as an executant contributed to the position of authority which he gained as a critic. He was among the pioneers of the revival in English folk-song, and as early as 1893 published with Miss L. E. Broadwood 'English County Songs,' a collection which became exceedingly popular. In the following year he was one of the founders of the FOLK-SONG SOCIETY (*q.v.*), and about the same time lectured on the subject at the Royal Institution.

Meantime his archæological work had begun with the preparation of the Catalogue of the music in the Fitzwilliam Museum at Cambridge, finished in 1887 though not published till 1893. A volume of 'English Carols of the 15th Century' in collaboration with W. S. Rockstro, appeared in 1893, and the 'Fitzwilliam Virginal Book,' the most valuable collection of English virginal music of the Elizabethan era, followed in 1899. This was done in col-

[1] The motto of Schumann's fantasia could be equally well illustrated by one of Bach's fugues.

[2] It may be objected that modern audiences do experience a decided emotional thrill at the introduction of the Choral, for instance in Mendelssohn's E minor fugue, without being at all familiar with the tune, but even in this case they do recognise that it *is* a chorale. It calls up associations of church worship and a great crowd singing, and the effect is to this extent dramatic.

laboration with his brother-in-law, W. Barclay SQUIRE (*q.v.*). Much later, that is, since his retirement from *The Times*, Fuller Maitland, with Barclay Squire, has continued this line of activity in 'Twenty-five Pieces from B. Cosyn's Virginal Book,' and 'Fourteen Pieces,' by William Byrd (both 1923); he has also produced an album of Pieces by the contemporaries of Purcell, 8 Preludes by Couperin and numerous arrangements of old songs. As a member of the editorial committee of the PURCELL SOCIETY (*q.v.*) Fuller Maitland edited various volumes, and also arranged the vocal score of 'King Arthur' for the Birmingham Festival performance of 1897.

These publications, together with the list of books given below, sufficiently indicate the main lines of Fuller Maitland's musical interests. One may be drawn through English music from Byrd by way of Purcell to the 19th-century school of which Parry and Stanford are typical; the other through German music from Bach to Brahms. He translated with Mrs. Clara Bell, Spitta's monumental *Life of Bach*, and the fourth volume of *The Oxford History of Music* dealing with Bach's period was fitly placed in his hands. His book on Brahms is the most important critical study of that composer in the English language. His work in regard to all these masters, whether as editor or as critic, has very greatly enriched the resources of musicians.

His long association with this Dictionary indicates an even wider range of knowledge. His name first appears as a contributor to the second volume of the first edition (1880) and in 1889 he edited the important appendix to that edition. When a complete revision was called for after the death of Sir George Grove it was the natural course to place the whole matter in the hands of Fuller Maitland, and he produced (1904–10) an edition in five volumes, replacing the former one in four.

Fuller Maitland is a member of the Council of the R.C.M. and an Associate of the Belgian Académie Royale des Beaux-Arts. The following is a list of his literary works:

1884. *Schumann.*
1894. *Masters of German Music.*
1899. *The Musician's Pilgrimage.*
1902. *English Music of the XIXth Century.*
The Age of Bach and Handel. (*Oxf. Hist. Mus.* vol. iv.)
1905. *Joseph Joachim.*
1911. *Brahms.*
1915. *The Consort of Music.*
1924. *The Suites of Bach.*

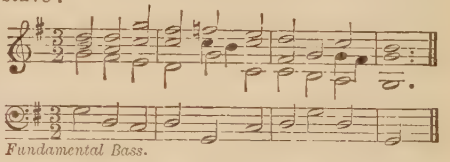
C.

FULL ORCHESTRA. A term used to mean an orchestra containing the full complement of woodwind, brass with drums and strings. What constituted the full complement was always a little vague, especially with regard to brass and percussion, but the orchestra of Beethoven was accepted as the normal standard. It must, therefore, be distinguished from the German, *Grosses Orchester*, as used by Richard Strauss and others. Since the modern enlargement of the orchestra the term 'Full Orchestra' has lost its definitive meaning. C.

FULL ORGAN. This term, when standing alone, generally signifies that the chief manual, or Great Organ, is to be used, with all its stops brought into requisition. Sometimes the term is employed in an abbreviated form, and with an affix indicating that a portion only of the stops is to be played upon—as 'Full to Fifteenth.' In the 18th century the expressions 'Full Organ,' 'Great Organ,' and 'Loud Organ,' were severally used to indicate the chief manual organ. (See ORGAN.) E. J. H.

FUMAGALLI (1) ADOLFO (*b.* Inzago, Milan, Oct. 19, 1828; *d.* Florence, May 3, 1856), pianist and composer, received instruction in music and the pianoforte from Angeloni at the Conservatorio, Milan, and in 1848 made his début in that town as a pianist. He made a great success afterwards as a brilliant fantasia player at Turin, Paris and Belgium, and in 1854 returned to Italy. He died quite suddenly, after a three days' illness, having played at a concert in Florence on the 1st. His compositions include fantasias, capriccios and other light drawing-room pieces, among which 'Les Clochettes,' op. 21 (with orchestra), was popular at the time. His brothers (2) DISMA (1826–93), (3) POLIBIO (*b.* 1830), and (4) LUCA (*b.* May 29, 1837; *d.* Milan, June 11, 1908) were also pianists; of these the best known is Luca. In 1860 he played in Paris. In 1875 an opera of his, 'Luigi XI.,' was produced at the Pergola, Florence. A. C.

FUNDAMENTAL BASS is the root note of a chord, or the root notes of a succession of chords, which might happen to be the actual bass of a short succession of chords all in their first positions, but is more likely to be partly imaginary, as in the following example, which has its fundamental bass below on a separate stave:



Fundamental Bass.

Rameau was the first to develop the theory of a fundamental bass, and held that it might 'as a general rule proceed only in perfect Fourths or Fifths upwards or downwards.' Helmholtz defines it as 'the compound tone which represents the chord, as distinguished from its *bass*, that is, the tone which belongs to the lowest part.' C. H. H. P.

FURIANT, a movement of a fiery, impulsive character, such as would be classed under the general name of scherzo. Like 'Dumka,' it has been introduced into the terminology of classical music by Dvořák, who uses both frequently in his chamber music.

FURNO, Giovanni (*b.* Capua, Jan. 1, 1748; *d.* Naples, June 20, 1837), teacher of composition at several Naples conservatoires and master of Bellini, Mercadante, Costa and other distinguished composers (*Riemann*; *Q.-L.*).

FURTWÄNGLER, Wilhelm (*b.* Berlin, Jan. 25, 1886), has attained eminence as an orchestral conductor.

The son of Adolf Furtwängler, professor of archæology in Berlin University, he began music study in Munich at the age of 8 years, was a pupil of Rheinberger and later of Max Schillings and gained his early experience with the orchestra at Zürich, Strassburg and Lübeck. In 1915 he got his first big opportunity as an operatic and concert conductor at Mannheim. He followed Bodanzky there when the latter migrated to New York. This was the beginning of Furtwängler's success in a series of important posts which included the 'Tonkünstler' Orchestra of Vienna (1919), the symphony concerts of the Berlin 'Staatsoper' orchestra (1920–22), as well as a season's concerts at Frankfort (*Riemann*). The choice of Furtwängler to follow Nikisch as conductor of the famous 'Gewandhaus' concerts at Leipzig and of the Berlin Philharmonic (1922) marked him definitely as one of the leading artists in his generation. He began to visit England in 1924 and made his first appearance here with the orchestra of the Royal Philharmonic Society (Jan. 24) when his programme contained Strauss's 'Don Juan,' Brahms's first symphony and a Concerto Grosso of Handel. A second concert with the London Symphony Orchestra containing Strauss's 'Ein Heldenleben' followed on Feb. 4. He was subsequently engaged by both these societies to conduct certain of their concerts in the season 1924–25.

Furtwängler's eminence seems to rest on the completeness of his knowledge both of the orchestra and of the music he directs, by which he is able to adjust means to their end, the playing of individuals to an interpretative ensemble. His own assurance gives his players confidence, and the English players (by no means always amenable to newcomers) instantly accepted him in consequence. Control and balance are prominent characteristics of his conducting, his interpretations though full of vitality are not impulsive, and his personal manner at the conductor's desk is usually restrained. C.

FUSÉE, another name for the Coulade (*q.v.*). E. Bl.

FUX, Johann Joseph (*b.* Hirtenfeld, near Gratz, Styria, 1660; *d.* Vienna, Feb. 13, 1741), composer, whose modern fame rests primarily on the fact that in his *Gradus ad Parnassum* he formulated rules of contrapuntal composition which dominated the educational system for nearly two centuries. (See Counterpoint; Fugue.)

Fux came of a peasant family in the hamlet of Hirtenfeld. Nothing is known of his early life or studies, as he refused to give information on the subject even to Mattheson for his *Grundlage einer Ehrenpforte.*[1] From 1696, however, all is clear. In that year he was appointed organist to the ecclesiastical foundation 'Zu den Schotten' in Vienna; and married a Viennese, by whom he had no children. In 1698 he became court composer, in 1705 second, and in 1712 first, Kapellmeister to the cathedral of St. Stephen. In 1713 he was appointed vice-Kapellmeister to the court, and Kapellmeister to the Dowager Empress Wilhelmine Amalie. This post he resigned in 1718, as he had done that at the cathedral in 1715 upon his promotion to be head Kapellmeister to the court. He received many proofs of court favour. To the King of the Romans—Archduke, afterwards Emperor, Joseph I.—he dedicated his first opus, *Concentus musico-instrumentalis* in seven partitas (Felsecker, Nuremberg, 1701),[2] and the 'Missa Canonica' (1718); and to the Emperor Charles VI. his most important work *Gradus ad Parnassum* (1725). In 1723, when laid up with gout, the Emperor Charles had him conveyed in a litter to Prague, that he might be present at the performance of his opera 'Costanza e Fortezza,' written for the coronation. Fux was buried at St. Stephen's, Vienna. Among his best pupils were Zelenka, Muffat, Tuma and Wagenseil. An oil-painting of him in the costume of the period is in the museum of the Gesellschaft der Musikfreunde at Vienna.

Fux considered his art in a serious light, and was held in general respect. He was courteous to all, and eminently kind and just in his dealings with the musicians under him. As a composer he was most industrious; 405 works by him are still in existence: 50 masses; 3 Requiems; 57 vespers and psalms; 22 litanies and completoria; 12 graduals; 14 offertoriums; 22 motets; 106 hymns; 2 Dies irae; 1 Domine; 1 Libera (290 church-works in all); 10 oratorios; 18 operas (of which 6 were grand operas—'dramme per musica'—and the other 12 'componimenti per camera' and 'feste teatrali per musica'); 29 partitas and overtures; and 8 pieces for clavier (see also list in *Q.-L.*). The greater part of these compositions, either copied or in autograph, are in the State Library at Vienna; and the Gesellschaft der Musikfreunde also possesses a considerable number.

Of his works only few are printed: his *Concentus*, already mentioned, 'Elisa,' festa teatrale (Jeanne Roger, Amsterdam, 1719), and the 'Missa Canonica' (see below). Proske's *Musica divina*, vols. ii. and iii., contain seven church-works. Specimens of his masses, motets and

[1] Hamburg, 1740; see p. 340, letter dated 1718.

[2] See H. Rietsch, *Der 'Concentus' von J. J. Fux. S. z. MW.* Heft 4, 1916.

instrumental compositions [1] are to be found in the *D.T.Ö.* (I. i., II. i., and IX. ii.). Thirty-six Trios for two violins and bass (published about 1700) are lost. His dramatic works in their day contributed much to the lustre of the court; the opera, 'Costanza e Fortezza,' has been republished (*D.T.Ö.*, xvii.) edited by Egon Wellesz. His oratorios, written for Lent, were quickly forgotten. Among his MSS. are thirty-eight sacred 'Sonate a tre,' which were often played in divine service, and are masterpieces of freshness, invention and variety. It is evident that Fux enjoyed 3-part writing, for in his *Gradus* he says 'the master's hand may always be detected even in 3-part writing,' and 'I have often written in three parts, and not unsuccessfully,' a statement which even Mattheson [2] endorses, though he was as a rule no friend to Fux.

In his church music he was always reverent, and though polyphonic writing was second nature to him, he usually abstained from unnecessary subtleties in sacred music. One exception to this must, however, be made. His 'Missa Canonica,' written throughout 'a cappella,' a masterpiece containing every species of canon, is unique in its way. Here Fux displays his marvellous knowledge of counterpoint, combined with the richest modulation; and, as Marpurg [3] says, speaking specially of the double canon in the 'Christe eleison,' 'his harmony is gorgeous, and at the same time thoroughly in keeping with the sacredness of the occasion.' The Mass is dedicated to the Emperor as a proof 'that classic music, far from being extinct, has here gained one more step in advance' (see dedication in Italian). The Imperial Library at Vienna contains a copy of it by Michael Haydn (1757), and the State Library at Dresden another by Zelenka, Fux's pupil. It has been printed at Leipzig by Peters and Kühnel. The frequent performances of this Mass at the cathedral and the court speak well for the efficiency of the singers.

The most convincing proof of Fux's ability as a teacher is his *Gradus ad Parnassum*, written in Latin in the form of a dialogue between master and pupil, and consisting of two parts, the first on the theory, and the second on the practice, of composition. It has passed through innumerable editions, and been translated into four languages. The dates of publication are as follows: the original, in Latin, Vienna, 1725; German edition, by Lorenz Mizler, Leipzig, 1742; Italian, by Alessandro Manfredi, Carpi, 1761; French, by Sieur Pietro Denis, Paris, 1773; and English, anonymous, London, 1791. Its usefulness has been attested by such men as Piccinni, Durante, P. Martini, the Abbé Vogler, Paolucci, Gerbert, Cherubini, and later by Heinrich Bellermann (*Der Contrapunct*, etc. Berlin, 1862). Mozart used it in his contrapuntal exercises, and Haydn repeatedly studied it, and founded his teaching upon it. An exhaustive biography of the master, with a thematic catalogue of his compositions, was drawn up with his usual accuracy by Dr. von Köchel from authentic information, with the title *J. J. Fux, Hofcompositor und Hofkapellmeister der Kaiser Leopold I., Joseph I., und Karl VI., von 1698 bis 1740* (Hölder, Vienna, 1872). C. F. P.

FZ, the abbreviation of the Italian word *forzando*, meaning that the note or chord against which it is placed should be *forced* beyond the normal sound of the passage. It is always proportionate; and thus a *fz* in a *piano* passage will be far less loud than in a *forte* passage. *sfz* or *sf* (*sforzando*) is more commonly used than *fz*. G.

[1] See Vita Halpern, *Die Suiten von J. J. Fux*. Vienna Dissertation, 1917.
[2] *Critica musica*, i. p. 131.
[3] *Abhandlung von der Fuge*, p. 130.

G

G, the name of the fifth degree of the natural scale of C both in English and German, the name in French and Italian being Sol.

Further nomenclature is as follows:

English.	French.	German.	Italian.
G flat.	Sol bémol.	Ges.	Sol bemolle.
G double flat.	Sol double bémol.	Geses.	Sol doppio bemolle.
G sharp.	Sol dièze.	Gis.	Sol diesis.
G double sharp.	Sol double dièze.	Gisis.	Sol doppio diesis.

In the modal system G is the final of modes VII. and VIII., Mixolydian and Hypomixolydian, the dominant of mode XIII. (XI.), Ionian, and the theoretical dominant of mode XI., Locrian.

The G clef is the treble clef (see CLEF). The Greek *gamma* gives its name to the gamut or scale.

GABLER, JOHANN (*d. circa* 1784), of Ulm, built the celebrated organ in the abbey of Weingarten in 1750. It has 4 manuals, and 62 [1] speaking stops, and is credited with 6666 pipes. It is also said that the monks were so pleased with it that they gave Gabler a florin per pipe over and above the contract price. V. de P.

GABRIEL (15th-16th cent.). 'Gabriel the musician' appears as the composer of 19 compositions for 3 and 4 v. in the 'Cancionero musical' of about 1500, published by Barbieri in 1890. He also appears as a poet in the 'Cancionero general de 1511,' where he is described as a singer in the Capilla Real under Ferdinand the Catholic (*d.* 1516). He afterwards passed to the service of the Admiral of Castille, D. Fadrique Enríquez. His surname may have been Mena. J. B. T.

GABRIEL, MARY ANN VIRGINIA (*b.* Banstead, Surrey, Feb. 7, 1825; *d.* Aug. 7, 1877), learned the piano from Pixis, Döhler and Thalberg, and harmony and construction from Molique. Her principal work was a Cantata named 'Evangeline,' founded on Longfellow's poem; she wrote many operettas, one of which, 'Widows bewitched,' was performed by the German Reed Company in 1867, and had a long run. Her cantatas 'Dreamland' and 'Evangeline' were performed at Covent Garden in 1870 and 1873. Many of her songs were very popular. Miss Gabriel was of Irish parentage. She married George E. March (author of most of her librettos) in Nov. 1874. G.

GABRIELI, a family of great Italian musicians.

(1) ANDREA (*b.* Venice, *c.* 1510; *d.* 1586), celebrated contrapuntist, born in the quarter of Venice called Canareggio. He was a pupil of Adrian Willaert, maestro di cappella of St. Mark's (1527–62). In 1536 he entered the Doge's choir; in 1566 succeeded Claudio Merulo as second organist of St. Mark's, and at the time of his death was first organist. His fame spread not only throughout Italy, but also to Germany and the Netherlands. His three best-known pupils were his nephew Giovanni, Leo Hassler and Peter Sweelinck. In 1574 the Republic commissioned him to write the music to be performed at the reception of Henry III., King of France, for which occasion he composed several pieces, one being for 12 voices in two choirs, 'Ecco Vinegia bella,' printed in the *Gemma musicalis* (Venice, Gardano, 1588). His finest work is 'Psalmi Davidici, qui poenitentiales nuncupantur, tum omnis generis instrumentorum, tum ad vocis modulationem accomodati, sex vocum' (Venice, 1583). He edited a collection of 'Greghesche' by various composers, in 1564, under the pseudonym Manoli Blessi, and afterwards (1571) acknowledged his identity. Among his numerous compositions may be mentioned:

'Sacrae cantiones quinque vocum, liber primus' (1565); 'Madrigali, lib. 1, a 5' (1566); 'lib. 2, a 5, 6 e 8' (1570); 'Missarum sex vocum, liber primus' (1572); 'Canzoni alla francese per l' organo' (1571); 'Madrigali a 6 voci' (1574); and 'a 3' (1575); 'Cantiones ecclesiasticae' (1576); and 'Canti concerti a 6, 7, 8, 10 e 16 voci' (1587).

In the last are ten pieces by his nephew. He wrote music to the choruses in 'Oedipus Tyrannus' in 1585, and they were printed in 1588; also a set of 'Mascherate' (1601). Six of his vocal works are in vol. ii. of Torchi's *Arte musicale in Italia*, and four organ pieces in vol. iii. An 8-part Ricercar, edited by H. Riemann, is published by Augener. (See *Q.-L.* for detailed list.) His organ music was printed with his nephew's in 3 vols. of Ricercari (1593–1596). Andrea seems to have felt strongly the necessity for executing vocal music on instruments. Proske's *Musica divina* contains a missa brevis and no fewer than ten motets of his, all for 4 voices.

(2) GIOVANNI (*b.* Venice, 1557; *d. circa* 1612 [2]), pupil of his uncle Andrea, by 1575 already well known as a composer,[3] succeeded Claudio Merulo as first organist of St. Mark's, Jan. 1, 1585. Although he seems never to have left Venice he was well known throughout the civilised world. The works of his pupils, Heinrich Schütz, Alois Grani and Michael Praetorius, testify to the deep respect they all entertained for him. His contrapuntal facility was extraordinary; his 'Sacrae symphoniae' (1597) contains motets for various numbers of voices, up to 16, and in the similar collection of 1615, 19 parts are employed. The first part of the Symphoniae is dedicated to Count George Fugger, in acknowledgment of his having invited Gabrieli to his wedding. The necessity for the orchestra is

[1] *Cäcilien-Kalender*, 1878. Mendel, with earlier editions of this Dictionary, gave the number as 76.

[2] He died probably in 1612, as Gianpaolo Savii succeeded him on Aug. 12 of that year, but his monument in San Stefano gives Aug. 12, 1613, as the date of his death.

[3] This assumes that he was identical with the Giovanni d'Andrea Gabrielli who was one of the musicians of the Duke of Bavaria in that year. This identity is disputed by Eitner in *Q.-L.*

still more marked in Giovanni than in his uncle Andrea; his modulations are often so bold and difficult that we can scarcely believe they were ever intended for voices. For particulars of his times and contemporaries see Winterfeld's *Johann Gabrieli und seine Zeit* (1834), two vols. of text and one vol. of examples, containing 23 pieces for voices (from 4 to 16), one for organ, and one for quartet. Others will be found in Bodenschatz; Rochlitz; in *Musica sacra* (Schlesinger, 1834), etc. Rochlitz's Collection (Schott) contains an In Excelsis of his for soprano and tenor solo, and chorus (*a* 4), with violins, three horns and two trombones; also a Benedictus for three choirs. Five vocal works are in Torchi's *Arte musicale*, vol. ii., and an organ piece in vol. iii. (See VIOLIN-PLAYING.)

F. G., with addns.

GABRIELLI, CATTERINA (*b.* Rome, Nov. 12, 1730; *d.* Apr. 1796), daughter of Prince Gabrielli's cook, one of the most beautiful, accomplished and capricious singers that ever lived.

At the age of 14, the Prince, walking in his garden, heard her singing a difficult song of Galuppi, sent for her, and after listening to her performance, promised her his protection and a musical education. She was placed first under Garcia, 'lo Spagnoletto,' and afterwards under Porpora. A great success attended her début (1747) as prima donna, at Lucca, in Galuppi's 'Sofonisba.' Guadagni gave her some valuable instruction in the style in which he himself excelled—the pure and correct cantabile. This she was therefore now enabled to add to her own, which was the perfection of brilliant bravura, with a marvellous power of rapid execution and an exquisitely delicate quality of tone. At other theatres in Italy she met with equal success, singing in 1750, at Naples, in Jommelli's 'Didone,' after which she went to Vienna. Here she finished her declamatory style under the teaching of Metastasio, and fascinated Francis I., who went to the opera only on her nights. Metastasio is said to have been not indifferent to the charms of this extraordinary singer, still known as *la Cochetta* or *Cochettina*, in memory of her origin; but she did not respond. Her capricious treatment of her numerous adorers gave rise to hundreds of stories. In 1765 she quitted Vienna, laden with wealth, and went to Sicily, where she excited the same furore, and exhibited the same caprices. She was imprisoned by the King, because she would not sing her part in the opera above a whisper. During the twelve days of her imprisonment she gave sumptuous entertainments, paid the debts of poor prisoners, and distributed alms in profusion. Each evening she assembled the other inmates of the gaol, to whom she sang her favourite songs in the most painstaking manner. The King was obliged to set her free, and her reputation with the public stood higher than ever. In 1767 she went to Parma, where the Infant Don Philip fell madly in love with her, and persecuted her so far as sometimes to shut her up in a room of which he kept the key. Terrible scenes occurred between them, and she called him on one occasion *gobbo maladetto*. Having escaped from Parma in 1768 she went to Russia, where she astonished Catherine II. by demanding 5000 ducats as salary, a sum, as the Empress objected, larger than the pay of a field-marshal; to which Gabrielli simply replied, 'Then let your field-marshals sing for you'—as Caffarelli once replied in similar circumstances. She appeared in London in the season of 1775–76. Burney says of her that 'she had no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron.' The public here was prejudiced against her by the stories current of her caprice; and she only remained during one season.[1] Burney extols the precision and accuracy of her execution and intonation, and the thrilling quality of her voice. She appeared to him 'the most intelligent and best-bred virtuosa with whom he had ever conversed, not only on the subject of music, but on every subject concerning which a well-educated female, who had seen the world, might be expected to have information.' She sang with Pacchierotti at Venice in 1777, and at Milan in 1780 with Marchesi, with whom she divided the public into two parties. After this, Gabrielli retired to Rome with her sister Francesca, who had followed her everywhere as seconda donna, and lived upon her savings, which amounted to no more than 12,000 francs per annum. She died of a neglected cold. A beautiful little portrait of her in mezzotint, now very rare, was engraved by D. Martin in 1766 from a painting by Pompeo Battoni.

J. M.

GABRIELLI (GABRIELI), DOMENICO (*b.* Bologna, *c.* 1640; *d.* July 10, 1690), dramatic composer and violoncellist, known as 'il Menghino del violoncello'; first in the band of San Petronio (from 1680), then in the service of the Duke of Modena (1688) and of Cardinal Pamfili (before 1691). In 1676 he became a member, and in 1683 President, of the Società Filarmonica in Bologna. Of his 11 operas, produced in Bologna, Padua and Venice, 'Cleobulo' (1683) was the most successful. An oratorio, 'S. Sigismondo rè di Borgogno,' MS. dated 1687, is preserved at Modena. His instrumental compositions 'Balletti, ghighe, correnti, sarabande, a due violini e violoncello con basso continuo,' op. 1 (Bologna, 1684), are interesting.

F. G., with addns.

GABRILOWITSCH, OSSIP SALOMONOWITSCH (*b.* St. Petersburg, Feb. 7, 1878), pianist and conductor. He was a pupil of the St. Petersburg Conservatory, where he studied the pianoforte with Anton Rubinstein and composition

[1] Fétis is mistaken in saying that she never came to England, and in the whole of his explanation of her reasons for refusing engagements in London. He also erroneously calls her sister Anna.

and theory with Navratil, Liadow and Glazounow. He was graduated in 1894 as winner of the Rubinstein prize, and spent the next two years studying the pianoforte with Leschetizky in Vienna. His first public appearance was made in Berlin in 1896, after which he made frequent successful tours in Europe. His first American tour was in 1900, followed by numerous others. From 1910–14 he lived in Munich as conductor of the Konzertverein. In 1918 he was appointed conductor of the Detroit (Michigan) Symphony Orchestra, which he has brought to a high standard of excellence. He still keeps up his public appearances as a pianist. His style is one of great finish, delicacy and restraint, not lacking in power or in depth of expression. Among his notable achievements has been a series of historical concerts, showing the development of the pianoforte concerto and other pianoforte forms. In 1906 Gabrilowitsch married Clara Clemens, soprano, daughter of Mark Twain; and has appeared with her in recitals. He has composed an 'Ouverture Rhapsodie' for orchestra, an 'Elegy' for violoncello, and pianoforte pieces. R. A.

GABUSSI, Giulio Cesare (*d.* before 1619), a Bolognese composer of the 16th century, pupil of Costanzo Porta, was maestro di cappella in Rome about 1580, and from 1582–1611 at the cathedral of Milan. He was for some time in the service of the King of Poland. Books of madrigals appeared in 1580 and 1598, Magnificats and other church music in 1589, 1619 and 1623. (See *Q.-L.*)

GABUSSI, Vincenzo (*b.* Bologna, early 19th cent.; *d.* London, Aug. 12, 1846), composer and teacher of singing, studied counterpoint under Padre Mattei. He brought out his first opera at Modena in 1825, and then came to London, and remained there for about fifteen years teaching singing and accompaniment. After this he retired to Bologna. In 1834 he produced 'Ernani' at the Théâtre des Italiens, Paris, and in 1841 'Clemenza di Valois' at the Fenice in Venice, without success. He composed chamber music for instruments, but is best known by his vocal duets. M. C. C.

GADE, (1) Niels Vilhelm (*b.* Copenhagen, Feb. 22, 1817; *d.* there, Dec. 21, 1890), composer, the son of a maker of musical instruments.

His first instruction in music was obtained from a teacher who esteemed mechanical industry beyond talent, and it seems was not very well satisfied with the progress of his pupil. Gade learned a little about guitar, violin and pianoforte, without accomplishing much on either instrument. Later on he met with more able masters in Wexschall, Berggreen and Weyse, and entered the royal orchestra at Copenhagen as violinist, attaining in that practical school the rare degree of mastery in instrumentation which his publications show from the first. Through his 'Ossian' overture, which, on the approval of Spohr and Schneider, was crowned in 1841 with the prize awarded by the Copenhagen Musical Union, he attracted the attention of the music-loving King, and at once received, like many other men of talent in Denmark, a royal stipend, intended to assist him in a foreign journey. Thus equipped, Gade turned towards Leipzig, where by Mendelssohn[1] he was introduced to the musical public at large.

After the production of his first symphony (Mar. 2, 1843) and the cantata 'Comala' at Leipzig (Mar. 3, 1846), Gade travelled in Italy, and on his return in 1844, Mendelssohn, who was then staying at Berlin and Frankfort, entrusted him with the conducting of the Gewandhaus concerts. In the winter of 1845–46 he acted as sub-conductor to Mendelssohn at Leipzig, and after the death of the latter conducted alone till the spring of 1848, when he returned to Copenhagen for good, to occupy a post as organist and to conduct the concerts of the Musikverein. In 1861, on the death of Glaeser, he was appointed Hof-Kapellmeister, and received the title of Professor of Music. He visited England for the first time in 1876, to conduct his 'Zion' and 'The Crusaders' at the Birmingham Festival.

The intimate friend of Mendelssohn and Schumann, Gade was in some sense their disciple, his earlier works showing faint traces of the influence of the former, as his later works do that of the latter. Still Gade's distinguished and amiable musical physiognomy is far from a mere reflex of theirs; he always had something to say for himself, and from the first contrived to say it in a manner of his own. His musical speech is tinged with the cadences of Scandinavian folk-song, and almost invariably breathes the spirit of northern scenery. All his works show the same refined sense for symmetry, for harmonious colouring and delicate sentiment. His themes, if rarely vigorous or passionate, are always spontaneous as far as they go, and never without some charm of line or colour. As with a landscape painter, the fascination of his pieces lies in the peculiar poetical impression conveyed by the entire picture rather than by any prominent details; and as in a landscape this fascinating total impression is always the result of perfect harmony of colour, so in Gade's works it is traceable to the gentle repose and proportion of his themes and the suave perfection of his instrumentation. The following is a list of his compositions:

1. Nachklänge aus Ossian, Overture, orch.
2. Frühlingsblumen, three pieces for piano.
3. Sange af Agnete og Havemanden.
4. Nordiske Tonebilleder, pf. duet.
5. First Symphony, C minor.
6. First sonata for pf. and vln. in A.
7. Im Hochland, Overture, orch.
8. String quintet in E minor.
9. Nine Lieder in Volkston, for two soprani and pf.

[1] See Mendelssohn's Letters, Jan. 13, Mar. 3, 1843.

10. Second Symphony, in E.
11. Six Songs for 4-part male choir.
12. Comala, cantata, soli, choir and orch.
13. Five Part-songs, S.A.T.B.
14. Overture, No. 3, in C.
15. Third Symphony in A minor.
17. String Octet in F.
18. Three pianoforte pieces in march-form for four hands.
19. Aquarellen, for pf. two books.
20. Fourth Symphony, in B flat.
21. Second sonata for pf. and vln. in D minor.
22. Three Tonstücke for organ.
23. Frühlingsfantasie, cantata.
25. Fifth Symphony in D minor.
27. Arabeske for pf.
28. Pianoforte sonata in E minor.
29. Novelletten, pf. trio in A minor.
30. Erl King's Daughter (Elverskud), cantata, for soli, choir and orch.
31. Volkstänze, for pf.
32. Sixth Symphony, in G minor.
33. Five Lieder for male choir.
34. Idyllen for pf.
35. Frühlingsbotschaft, cantata.
36. Der Kinder Christabend, for pf.
37. Hamlet, concert-overture.
38. Five songs for male choir.
39. Michel Angelo, concert-overture.
40. Die heilige Nacht, cantata.
41. Four Fantasiestücke for pf.
42. Pf. trio in F.
45. Seventh Symphony, in F.
46. Ved Solnedgang, cantata.
47. Eighth Symphony in B minor.
48. Kalanus, cantata.
49. Zion, cantata, for baritone solo, choir and orch.
50. Die Kreuzfahrer (The Crusaders), cantata.
51. Bilder des Jahres, four part-songs for female choir with solos and pf. (4-hand) accompt.
52. Den Bjaergstagne, cantata.
53. Novelletten, four pieces for string-orchestra.
54. Gefion, cantata.
55. Sommertag auf dem Lande, five pieces for orch.
56. Violin concerto.
59. Third Sonata, vln. and pf. in B flat.
60. Psyche, cantata.
61 Holbergiana, orchestral suite.
62. Fourth Sonata for vln. and pf. in B flat. (Volkstänze im nordischen Charakter.)
64. Der Strom (after Goethe's Mahomed), cantata, for soli, choir, pf. obbligato and orch.

In addition to the above, a cantata, 'Baldurs Drøm,' for soli, choir and orchestra, was written in 1858, but not published till 1897. In 1863 he wrote a funeral march for Frederik VII.; in 1869 a 'Festsang i Rosenborg Have.' In 1872 he wrote a 'Festmusik' for the opening of the Northern Industrial Exhibition at Copenhagen; in 1879 a work for the Jubilee of the Copenhagen University; and in 1883 a composition for the northern 'Kunstnermode' (Artists' Congress) in the same city. From 1884 dates a 'Ulysses' march, and from 1888 a 'Festmarsch' for Christian IX.'s Jubilee. The opera 'Mariotta' seems not to have been performed, although an overture and several numbers were published. E. D.

BIBL.—W. BEHREND, *Niels W. Gade*. (Leipzig, 1917.) CHARLES KJERULF, *Niels W. Gade i Hundredaaret*, pp. 334. (Copenhagen, 1917.)

(2) AXEL WILLI (*b.* May 28, 1860; *d.* Copenhagen, Nov. 9, 1921), son of the above, was a distinguished violinist. He studied under Tofte and Joachim, and pursued his career at Copenhagen, where he was in turn, leader of the orchestra, teacher of the violin at the Royal Conservatorium and director. His compositions include chamber music, a violin concerto and an opera, 'Venetian Night' (Copenhagen, 1918). (*Riemann.*)

GADSBY, HENRY (*b.* Hackney, Dec. 15, 1842; *d.* Putney, Nov. 11, 1907), composer, son of a musician. He entered St. Paul's choir in 1849, and remained till 1858. The instruction in harmony which he and Stainer, as an exception due to their musical faculty, received from W. Bayley, the then master of the boys, was virtually the only teaching that Gadsby received. He was organist of St. Peter's, Brockley, Surrey, for some time up to 1884, when he succeeded Hullah as professor of harmony at Queen's College, London. He was one of the original professors at the Guildhall School of Music, a member of the Philharmonic Society, and a fellow of the Royal College of Organists.

Gadsby's published works are:

Psalm CXXX.; a Cantata (1869); 'Alice Brand' (1870); 'The Lord of the Isles' (Brighton Festival, 1879); 'Columbus,' for male voices (Crystal Palace, 1881); 'The Cyclops'; Festival Service (1872); Overture, 'Andromeda' (1873); Organ Concerto in F; String Quartet (1875); Andante and Rondo piacevole, Pf. and Flute (1875); music to 'Alcestis' (1876), and to Tasso's 'Aminta' (1898).

In addition to these there were in MS. 3 Symphonies, in C, in A—portions of which have been played at the Crystal Palace—and in D (Crystal Palace, 1888); Overtures to the 'Golden Legend' and 'Witches' Frolic,' and an Intermezzo and Scherzo (Brit. Orchest. Soc., 1875); orchestral scene, 'The Forest of Arden' (Philharmonic, 1886). He also wrote many songs, partsongs, anthems and services, and musical treatises. G., with addns.

GADSKI, JOHANNA (*b.* Anclam, Prussia, June 15, 1873), operatic soprano, married in 1892 to Hans Tauscher.

She was educated at Stettin, where she sang at a concert when 10 years old, and also studied singing under Mme. Schroeder-Chaloupka. In 1889 she made her début as Agathe in 'Der Freischütz' at Kroll's Theatre, Berlin, and sang there until 1893, besides appearing as 'Gast' in other German towns. In 1896 she went to the United States and joined the Damrosch Opera Company, making her début as Elsa and creating the rôle of Hester Prynne in Walter Damrosch's opera, 'The Scarlet Letter,' on its production at Boston, Feb. 11, 1896. Having established a strong American reputation as a Wagnerian singer, she appeared for the first time at Covent Garden in 1899 as Elisabeth in 'Tannhäuser,' and later in the same summer at Bayreuth as Eva in 'Die Meistersinger.' She then sang in both these rôles with singular beauty of voice and purity of style, besides showing power and intelligence as an actress. She only sang another season at Covent Garden, and thereafter her brilliant operatic career was, until 1917, almost exclusively associated with the American stage. She took part in the Mozart and Wagner Festivals at Munich in 1905–6, and received from King Ludwig the Saxon Order for 'Kunst und Wissenschaft.'

BIBL.—*Int. Who's Who in Music.* H. K.

GÄNSBACHER, (1) JOHANN (*b.* Sterzing, Tyrol, May 8, 1778; *d.* Vienna, July 13, 1844), Kapellmeister of the cathedral at Vienna. At 6 years old he was a chorister in the village church of which his father was choirmaster. Later he learnt the organ, piano, violoncello and harmony at Innspruck, Halle and Botzen. In 1795 he entered the University of Innspruck, but on the formation of the Landsturm in 1796 served as a volunteer, and won the gold 'Tapferkeitsmedaille.' In 1801 he was in Vienna, studied under Vogler and Albrechtsberger, and was recommended as a teacher by Haydn, Gyrowetz and distinguished patrons. He next accompanied Count Firmian to Prague in 1807, and devoted himself entirely to composition. In 1809 he was at Dresden and Leipzig, revisited his home, and in the following year settled for a time in Darmstadt to renew his studies under Vogler. Weber and Meyerbeer were his fellow-pupils, and the three formed a lasting friendship. Weber especially retained a sincere affec-

tion for him, took him to Mannheim and Heidelberg, where Gänsbacher assisted in his concerts, and at a later time proposed to him to compete for the vacant post of court Kapellmeister in Dresden. Meantime Gänsbacher lived alternately in Vienna, where he became acquainted with Beethoven, and Prague, where he assisted Weber with his 'Kampf und Sieg.' He also served in the war of 1813, went to Italy as captain in military service, and was even employed as a courier. This unsettled life at length came to a satisfactory end. At the time that Weber was suggesting his settling at Dresden, the post of Kapellmeister of the cathedral at Vienna fell vacant by the death of Preindl (Oct. 1823); Gänsbacher applied for it, was appointed, and remained there for life. He was universally respected both as a man and an artist. As a composer he belongs to the old school; his works are pleasing, but betray by their solidity the pupil of Vogler and Albrechtsberger. His compositions number 216 in all, of which the greater part are sacred—35 masses, 8 Requiems, 2 Te Deums, offertories, etc. He wrote also a symphony, several serenades, marches and concerted pieces; pianoforte pieces with and without accompaniment; songs accompanied by various instruments; music to Kotzebue's 'Die Kreuzfahrer'; a Liederspiel, etc. Two Requiems, two masses, and several smaller church works were published by Spina and Haslinger; three terzettos for two soprani and tenor (op. 4) by Schlesinger; Schiller's 'Erwartung' by Simrock; and sonatas and trios by various publishers. A song of his is given in Ayrton's *Sacred Minstrelsy*.

His son (2) Dr. Joseph (*b.* Vienna, Oct. 6, 1829; *d.* there, June 4, 1911), was a valued teacher of singing in Vienna, and professor at the Conservatorium. Joseph (Josef) Gänsbacher was an intimate friend of Brahms, who dedicated his violoncello sonata op. 38 to him.

C. F. P., with addns.

GAFFI, Bernardo, a 16th-17th century composer of the Roman school, was organist at the Church 'del Gesù,' Rome, *c.* 1700. He was a composer of oratorios and fine cantatas. (*Riemann*; *Q.-L.*)

GAFORI, Franchino (Franchinus Gaforius) (*b.* Ospitaletto, near Lodi, Jan. 14, 1451; *d.* Milan, June 24, 1522), a priest and a writer on music. His first instructor was Goodendag, or, as he Latinised his name, Bonadies, a Carmelite friar. Circumstances led him to Mantua, Verona, Genoa, and in 1478, in company with the fugitive doge Adorno, to Naples. There he found Tinctor and two other great Belgian musicians, Garnier and Hycart; and there he remained for more than two years till driven back to Lodi by war and the plague. He passed a short time as maestro di cappella at Monticello and Bergamo, and in 1484 became attached to the cathedral at Milan, where he died. Hawkins has devoted chapters 72, 73, 74 and 75 of his *History* to him, and has given copious extracts from the *Practica Musicae*, his most important work, and the *Apologia*.

G.

The following is a short list of the various editions of the musical works of this writer:

A. 'Theoricum opus armonice discipline.' Franciscus de Dino. Naples, 1480. 4to. 115 leaves.

Gerber and Becker quote another work, 'De effectibus . . . musicae,' as published in this year. The mistake arose from the title of the first chapter being taken as that of the whole work.

B. 'Theorica musice.' Philippus Mantegatius. Milan, 1492. Fol. 64 leaves.

The 2nd edition of A.

C. 'Practica musice.' Guillermus Signerre. Milan, 1496. Fol. 111 leaves.

Becker states that an Italian translation of this work was published by Gotardus de Ponte in 1500, but no copy is known. It is probably a mistake arising from a confusion with H, which is written in Italian.

D. 'Musice utriusque cantus practica.' Angelus Britannicus. Brescia, 1497. Fol. 111 leaves.

The 2nd edition of C.

E. 'Practica musicae utriusque cantus.' Bernardinus Misinta de Papia. Brescia, 1502. Fol. 111 leaves.

The 3rd edition of C.

F. 'Practica musicae utriusque cantus.' Augustinus de Zannis de Portesio. Venice, 1512. Fol. 82 leaves.

The 4th edition of C.

G. 'Practica musicae,' etc. Venice, 1522. Fol.

Mentioned in Brunet's Manual as the 5th edition of C, but otherwise unknown.

H. 'Angelicum ac divinum opus musice.' Gotardus de Ponte. Milan. 1496, 1508. Fol. 48 leaves. Hain (7409) mentions an edition dated 1500, but this is probably a misprint.

I. 'De harmonia musicorum instrumentorum.' Gotardus Pontanus: Milan, 1518. Fol. 106 leaves.

Draudius, followed by Walther, Gerber and Becker, mentions a work called 'Practica musica' as published in 1518; but Fétis points out that this arises from a misdescription of I.

K. 'Apologia Franchini Gafuri . . . adversus Joannem Spatarium.' A. de Vicomercato. Turin, 1520. 10 leaves.

The British Museum possesses copies of all these editions (excepting G, the existence of which is doubtful, and the 1496 edition of H); copies of A, B, C, D, H (1508) and I are in the University Library, Cambridge; of B, C, F, H (1508) and I, in Anderson's College, Glasgow; of B, E, H (1508) and I, at the Bodleian Library, Oxford; of C at Trinity College, Dublin; and of C and I in the R.C.M.

W. B. S.

A copy of C (1496) is in the New York Public Library. A and H are in the John Rylands Library, Manchester. Copies of A, B and C are in the Ewing Library, Glasgow.

W. H. G. F.

GAGLIANO, (1) Marco da (*b.* Gagliano, near Florence, *c.* 1575; *d.* Florence, Feb. 24, 1642), composer. Although 'Fiorentino' follows Gagliano's name on the title-pages of some of his books, this was only a way of showing respect to the town in which he lived from his youth, for he was born in the little village of Gagliano, a few miles north of Florence. His father Zanobi, when he moved into Florence, was known by the name of his village 'da Gagliano,' and not by his surname.[1]

Marco was educated as a priest, and studied music under Luca Bati, maestro di cappella, 1595–1608, at S. Lorenzo, Florence, learning to play both organ and theorbo. In 1602 he replaced Bati as instructor in church music to the younger priests of S. Lorenzo, receiving two scudi a month. On the death of Bati, Gagliano became maestro di cappella of S. Lorenzo in Nov. 1608, and before 1611 he was also appointed maestro di cappella to the Grand Duke

[1] See Dr. Emil Vogel, *Zur Geschichte des florentiner Musiklebens von 1570–1650*, *Vierteljahrsschrift für Musikwissenschaft*, 1889.

of Tuscany. On Jan. 26, 1609, he was made Canon of S. Lorenzo, under the designation of SS. Cosimo and Damiano, and later, on Jan. 2, 1614, a Protonotario Apostolico. In the meantime he had become the centre of the musical life of Florence. In June 1607 he inaugurated the 'Accademia degl' Elevati,' and singers, composers and music-lovers became members of it. From 1608 it was under the protection of Cardinal Ferdinando Gonzaga. As a member Gagliano took the name of 'l' Affannato' (the anxious one). The Accademia was still in existence in 1620; after that nothing more is heard of it.

A great deal of light is thrown on Gagliano's life at this period by his own letters,[1] twenty-nine of which are preserved in the Gonzaga Archives at Mantua. Written between 1607 and 1622 the larger number are addressed to Cardinal Gonzaga. They show that on the invitation of Prince Francesco he visited Mantua towards the close of 1607, and it was there that his opera 'Dafne' was first produced; probably the performance took place before the end of Jan. 1608, for Caterina Martinelli, who played 'Dafne' and 'Amore' in it, was taken ill early in February and died on Mar. 9. 'Dafne' was received with great enthusiasm and approval. Jacopo Peri, after seeing the score, wrote to the Cardinal that this was a finer setting of Rinuccini's words than any before made. To the present age 'Dafne' and other early operatic efforts represent 'the most primitive form of modern secular music,' but they were 'very effective to minds which were absolutely free from any experience whatever of theatrical representation accompanied by music throughout.[2] It must not be forgotten that Gagliano had been trained by Luca Bati, who was a pupil of Francesco Corteccia, in the narrow contrapuntal paths of virtue, but in Florence he was in the midst of a youthful band of reformers, determined to get away from old-fashioned formulae and to revive the old Greek idea of drama combined with music, under fresh conditions of expression. 'Dafne' shows unmistakable progress in this direction; the declamatory recitative especially has more life, a more emotional setting of the sense of the words. The work was published in 1608 with an original and entertaining preface by Gagliano, expressing his personal opinions on many points. He protests against the habit of adding 'gruppi, trilli, passaggi ed esclamazioni' (see ORNAMENTS, VOCAL) to music unless with some definite design or purpose, such as showing the grace and facility of the singer. He thinks every singer should articulate distinctly, so that the sense of the words may be understood. Turning to the origin of 'rappresentazioni in musica,' he passes rapidly in review Peri's setting of 'Dafne,' Peri's 'Euridice,' and Monteverdi's 'Arianna' with expressions of the warmest appreciation. He gives practical directions as to the performance of his opera; instruments accompanying solo voices should face the singers so that voice and instrument move in harmony; at the rising of the curtain, to arrest the attention of the audience, a sinfonia should be played by various instruments; the latter will also serve to accompany the chorus and play the ritornelli. It may be noted here that the only instrumental piece in the score of the opera is a short 'Ballo' at the end; the rest consists of voice-parts and bass. Finally, he states that the songs 'Chi da lacci d' Amor,' 'Pur giacque estinto al fine,' 'Un guardo, un guardo appena,' and 'Non chiami mille volte,' which shine like stars among the others ('lampeggiano tra l' altre mie come stelle'), were composed by one of the principal members of the Accademia, 'gran protettore della musica.' He gives no name, but it is fairly certain that the composer in question was Cardinal Ferd. Gonzaga (Vogel, *Vierteljahr.* 1889). Later on 'Dafne' was performed in Florence, probably during the Carnival of 1610. Gagliano remained in Mantua for the wedding ceremony in May of the Duke of Mantua's son, receiving on his departure a present of 200 scudi from the Duke for his musical services. He returned in June to Florence, where Peri had been acting as his deputy at S. Lorenzo; while at Mantua he had found time to compose the music for the Holy Week services at S. Lorenzo at the beginning of Apr. 1608. Gagliano was buried in S. Lorenzo, Florence, on Feb. 26, 1642. A terra-cotta bust of him is placed in the chapter-house with the inscription:

'Marcus a Galliano Zenobii filius insignis hujus Collegiatae ex cappellano canonicus ser. magni Etruriae ducis musicae cappellae magister morum probitate et doctrinae praestantia celeberrimus obiit anno salutis MDCXLII.'

The comparatively small amount published by Gagliano is partly due to the fact that he severely criticised his own work, and only printed the music he thought worthy to survive him; but it is also known that a certain number of his compositions which were printed have now disappeared. For instance, the text exists of an opera written by Andrea Salvadori and set to music by Gagliano in 1619:

'Il Medoro, rappresentato in Musica nel Palazzo del Ser. Gran Duca di Toscana in Firenza per l' elezione all' Imperio della S. C. M. dell' Imp. Ferdinando II. In Firenze per il Cecconcelli.'

During the Carnival of 1622 it was performed in Mantua, and Gagliano's own letters at that time prove him to have been the composer. On Jan. 31, 1622, he wrote from Florence:

'Invio a V. A. Sma. per il presente procaccio, due atti del Medoro, l' altro non ho avuto tempo di scriverlo, ma con prima occasione lo manderò. È parso all' autore di variare i cori per rappresentarla, stimando che l' opera potesse riuscire troppo grave, e perciò ha mescolato il ridicolo.'

[1] They may be read in the appendix to Dr. Vogel's paper *Vierteljahr.* 1889.

[2] C. H. H. Parry, *Oxf. Hist. Mus.* vol. iii., 1902.

Again, on Feb. 7: 'Mando a V. A. Sma. il restante del Medoro.' Only the text by Salvadori exists of an early attempt at oratorio or sacred drama ('azione sacra') by Gagliano, the 'Rappresentazione di Santa Orsola, Vergine et Martire,' first performed at Florence in 1624; and the music of many of the small works composed for especial occasions must have been lost in the same way. List of works:

1. Di Marco da Gagliano Fiorentino. Il primo libro de' madrigali a cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1602. 4to, pp. 21. Dedicated to Ridolfo, Principe d'Hanalt. Also contains 'Luce soave' by Luca Bati; and 'Scherzo con l' aure' with the second part 'Così d' Arno su 'l lido' by Gio. del Turco. Five partbooks in Bologna Liceo Musicale.

2. The same. Novamente ristampato. Venetia, appresso Angelo Gardano & Fratelli. 1606. Five partbooks in the Bologna Liceo Musicale.

3. Di M. da G. Il secondo libro de' madrigali. A cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1604. 4to, pp. 21. Dedicated to Gio. del Turco, Cavaliere di S. Stefano, who 'volle apparare da me gli insegnamenti del contrapunto, nel quale si è avanzata cotanto,' etc.: Firenze, 30 Aprile, 1604. Contains one madrigal by Luca Bati, one by Pietro Strozzi, and 'Corso hai di questa' by Gio. del Turco, which, with Gagliano's 'Fuggi lo spirito' in the same volume, were written in memory of Jacopo Corsi, who must have died early in 1604. Five partbooks in Bologna Liceo Musicale.

4. Di M. da G. Il terzo libro de' madrigali. A cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1605. 4to, pp. 21. Dedicated to Cosimo Cini; Fiorenza, 8 Febbraio, 1605. Contains two madrigals by Luca Bati, one by Giovanni and one by Lorenzo del Turco. Five partbooks in Bologna Liceo Musicale.

5. Di M. da G. Il quarto libro de' madrigali. A cinque voci. Novamente stampato. In Venetia, appresso Angelo Gardano. 1606. 4to, pp. 20. Dedicated to Don Ferdinando Gonzaga, Priore di Barletta: Firenze, 1 Febbraio, 1606. Contains one madrigal by Luca Bati, one by Giovanni, and one by Lorenzo del Turco. Five partbooks in the Cassel ständische Landesbibl.

6. Officium defunctorum quatuor paribus vocibus concinendum, una cum aliquibus funebribus modulationibus. Marco a Gagliano authore. Venetiis apud Angelum Gardanum et Fratres. 1607. 4to, pp. 21. Dedicated to Conte Cosimo della Gherardesca: Fiorenze, 15 Gennaio, 1607. Sixteen numbers, twelve with Latin text, four (Madrigaletti spirituali) with Italian. The Tenor and Bassus partbooks only are known, in the Bibl. Riccardiana, Florence.

7. La Dafne di Marco da Gagliano nell' accademia degl' elevati l'affannato, rappresentata in Mantova. In Firenze, appresso Cristofano Marescotti. 1608. Folio, pp. IV. 55. Dedicated to Vincenzio Gonzaga, Duca di Mantova e di Monferrato: Firenze, 20 Ottobre, 1608. In British Museum, etc.

8. Il quinto libro de' madrigali a cinque voci. Di Marco da Gagliano nell' accademia degl' elevati l' affannato. Novamente stampato. In Venetia, appresso Angelo Gardano e Fratelli. 1658 (a misprint for 1608 which occurs on the title-page of each partbook, but is correctly printed on the inner leaf). 4to, pp. 21. Dedicated to Lodovico Arrighetti: Fiorenza, 25 Ottobre, 1608. Five partbooks in British Museum, etc.

9. Missa et sacrae cantiones, sex decantandae vocibus Marci a Gagliano Florentini ac musices sereniss. mag. Etruriae Duci Praefecti. Florentiae, apud Zenobium Pignonium. 1614. 4to, pp. 24. Dedicated to Seren. Cosmo, Magno Etruriae Duci. Florentiae die 26 Aprilis, 1614. Contains fifteen motets and one mass. Six partbooks in the Proske Bibl. Regensburg.

10. Musiche a una, due e tre voci di M. da G. maestro di cappella del serenissimo Gran Duca di Toscana. Novamente composte e date in luce. In Venetia. 1615. Appresso Ricciardo Amadino. One vol. in fol. pp. 45. Dedicated to Gio. Francesco Grazzini: Fiorenza, 15 Ottobre, 1615. Includes 'Pur venisti cor mio' by L. Arrighetti. Contains the songs from the 'Ballo di donne turche insieme con i loro consorti di schiavi fatti liberi. Danzato nel Real Palazzo de' Pitti all' Altezze di Toscana. Il Carneval dell' anno 1614.' In the Bibl. Nazionale, Florence, etc.

11. Il sesto libro de' madrigali a cinque voci di M. da G. maestro di cappella del serenissimo Gran Duca di Toscana. Al molto illre. Sigr. e Patron mio collendis. il Sig. Cosimo del Sera. Novamente stampati. Stampa del Gardano in Venetia. 1617. Appresso Bartholomeo Magni. 4to, pp. 20. Contains one madrigal by L. Arrighetti, three 'd' Incerto,' whom Dr. Vogel thinks was probably Cardinal Ferd. Gonzaga. Five partbooks in Bologna Liceo Musicale.

12. The same. Novamente ristampati. 1620. Five partbooks in the Canal Bibl., Crespano.

13. Basso generalis sacrarum cantionum unis ad sex decantandarum vocibus. Marci a Gagliano, insignis et Collegiatae Ecclesiae Sancti Laurentii Canonici, et musices sereniss. magni Etruriae Ducis Praefecti. Liber Secundus. Venetiis, 1622. Sub signo Gardani apud Bart. Magnum. Folio, pp. 48. In British Museum. With the six other partbooks, publ. 1623, in the Berlin königl. Bibl. Dedicated to Filippo del Nero: Firenze, 1 Agosto, 1622. 23 compositions, No. 6 'Salve Regina' for three voices is said to be by Gio. Batt. Gagliano. At the end of this volume, addressed 'ai benigni lettori,' is Gagliano's protest against Mutio Effrem's attacks on his madrigals, with the wish that they were more openly made, so that he could answer them. Effrem at once published 'Censure di Mutio Effreni sopra il sesto libro de' madrigali di M. Marco da Gagliano maestro di cappella della cattedrale di Firenze.' Venetia. 1623. Folio, pp. 30, in which he reprints Gagliano's letter with an impertinent reply (see Parisini, *Cat. della Bibl. del L. M. Bologna*, vol. i., and Vogel, *Viertelj.* 1889 app.), as well as fourteen of the madrigals in score, noting at the beginning of each the errors he or his pupils have been able to discover; he added a madrigal of his own to show what a madrigal should be!

14. La Flora del Sig. Andrea Salvadori. Posta in musica da M. da G. maestro di cappella del seren. Gran Duca di Toscana. Rappresentata nel Teatro del Seren. Gran Duca nelle reali nozze del ser. Odoardo Farnese, Duca di Parma e di Piacenza, e della seren. Principessa Margherita di Toscana. In Firenze, per Zanobi Pignoni, 1628. Fol., p. 144. Dedicated to Odoardo Farnese. Peri composed the part of Clori: 'le musiche furono tutte del Sig. M. da G., eccetto la parte di *Clori*, la quale fu opera del Sig. Jacopo Peri, e però sopra ciascuna sua aria si son poste le due lettere J. P.' In Modena Bibl. Estense, etc.

15. Responsoria Maioris hebdomadae quatuor paribus vocibus decantanda Marci a Gagliano, Musices seren. Magni Etrurie Ducis Prefecti. Venetiis apud Bart. Magni. 1630. 4to, p. 40. Dedicated to D. Alex. Martio-Medici. Florentie kalendis Martii anno 1630. Thirty-one numbers. Four partbooks complete in the Canal Bibl. Crespano. This was the last work published in Gagliano's lifetime.

Other compositions: 'Bel pastor' (Dialogo di ninfa e pastore). Musiche di Pietro Benedetti. Libro primo. Fiorenza. 161[illegible]. 'Ecco solinga' a una voce. The same. Libro secondo. Venetia. 1613. 'O dolce anima' a 5 voci. Secondo libro de' madrigali a 5 voci di Gio. del Turco. Firenze. 1614. 'Nasce questo' a 5 voci. Terzo libro de' madrigali a 5 voci di Filippo Vitali. Venetia. 1629. 'Lauda Sion' a 8 voci. Secondo libro de' motetti a 6 e 8 voci di Gio. Battista da Gagliano. Venetia. 1643.

The madrigals attributed to Gagliano in 'De' fiori del giardino' 2da parte, Norimberga, P. Kaufmann, 1604, were composed by Gio. del Turco, and were included in Gagliano's first book of madrigals, 1602. MSS.—In the Bologna Liceo Musicale: 'Benedictus qui venit' for four voices, in score in the handwriting of the Abbé Santini. Folio score of the first (1606 ed.), fifth and sixth books of madrigals for 5 v. The score and separate parts of the Finale dell' atto IV., and the Coro di Nereidi e Napee in the opera 'La Flora.' In a MS. of the 18th century, a Messa a cinque voci con basso continuo; a Messa festiva a quattro voci pure col basso numerato; and a motet 'Viri Sancti' a cinque voci (the last, doubtful if by Gagliano). Dated 1594, Firenze. It is improbable that this early date is correct. In the Berlin königl. Bibl. (L. 190) an 18th century MS. with the same three compositions; the 5-part Mass is called 'Flores apparuerunt,' and on the 4-part Mass is noted 'unica e rara.' Also the Lauda Sion for 8 v., published 1643 (MS. W. 59, No. 812, in score). The Responsi per la settimana santa for 4 v., published 1630 (MS. L. 132). The Responsoria 'In monte Oliveti' for 4 v., with basso continuo (MS. 6910, in score). Recent reprints—Robt. Eitner: *Die Oper von ihren ersten Anfängen*, etc., vol. 10 of the *Publikation älterer prakt. u. theoret. Musikwerke*, Berlin, 1881. The first and last parts of 'Dafne.'

F. A. Gevaert: *Les Gloires de l'Italie*, 1868, vol. i. p. 116, 'Alma mia dove' a due voci; vol. ii. p. 116, 'Valli profondi' a una voce; both taken from Musiche a 1, 2 e 3 voci, 1615. The latter, arranged for the organ, was published in A. H. Brown's *Select Compositions*, 2nd series, No. 69, 1876.

Hugo Goldschmidt: *Studien zur Geschichte der ital. Oper*, 1901, App. D. From 'La Flora'; 1. Coro 'Bella Diva' a 5 voci; 2. Coro 'Taci Pane' a 2 voci; 3. Clori's air, composed by Peri; 4. Zeffiro's song 'Eccomi un quel'; 5. Coro 'delle grazie.'

Luigi Torchi included a song from 'La Flora' in the 'Raccolta' published by Ricordi, Milano, and inserted a Benedictus and two madrigals in the fourth vol. of his *Arte musicale in Italia*.

The preface to the opera 'Dafne' was pub-

lished separately soon after 1844 in Florence (Parisini, i. 45). C. S.

(2) Giovanni-Battista da (*b.* Florence, *c.* 1585; *d. circa* 1650), younger brother of Marco, was educated as a priest and musician. In 1613 he succeeded to the post, formerly held by Marco, of musical instructor to the younger priests of S. Lorenzo. In 1634 he is entitled musician to the Grand Duke of Tuscany.

LIST OF WORKS

1. Varie musiche di Giovan-Batista da Gagliano. Libro primo. Nouamente composto e dato in luce. In Venetia, appresso Alessandro Vincenti. 1623. Fol., pp. 38. In the Bibl. Nazionale, Florence. (Vogel.)

2. Motetti per concertare a 2, 3, 4, 5, 6, e 8 voci. Venetia, Aless. Vincenti. 1626. 26 numbers. In the Proske Bibl., Regensburg. (Eitner.)

3. Psalmi vespertini cum Litaniis Beatissimae Virginis quinis vocibus modulandi auctore Joanne Baptista a Gagliano seren. mag. Ducis Etruriae musico. Opus tertium. Venetiis apud Alex. Vincentium. 1634. 4to, 13 numbers. Five partbooks (the Altus missing) in the British Museum.

4. Il secondo libro de' motetti a sei et otto voci per concertarsi nell' organo, ed altri strumenti. Di G.-B. da G. musico del seren. Gran Duca di Toscana. Dedicati all' illus. Sig. Marchese Cerbone dal Monte, Venetia, Aless. Vincenti. 1643. 4to. No. 17 'Lauda Sion' by Marco da Gagliano. Seven partbooks in the Breslau Stadtbibl. (Bohn.)

'Salve Regina' a tre voci, No. 6 in Marco da G.'s Sac. Cant. 1622. In the Berlin königl. Bibl. M88. W 59 contains six motets in score (publ. 1643); and in W 35 Nos. 424-430 are songs from the 'Varie musiche,' 1623. (Eitner.) C. S.

GAGLIANO, an important and numerous family of violin-makers at Naples. More than twenty of this family at different periods were engaged in this craft, but the first of them was (1) Alessandro, who worked from *c.* 1695–*c.* 1730. He has been styled, but not by himself, 'alumnus of Stradivari'; in reality there is no reason to connect him either with Cremona or Stradivari. Instead of following the design of Stradivari, or of any of the other famous makers, he developed a style of marked originality. Many of his instruments are of very high quality. He ordinarily used a varnish of a red colour. His sons (2) Gennaro (*c.* 1730–*c.* 1788) and (3) Nicolo (*c.* 1740–*c.* 1785), though showing less originality than their father, had the wisdom to follow more closely the Stradivari model, and made a large number of excellent instruments. (4) Ferdinando (1760–*c.* 1810), and (5) Giuseppe (*c.* 1760–*c.* 1790), both sons of Nicolo, made some good violins and violoncellos, but their work was, perhaps, less consistent than that of the earlier Gagliani. These five were followed by several other members of their family; at times they produced fairly good instruments, but as a whole their work was hasty and cheap. Up to the close of the 19th century descendants of Alessandro were living in Naples, but their interest in violins and violin-making had ceased.

E. H. F.; information from Alfred Ebsworth Hill.

GAILHARD, (1) Pierre (*b.* Toulouse, Aug. 1, 1848; *d.* Paris, Oct. 12, 1918), opera singer and manager, first received instruction in singing at the Conservatoire at Toulouse, and in 1866 and 1867 at the Conservatoire of Paris, from Révial, where he gained the three first prizes for singing, opéra and opéra-comique.

On Dec. 4, 1867, he made his début, with great success, at the Opéra-Comique as Falstaff in Ambroise Thomas's 'Songe d'une nuit d'été,' and remained there until 1870 playing in the 'Châlet' and 'Toréador' of Adam, 'Mignon,' 'Haydée,' etc. On Mar. 25, 1868, he sang Ferdinand VI. in a revival of Auber's 'Part du Diable'; in 1869 in three new operas, viz. Mar. 10, as the Count d'Arlange in Offenbach's 'Vert Vert'; Sept. 11, Barbeau in Semet's 'Petite Fadette,' and Dec. 20, as the Chevalier de Boisjoli in Auber's 'Rêve d'amour.' On Nov. 3, 1871, he made his début at the Opéra as Mephistopheles in 'Faust.' He remained a very successful member of that company until Dec. 1, 1884, when he was appointed manager of that theatre with Ritt, on the death of Vaucorbeil. His parts in new operas included, July 17, 1874, Paulus in Membrée's 'Esclave' (Salle-Ventadour); Apr. 5, 1876, Richard in Mermet's 'Jeanne d'Arc'; Dec. 27, 1878, Simon in Joncières's 'Reine Berthe'; Apr. 14, 1882, Guido da Polenta in A. Thomas's 'Françoise de Rimini,' and finally, Apr. 2, 1884, as Pythias in the revival of Gounod's 'Sapho,' wherein he gave an admirable presentment of a drunken debauchee (*Annales du spectacle*). He also sang with success at the various concerts, notably Nov. 19, 1874, in 'Judas Maccabaeus,' under Lamoureux. On leave of absence, from 1879–83 inclusive, he was a favourite singer at the Italian Opera, Covent Garden, where on May 10, 1879, he made a highly successful début as Mephistopheles, being, in the opinion of many connoisseurs, the best representative of the part since Faure. His parts in London included, June 26, 1880, Girod on the production in Italian of 'Le Pré-aux-Clercs'; June 9, 1881, Osmin on the revival of the 'Seraglio'; July 11, 1882, the title part in Boito's 'Mefistofele,' and July 5, 1883, the Podestà on the revival of 'Gazza ladra.'

The Ritt and Gailhard management of the Opéra ended Dec. 31, 1891, on the appointment as manager of Bertrand. In 1893 Gailhard joined the latter as manager, soon after the production, Feb. 24, of the successful ballet 'Maladetta,' scenario by himself, music by Paul Vidal, and on the death of his partner, Dec. 30, 1899, became sole manager until 1900, when he was joint manager with Capoul until 1905. From 1905–8 he was again sole manager, from which last date he was succeeded by Messager and Broussau. The chief features of his career were the production of Wagner's operas, included in the following list of his productions:

'Lohengrin,' Sept. 16, 1891; 'Valkyrie,' May 12, 1893; revival of 'Tannhäuser,' May 13, 1895; 'Meistersinger,' Nov. 10, 1897; 'Siegfried,' Jan. 3, 1902; Verdi's 'Rigoletto' and 'Otello'; Leoncavallo's 'Paillasse' (Pagliacci), Mozart's 'Seraglio' (1903). Of native composers, Gounod's 'Roméo' at the Opéra, Méhul's 'Joseph' (1899). Of more modern composers: Reyer's 'Sigurd' (1885); and 'La Statue' (1903); Massenet's 'Le Cid' (1885); 'Le Mage' (1891); 'Thaïs' (1894); Saint-Saëns's 'Ascanio' (1890); 'Samson et Dalila' (1892); and 'Les Barbares' (1901);

Paladilhe's 'Patrie' (1886); Bourgault-Ducoudray's 'Thamara' (1891); Chabrier's 'Gwendoline' (1893); Maréchal's 'Déidamie' (1893); Lefebvre's 'Djelma' (1894); Augusta Holmès's 'Montagne Noire' (1895); Duvernoy's 'Hellé' (1896); Bruneau's 'Messidor' (1897); Rousseau's 'Cloche du Rhin' and Vidal's 'Burgonde' (1898); Chabrier's 'Briséis' (1899); Joncières's 'Lancelot' (1900); Berlioz's 'Prise de Troie' (Nov. 15, 1900); Xavier Leroux's 'Astarte' (1901); Hillemacher's 'Orsola' (1902); D'Indy's 'L'Étranger' and Erlanger's 'Fils de l'Étoile' (1903).

Ballets: Messager's 'Deux Pigeons' (1886); Wormser's 'L'Étolle' (1897) and Duvernoy's 'Bacchus' (1902), etc.

Besides the ballet mentioned above, Gailhard wrote the libretto with Gheusi, the librettos of Paul Vidal's 'Guernica,' produced at the Opéra-Comique in 1895, which met with no success, but obtained the Prix Monbinne in 1896, and 'La Maladetta'; of Hillemacher's 'Orsola' and L. Lambert's 'La Roussalka.' On July 6, 1886, he was appointed a chevalier of the Légion d'honneur. A. C.; rev. M. L. P.

(2) His son, André (*b.* Paris, June 29, 1885), obtained the Grand Prix de Rome in 1908. He was a pupil of Massenet, Leroux, P. Vidal and Lenepveu at the Paris Conservatoire. Amongst his dramatic works may be mentioned 'La Fille du Soleil' (1908), 'Le Sortilège' (1913), 'Les Belles de Cadix' (1923), an oratorio and a symphonic poem. M. L. P.

GAL, Hans (*b.* Brunn, Lower Austria), July 7, 1890). A pupil of E. Mandyczewski, he showed extraordinary musical capacity and talent, and won the State Prize for composition at the Viennese University, where he also took a degree in Philosophy. Since 1918 he has been a lecturer on theory of music at the Viennese University. His compositions, though free from traditional influences, and with a tendency towards great harmonic eccentricities, remain withal tonal, precise and plastic. His works are:

'Von ewiger Freude,' chor. work; 'Vom Bäumlein, das andere Blätter hat gewollt'; Serbian tunes for 4 hands PF.; phantasy on poem by Tagore; Drei Skizzen; variations on Viennese Heurigen music; five Intermezzi for str. quartet; three songs for male chor. and orch.; three songs for women's voices with PF.; comic opera, 'Der Fischer'; opera, 'Der Arzt der Sobeide' (1st perf. Breslau, Nov. 2, 1923); opera, 'Ruth'; overture to Grillparzer's 'Weh dem der lugt'; phantasy for orch.; opera, 'Die heilige Ente' (Breslau, Nov. 25, 1923); opera, 'Das Lied der Nacht.'

H. J. K.

GALÁN, Cristóbal (17th cent.), one of the earliest Spanish composers to write for the stage after the invention of opera. No complete work of his has survived, but airs and choruses by him exist in MS. in the Bibl. Nac., Madrid. ('Música: Papeles Sueltos.') Sacred music, to Spanish words, and for large numbers of voices and instrument accompaniment (dated 1691), is preserved at Munich. J. B. T.

GALEAZZI, Francesco (*b.* Turin, 1738[1]; *d.* 1819),[2] a violin-player, and for many years leader of the band at the Teatro Valle at Rome. He deserves special notice, not so much as a composer of numerous instrumental works, as the author of one of the earliest methodical instruction-books for the violin, which bears the title of *Elementi teorico-prattici di musica, con un saggio sopra l' arte di suonare il violino analizzata*, Roma, 1791 e 1796. P. D.

[1] 1758 according to Fétis.

[2] Fétis.

GALENO, Giovanni Battista, court chaplain 1590–94, and tenor singer in the Munich court chapel. He composed a book of madrigals *a* 5 (1594), and one *a* 7 (1598) (*Q.-L.*).

GALEOTTI, (1) Salvatore, a mid-18th century violinist and composer who lived in London between 1760–70, where he composed concertos and sonatas for 2 violins and bass (*Q.-L.*).

(2) Stefano (*b.* Velletri), a mid-18th century violoncellist and composer who lived in London, Amsterdam and Paris. He composed several books of solos and sonatas for violoncello, as well as sonatas, minuets and a divertimento for 2 violins and bass, published between 1760–85. E. v. d. S.

GALILEI, Vincenzo (*b.* Florence, *c.* 1533; *d.* there, end of June 1591).[3] Among the little group of philosophic dilettanti who were accustomed to meet in the Palace of Giovanni Bardi at Florence during the closing years of the 16th century, no figure stands forth with greater prominence than that of Vincenzo Galilei, the father of Galileo Galilei, the great astronomer.

After studying music at Venice under Zarlino, Vincenzo attained, in later life, considerable reputation as a lutenist. He published two books of madrigals (4 and 5 v.) in 1574 and 1587, and 'Intavolatura di lauto' (Bk. i.) in 1563.

When the great question of the resuscitation of the classical drama, on the principles adopted by the Greek tragedians, was debated at the Palazzo Bardi, Galilei took an active part in the discussion; and, according to Giov. Batt. Doni, was the first who composed melodies for a single voice—*i.e.* after the manner of the then nascent monodic school. His first attempt was a cantata, entitled 'Il conte Ugolino,' from Dante's *Divina commedia*, which he himself sang, very sweetly, to the accompaniment of a viol. This essay pleased very much, though some laughed at it—notwithstanding which, Galilei followed it up by setting a portion of the Lamentations of Jeremiah in the same style. Quadrio also speaks of his intermezzi; but no trace of these, or of the cantata, can now be discovered.

Vincenzo Galilei's writings on subjects connected with art are, however, of great interest. One of these—a Dialogue, entitled *Il Fronimo* (Venice, 1568)—is especially valuable, as throwing considerable light on the form of tablature employed by the Italian lutenists, and their method of tuning the instrument, in the latter half of the 16th century. Another important work, entitled *Dialogo di V. G. . . . della musica antica e moderna . . . . contra Gius. Zarlino* (Florence, 1581), was produced by some remarks made by Zarlino (*q.v.*), in his *Istitutioni*

[3] Buried July 2, 1591. (*Riemann.*)

armoniche (Venice, 1558), and *Dimostrationi armoniche* (Venice, 1571), concerning the Syntonous Diatonic Scale of Claudius Ptolomy, which he preferred to all other sections of the canon, and which Galilei rejected, in favour of the Pythagorean immutable system. It is impossible to believe that Galilei ever really tuned his lute on the Pythagorean system, which was equally incompatible with the character of the instrument and the characteristics of the monodic school. Moreover, Zarlino himself preferred that the lute should be tuned with twelve equal semitones to the octave. But Galilei, whose prejudices were strong enough to overthrow his reason, followed up this attack by another, entitled *Discorso di V. G. . . . intorno all' opere di messer Gioseffo Zarlino da Chioggia* (Florence, 1589), and a second edition of the *Dialogo* (Florence, 1602). In these works he argues the subject with great acrimony: but the scale advocated by Zarlino represents the equal temperament now used for the pianoforte, the organ, and tempered instruments of every kind. The *Dialogo* contains, however, much interesting matter but very slightly connected with the controversy with Zarlino; for instance, the text and musical notation of the three apocryphal Greek Hymns, to Apollo, Calliope and Nemesis, which have since given rise to so much speculation and so many contradictory theories. W. S. R., rev.

BIBL.—OTTO FLEISSNER, *Die Madrigale Vinzenzo Galileis und sein Dialogo della musica antica e moderna.* Munich Dissertation, 1921–22.

GALIMATHIAS, a French term of very doubtful derivation (Littré), meaning a confused unintelligible discourse. 'Galimathias musicum' is a comic piece of music for orchestra with clavier and other instruments obbligato, composed by Mozart in 1766 at the Hague, for the festivities at the coming of age of William of Orange the Fifth (Mar. 8). The piece is in thirteen short numbers ending with a variation on the Dutch national air of 'Wilhelmus von Nassau.' (Köchel, No. 32; O. Jahn, 2nd ed. i. 44.) In a letter of Feb. 5, 1783, Mozart speaks of a galimathias opera—'Gallus cantans, in arbore sedens, gigirigi faciens.' G.

GALIN, see CHEVÉ.

GALITZIN, (1) NICOLAS BORISSOVICH (*b.* 1794; *d.* on his estates, province of Kurski, 1866), a Russian prince who is immortalised by the dedication to him by Beethoven of an overture (op. 124) and three quartets (opp. 127, 130, 132).

In 1804–6 he was in Vienna, and doubtless made the acquaintance of Beethoven and his music at the house of Count Rasoumowsky, the Russian ambassador, for whom at that very date Beethoven wrote the three quartets (op. 59), and at that of the Count von Browne, an officer in the Russian service, for whom Beethoven had written several works (opp. 9, 10, 22, etc.). In 1816 Moscheles met him at Carlsbad, and speaks of him as a practical musician.[1] In 1822 he was married and living in St. Petersburg in very musical society, his wife an accomplished pianoforte-player and he himself a violoncellist and an enthusiastic amateur. At this time, Nov. 9, 1822, he writes to Beethoven a letter full of devotion, proposing that he shall compose three new quartets at his own price, to be dedicated to the prince.[2] Beethoven accepts the offer (by letter, Jan. 25, 1823) and fixes 50 ducats (say £23) per quartet as the price. Feb. 19, the prince replies that he has 'given an order' for 50 ducats to his banker, and will immediately remit 100 more for the two others. May 5, 1823, he writes again:

> 'You ought to have received the 50 ducats fixed for the first quartet. As soon as it is complete you can sell it to any publisher you choose—all I ask is the dedication and a MS. copy. Pray begin the second, and when you inform me you have done so I will forward another 50 ducats.'

From this time the correspondence continues till Beethoven's death. Galitzin's further letters—in French, 14 in number—are full of enthusiasm for Beethoven, pressing money and services upon him, offering to subscribe for Mass, symphony and overture, and volunteering his willingness to wait for 'the moments of inspiration.' In fact he had to wait a long time. The first quartet (in E♭, op. 127) was first played at Vienna, Mar 6, 1825, and is acknowledged by the prince on Apr. 29. The second (in A minor, op. 132) was first played Nov. 6, 1825, and the third (in B♭, op. 130) on Mar. 21, 1826. These were received by the prince together, and were acknowledged by him Nov. 22, 1826. He also received a MS. copy of the Mass in D and printed copies of the ninth symphony, and of the two overtures in C, the one (op. 124) dedicated to him, the other (op. 115) dedicated to Count Radzivill. Thus the whole claim against him was—quartets, 150 ducats; overture (op. 115), 25 ducats; Mass, 50 ducats; loss on exchange, 4 ducats; total, 229 ducats, not including various other pieces of music sent. On the other hand he appears, notwithstanding all his promises, to have paid, up to the time of Beethoven's death, only 104 ducats. It should be said that in 1826 war and insurrections had broken out in Russia, which occupied the Prince and obliged him to live away from St. Petersburg, and also put him to embarrassing expenses. After the peace of Adrianople (Sept. 14, 1829), when Beethoven had been dead some years, a correspondence was opened with him by Hotschevar, Carl van Beethoven's guardian, which resulted in 1832 in a further payment of 50 ducats, making a total of 154. Carl still urges his claim for 75 more to make up the 150 for the quartets, which Galitzin in 1835 promises to pay, but never does. In 1852, roused by Schindler's statement of the affair (ed. i. pp. 162, 163), he

[1] *Leben*, i. 27. [2] *Krehbiel*, iii. 87.

writes to the *Gazette Musicale* of July 21, 1852, a letter stating correctly the sum paid, but incorrectly laying it all to the account of the quartets. For the payments of 50 and 25 ducats he had more than ample compensation in the copies of the Mass and the overture, the pleasure he derived from them, and the credit and importance they must have given him in the musical circles of Russia. For the copies of sonatas, overture (op. 115), terzet, and other works sent him by Beethoven, he appears to have paid nothing, nor can he justly demur to Beethoven's having sold the quartets to publishers, or performed them in public, after the carte blanche which he gives him in his third letter, where all he stipulated for was the dedication and a MS. copy.[1]

The son of the preceding (2) Prince GEORGE (*b.* St. Petersburg, 1823; *d.* Sept. 1872), was not only a great lover of music, like his father, but was a composer of various works for orchestra, chamber and voices and an able conductor. In 1842 he founded in Moscow a choir of 70 boys, whom he fed, clothed and educated. It was for long one of the sights of the city. He also maintained an orchestra, with which he gave public concerts, and visited England and France in 1860. A. W. T.

GALLENBERG, WENZEL ROBERT, GRAF VON (*b.* Vienna, Dec. 28, 1783; *d.* Rome, Mar. 13, 1839), of an old Carinthian family, has his place in musical history as a prolific composer and in virtue of his indirect connection with Beethoven.

His passion for music, manifested at a very early age, led him to forego the advantages of an official career and to devote himself to the art. His master in the science was Albrechtsberger. On Nov. 3, 1803, being then not quite 20, he married the Countess Julie Guicciardi, who had been the object of one of Beethoven's transient but violent passions.

During the winter following, young Gallenberg made his appearance in Würth's Sunday Concerts as author of several overtures, which made no impression. In 1805 we find the youthful couple in Naples, where at the great festival of May 31, 1805, in honour of Joseph Bonaparte, Gallenberg prepared the music, which was mostly of his own composition—3 overtures, 8 pieces for wind band and dances for full orchestra. It was greatly applauded, and was doubtless one cause of his being appointed a year or two later to the charge of the music in the court theatre. The ballet troupe was one of the finest in Europe, and Gallenberg embraced the opportunity of improving the Neapolitan school of instrumental music by giving frequent adaptations of the best German productions—complete movements from Mozart, Haydn, Cherubini and others, which opened new sources of delight, and afforded young composers new standards of excellence. Thus what the Neapolitan school had done for opera in Germany during the 18th century was in some degree repaid by Gallenberg in the 19th.

When Barbaja undertook the management of the court theatre at Vienna (Dec. 21, 1821), he introduced Gallenberg to assist in the management—an arrangement which, however, existed but two years. In Jan. 1829 Gallenberg himself became lessee of this theatre, on a contract for ten years, which, though at first successful, soon came to an end from want of capital. From the autumn of 1816 to the spring of 1838 we again find him in Naples employed by Barbaja as ballet composer and director.

Gallenberg wrote from 40 to 50 ballets, but the local records alone retain even the names of most. We add the titles of a few which in their day were reported as of some interest to the general musical public:

'Samson' (Naples and Vienna, 1811); 'Arsinoe und Telemaco' (Milan, 1813); 'I riti indiani' (Do. 1814); 'Amleto' (Do. 1815); 'Alfred der Grosse' (Vienna, 1820); 'Joan d'Arc' (Do. 1821); 'Margereta' (Do. 1822); 'Ismaans Grab' (Do. 1823); 'La Caravana del Cairo' (Naples, 1824); 'Ottavio Finelli' (Vienna, 1828); 'Das befreite Jerusalem' (Do. do.); 'Caesar in Egypten' (Do. 1829); 'Theodosia' (Do. 1831); 'Orpheus und Eurydice' (Do. do.); 'Agnes und Fitz Henri' (Do. 1833); 'Biancas Wahl' (Do. 1835); 'Latona's Rache' (Do. 1838).

A. W. T.

GALLERANO, LEANDRO, a 16th-17th century Franciscan friar of Brescia who was organist at S. Francesco, Brescia, in 1620, and maestro di cappella at S. Antonio, Padua, from 1624. He probably died of the plague, as his successor was chosen Feb. 14, 1632, about the time of the epidemic. He composed several books of masses, psalms, motets and other church music published between 1620–28 (*Fétis*; *Q.-L.*).

GALLET, FRANÇOIS (*b.* Mons, Belgium, 1st half of 16th cent.), was musician at the College St. Amat, Douay, where he published in 1586 'Sacrae cantiones' in 5, 6 and more parts for instruments of all kinds and for voices; also a book of hymns, 4-6 v. (*Q.-L.*).

GALLI, CORNELIO, a native of Lucca, one of the gentlemen of the Chapel to Queen Catherine in the time of Charles II. Berenclow told Humfrey Wanley that he was a great master of the finest manner of singing, and was one of the first who introduced it into England. J. M.

GALLI, DOMENICO (*b.* Parma, 17th cent.; *d.* Modena?), a violoncello virtuoso who composed 'Trattenimento musicale sopra il violoncello a solo' (1691), containing twelve of the earliest violoncello sonatas. In E. v. d. Straeten's *The History of the Violoncello*, an illustration is given of the violoncello which, as well as a violin and a beautifully inlaid harp, he made and covered with most elaborate designs in open carving. He composed also masses and other church music. E. v. d. S.

GALLI, FILIPPO (*b.* Rome, 1783; *d.* June 3, 1853), on his début, in the carnival of 1804, at Bologna, met with a brilliant success, and became one of the first of Italian tenors; but six

[1] *Krehbiel*, iii. 226.

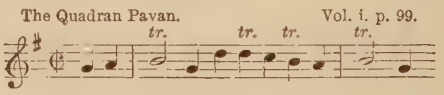
years afterwards a serious illness changed his voice completely, and made it a bass. Paisiello persuaded him to cultivate his new voice, and profit by the change. This he did, and became one of the greatest bassi cantanti that his country had produced. His first appearance in his new quality was in the carnival of 1812 at S. Mosè in Venice, in the 'Inganno felice' of Rossini. He sang next at Milan, and then at Barcelona. Rossini wrote for him the parts of Fernando in 'La gazza ladra' and of 'Maometto.' Galli appeared for the first time at Paris, Sept. 18, 1821, in the former, and, though singing out of tune in the first act, achieved a considerable success on the whole. He returned to Paris in 1825, and made a great sensation; but his vocalisation had become rather slow and heavy. This defect was noticed when he came to London. Ebers engaged him with Zuchelli for the season of 1827, and his salary was fixed at £870. He made his first appearance, as usual, in 'La gazza ladra.' His voice was less flexible than Zuchelli's, but its tone was deep and full, and, according to Rossini, he was the only singer who ever filled the part of Assur satisfactorily. In 1828 Galli went to Spain; thence to Rome and Milan in 1830. In the following year he went to Mexico, and remained attached to the Opera in that city from 1832–36. In 1839 and 1840 he was singing at Barcelona and Milan, but was at length obliged to accept the place of chorus-master at Madrid and Lisbon. At the end of 1842 he arrived at Paris in the greatest want, and, as a charity, obtained a professor's place at the Conservatoire. His chief income was derived from a yearly benefit concert, at which the Italian singers performed. Of this he was deprived in 1848. He then fell into great misery, and died five years later. J. M.

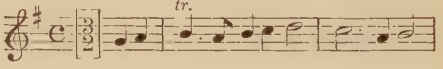
GALLI, Signora (*d.* 1804), a mezzo-soprano, who made her début in Galuppi's 'Enrico,' Jan. 1, 1743, in London. She and Frasi, 'after transplantation from Italy, took root in this country, and remained here in great public favour for many years' (Burney). Galli was frequently employed in male parts on the stage. Though her manner was spirited and interesting, she was little noticed by the public till she sang in Handel's 'Judas,' 1746, when she gained such applause in the air 'ʼTis Liberty,' that she was encored in it every night, and became an important personage among singers. She had already sung in 'Joseph,' 1744, and she subsequently performed principal parts in 'Joshua,' 'Solomon,' 'Susanna,' 'Theodora,' 'Jephtha,' etc. She is said to have been a favourite pupil of Handel (Cradock). Twenty years later she sang in Sacchini's 'Perseo' (1774) and 'Montezuma' (1775). She became the companion of the celebrated Miss Ray, and was with her when she was assassinated by Hackman, Apr. 7, 1779. She afterwards fell into extreme poverty, and, about the age of 70, was induced to sing again in oratorios. She appeared at Covent Garden as late as 1797. J. M.

GALLIA, Maria, incorrectly called Maria Margherita by Burney, was a sister of Margherita de l'Épine, and pupil of Nicolo Haym. She appeared for the first time at the Lincoln's Inn Fields Theatre in 1703. She sang in 1706 and 1708 in 'Camilla,' in the libretti of which she is called Joanna Maria. In the former year she also performed the principal rôle in the 'Temple of Love' by Saggione,[1] to whom she was then married. Documents,[2] signed by this composer, and by his wife as Maria Gallia Saggione, show that they received respectively £150 and £700 for a season of nine months—large sums at that date. Gallia appeared in Clayton's 'Rosamond' at its production in 1707. She sang songs also at the Haymarket Theatre 'in Italian and English,' to strengthen the attraction (*Daily Courant*). Later (1722) she was in London as a teacher of singing.[3] We find her name as singing in 'Alexander Balus,' 'Joshua,' etc. in 1748; unless indeed it is incorrectly put for that of Galli (*q.v.*). J. M.

GALLIARD (Fr. *gaillarde*; Ital. *gagliarda*), an old [4] dance, as its name implies, of a merry character. 'I did think,' says Shakespeare, 'by the excellent constitution of thy leg that it was formed under the star of a galliard.' It was generally in 3–2, but sometimes in common time. It was apparently used as a bright contrast to the stately pavan, which it always followed. In the 'Fitzwilliam Virginal Book' there are 24 instances in which the pieces are thus coupled together, often with identity of theme, as in two pieces by Bull quoted below. The theme is as follows:

The Quadran Pavan. Vol. i. p. 99.



Galliard to the Quadran Pavan. Vol. i. p. 117.

It was described both by Thoinot Arbeau and by Praetorius; the latter calls it 'an invention of the devil,' and 'full of shameful and obscene gestures and immodest movements.' From the fact of its coming from Rome it was also called Romanesca. E. P., with addns.

GALLIARD, John Ernest (*b.* Zell, Hanover, *c.* 1687; *d.* 1749), composer, son of a perruquier of Zell. He studied composition under Farinelli—uncle of the singer, and director of the concerts at Hanover—and Steffani. He soon attained distinction as a performer on the oboe, which he had studied with Marschall, and coming to England about 1706 was appointed

[1] Erroneously attributed to Greber by Burney.
[2] Formerly in the possession of Julian Marshall.
[3] *Hist. Comm. Reports.*
[4] Mentioned in England by Eliot as early as 1539. W. H. G. F.

chamber musician to Prince George of Denmark. On the death of Draghi, the then sinecure appointment of organist at Somerset House was bestowed upon him. He speedily learned English, and composed a Te Deum and Jubilate and three anthems ('I will magnify Thee, O Lord,' 'O Lord God of Hosts,' and 'I am well pleased'), which were performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories. In 1712 he composed the music for Hughes's opera 'Calypso and Telemachus,' which was performed at the Queen's Theatre in the Haymarket. In 1713 he was playing in the orchestra at the opera, having a solo part in the accompaniment of the last air in the first act of Handel's 'Teseo.' From about 1717 he was employed by Rich to furnish the music for the curious admixtures of masque and harlequinade which he exhibited under the name of pantomime, and produced several excellent compositions for pieces of that description. In 1728 he set for two voices, cantata-wise, the Morning Hymn of Adam and Eve from Milton's *Paradise Lost.* This admirable composition was afterwards enlarged by Dr. Benjamin Cooke by the addition of orchestral accompaniments and the expansion of some of the movements into choruses. In 1742 Galliard published a translation of Pier Francesco Tosi's *Opinioni di cantori antichi e moderni, o sieno Osservazioni sopra il canto figurato,* under the title of *Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers.* In 1745 he had a benefit concert at Lincoln's Inn Fields Theatre, at which were performed his music for the choruses in the tragedy of 'Julius Caesar,'[1] by John Sheffield, Duke of Buckinghamshire, and a piece for twenty-four bassoons and four double basses. At his death he left a curious collection of music, most of which is now in the Henry Watson Music Library, Manchester. Besides the pieces mentioned he composed music for:

1. 'Pan and Syrinx,' opera, 1717.
2. 'Jupiter and Europa,' pantomime, 1723.
3. 'The Necromancer; or, Harlequin Dr. Faustus,' pantomime, 1723.
4. 'Harlequin Sorcerer, with The Loves of Pluto and Proserpine' (the second title afterwards changed to 'The Rape of Proserpine'), pantomime, 1725.
5. 'Apollo and Daphne; or, The Burgomaster Tricked,' pantomime, 1726.
6. 'The Royal Chace; or, Merlin's Cave,' a musical entertainment, 1736.
7. Music for Lee's tragedy 'Oedipus.'
8. Several cantatas, songs, solos for violin, violoncello, bassoon, etc

The hunting song, 'With early horn,' which the singing of Beard made extremely popular, occurred in the 'Royal Chace.' At the time of his death Galliard had nearly completed the composition of an Italian opera, 'Oreste e Pilade, overo la Forza dell' amicizia.' Hawkins conjectured, from internal evidence, that Galliard made the translation of the Abbé Raguenet's *Parallèle,* published in 1709 under the title of *A Comparison between the French and Italian Musik and Operas, with Remarks,* and was the author of *A Critical Discourse upon Operas in England, and a Means proposed for their Improvement,* printed at the end of that translation; whilst Burney, judging from the same evidence, was of a contrary opinion.

W. H. H.

[1] Dr. Grattan Flood records that these choruses had been given at a benefit at Hickford's Room, Mar. 31, 1740.

GALLICULUS (probably a Latinised form of the German Hähnel or Hähnlein), JOANNES, theoretical writer and composer, lived in Leipzig about 1520. He is thought to have held some scholastic post. His theoretical work was first entitled 'Isagoge de compositione cantus' (Leipzig, 1520), and was dedicated to Georg Rhau, who was then cantor at St. Thomas's, Leipzig, and by whom it was afterwards frequently published at Wittenberg from 1538 onwards under the title 'Libellus de compositione cantus.' It is Galliculus who tells us of Rhau's composition of a Mass *a* 12 on occasion of the Disputation between Luther and Eck at Leipzig in 1519. He also expresses the opinion, which has been practically adopted in later times, that choral compositions for four voices are the best; that bass, tenor, alto and soprano are sufficient for all purposes, and that every additional voice-part is so far superfluous, as wanting a definite compass. His compositions consist of:

1. A Passion according to St. Mark (in Rhau's 'Harmoniae De Passione Domine,' 1538).
2. Some liturgical pieces for Easter and Christmas (in Rhau's 'Officia paschalia,' 1539, and 'De Nativitate,' 1545).
3. Two Magnificats (Rhau's 'Vesperarum officia, 1540–45).
4. Psalm II. Quare fremuerunt *a* 4 (Ott, 1537).

For a further account of the Passion Music see Otto Kade, *Die ältere Passionscompositionen,* 1893. The part of the Evangelist is set in the simple Church Recitative; the other parts are mostly *a* 4, some *a* 2. Kade praises highly the contrapuntal art and melodic expressiveness of Galliculus.

J. R. M.

GALLI-CURCI, AMELITA (*b.* Milan, Nov. 18, 1889), an operatic soprano singer. She studied the pianoforte at the Milan Conservatory, and was graduated from that institution with a first prize in 1903. As a singer she was self-taught, making her first appearance in opera in 1909, with a success which she maintained in Italy for several years. In 1916 she went to America to join the Chicago Opera Company, with which she won great popular applause for the agreeable quality of her voice and her brilliancy in certain kinds of *fioriture,* though not in all. The applause was apparently not stayed by her frequent tendency to sing out of tune, nor by her insufficiency in dramatic characterisation. In 1919 she joined the Metropolitan Opera Company in New York. In 1924 she made an extensive concert tour in Great Britain.

R. A.

GALLI-MARIÉ, MARIE CÉLESTINE LAURENCE (*b.* Paris, Nov. 1840; *d.* Vence, near Nice, Sept. 22, 1905), opera singer, was taught singing by her father, Claude Marie, Mécène Marié de

l'Isle, formerly a singer at the Paris Opéra under the name Marié. In 1859 she made her début at Strassburg, and next sang in Italian at Lisbon. On Nov. 27, 1855, she married a sculptor named Gally, who died soon after in 1861. In April 1862, on the production at Rouen in French of the 'Bohemian Girl,' she attracted the attention of the late Émile Perrin, and obtained from him an engagement at the Opéra-Comique, of which he was then director. Here she made her début, Aug. 12, in 'La serva padrona,' revived for the first time for over forty years. She made a great success in this and in a revival of Grisar's 'Les Amours du Diable' (1863), since which time she remained at that theatre until the end of 1885, with the exception of engagements in the provinces, in Italy, Belgium and elsewhere. As Mignon and Carmen, the most important parts created by her, she earned for herself world-wide celebrity. In 1886 she played with a French company for a few nights at Her Majesty's Theatre as Carmen, in which she made her début, Nov. 8, and as the Gipsy in 'Rigoletto.' On Dec. 11, 1890, she reappeared at the Opéra-Comique—then located in the building now called the Théâtre Sarah-Bernhardt—as Carmen, with Melba as Michaela, Jean de Reszke as Don José, and Lassalle as Escamillo, in a performance given to raise funds for a monument to Bizet. A. C.

GALLO, Giovanni Pietro (*b.* Bari, Naples); lived at Bari *c.* 1597. He composed a book of madrigals, 5 v. (1597) and a book of motets, 5-8 v. (1600); also some madrigals and motets in collective volumes.

GALLO, Vincenzo (*b.* Alcara, Sicily), a Franciscan monk, was (1589) maestro di cappella at Palermo Cathedral, where he still was in 1607. He composed masses, psalms, motets and madrigals (*Q.-L.*).

GALLOT, the name of three French lutenists.

(1) Antoine, called Gallot d'Angers (*d.* Vilna, Russia, 1647), was in the service of Pologne Vladislas IV., supposed author of a 'Ballet polonais.'

(2) Gallot de Paris, brother of the preceding, has been identified with Jacques de Gallot,[1] author of 'Pièces de luth,' dedicated to the vice-admiral d'Estrées (between 1670 and 1680 therefore), and of which one known example belonged to J. Écorcheville (Catal. de la vente, No. 251). He was the author of 'La Lucresse,' 'L'Éternelle' and other pieces attributed to the following:

(3) Gallot le jeune (*d. circa* 1691), son of (1), is mentioned in 1680, 1683, 1687 and 1691. He probably died in this year. Eitner attributes to him a 'Tombeau de la princesse de Monaco.

Bibl.—*Eitner*; Michel Brenet, *R.M.I.*, 1898–99; L. de La Laurencie, *Les Luthistes français* (in preparation, 1926). J. G. P.

[1] According to de La Laurencie.

GALLUS, Jacobus, see Händl, Jacob.

GALLUS, Joannes, called in France Jehan le Cocq and in the Netherlands Jan le Coick, a composer of the 16th century, who was maestro di cappella to the Duke of Ferrara in 1534 and 1541. It is impossible with our present information to say whether his name was really Le Cocq or Gallus, for in the customs of the time the process of Latinising surnames and that of adopting sobriquets were equally common. Some compositions of his have been attributed to Jhan Gero, but he is not to be confused with that composer, or with the other (younger) composer called Gallus, whose real name was Händl (*q.v.*). For works in the various collections, printed and in MS., see *Q.-L.*; the first book of madrigals by him and other authors was published at Venice in 1541, and the motets, called 'Symphonia quatuor modulata vocibus,' in 1543. M.

GALLUS, Josephus, a 16th-century 'religionis somachaeus' of Milan, of the order of St. Mayeul at Somasque, Upper Italy, who wrote 'Sacri operis musici alternis modulis concinendi' (lib. 1, 1598); a song 'Veni in hortum,' 5 v. (See *Q.-L.*)

GALOP, a very spirited quick round dance in 2–4 time, much exploited in English ballrooms of the mid-Victorian era. Galops have one and sometimes two Trios, and are often written with an Introduction and Coda.

The dance is of German origin, and its old name was Hopser or Rutscher—describing the step. It appears to have received that of Galop on its introduction into France. It was first known in Paris in 1829. It is also introduced into the Quadrille (*q.v.*).

G.; addns. M. L. P.

GALOUBET, the French name for the tabor pipe. (See Fingering (Wind Instruments), Pipe and Tabor.)

GALPIN, Rev. Francis William (*b.* Dorchester, Dec. 25, 1858), an authority on ancient musical instruments and an archæologist.

He was educated at King's School, Sherborne, and Trinity College, Cambridge. He studied the organ with Sterndale Bennett and played the clarinet under Stanford in the C.U.M.S. Ordained to the curacy of Redenhall with Harleston (Norfolk) in 1883, he has been vicar of two benefices, Hatfield Regis (1891–1915), Witnam (1915–21), and Rector of Faulkbourn (1921). In 1917 he became honorary Canon of Chelmsford. He has made a very valuable collection of musical instruments (see Collections) and was granted the honorary freedom of the Worshipful Company of Musicians in 1905. He was a valued contributor to the second edition of this Dictionary, and he has extended his contributions in the present one, which owes to him the selection of instruments illustrated by

plates. His published works which concern music include the following :

Descriptive Catalogue of the European Musical Instruments in the Metropolitan Museum of New York. 1902.
The Musical Instruments of the American Indians of the N.W. Coast. 1903.
Notes on a Roman Hydraulus. 1904.
The Evolution of the Sackbut. 1907.
Old English Instruments of Music. 1910.
Stainer's Music of the Bible (rev. ed.). 1913. C.

GALUPPI, BALDASSARE (*b.* island of Burano, near Venice, Oct. 18, 1706 ; *d.* Jan. 3, 1785), composer. He received the surname of Il Buranello, by which he was frequently known, from the island where he was born. His first teacher was his father, a barber, who played the violin at the local theatre.

In 1722 he made his first appearance as a composer with the opera of ' La Fede nell' incostanza, ossia Gli amici rivali.' It was performed at Vicenza under the first title, and at Chioggia under the second, being hissed off the stage at one if not both places. This determined Galuppi to devote himself to the serious study of composition, and he entered the Conservatorio degli Incurabili at Venice, where he became a pupil of Lotti. In collaboration with his fellow-pupil, G. B. Pescetti, he brought out an opera, ' Gli odi delusi dal sangue ' (libretto by A. M. Lucchini), at the Teatro S. Angelo at Venice in 1728, which was followed the next year by ' Dorinda,' of which the libretto was by Benedetto Pasqualigo (not Marcello, as erroneously stated by Allacci). We may conclude that these operas were successful, as Galuppi thenceforward continued to compose operas by himself, sometimes as many as five in a year, for Venetian theatres. ' Issipile ' (1738) and ' Adriano in Siria ' (1740) were composed for Turin, and in 1741 he went to London, where he arranged the pasticcio, ' Alexander in Persia,' for the Haymarket. He also composed an original opera, ' Penelope,' which was not very successful. ' The genius of Galuppi,' says Burney,[1]

'was not as yet matured ; he now copied the hasty, light, and flimsy style which reigned in Italy at this time, and which Handel's solidity and science had taught the English to despise.'

The next year's opera, however, ' Scipione in Cartagine,' as well as ' Enrico ' (1743) and ' Sirbace,' was more favourably received, and, though Galuppi himself returned to Venice after their production, his music enjoyed a long-continued popularity in England. Indeed Burney considered that he had more influence on English music than any other Italian composer.

In 1748 Galuppi became vice-maestro di cappella at St. Mark's, and in 1762 he became principal maestro. The year 1749 appears to have seen the beginning of his very successful career as a composer of comic operas, with ' L' Arcadia in Brenta ' (libretto by Goldoni), produced at the Teatro S. Angelo. In 1750 he and Goldoni produced ' Arcifanfano re de' matti,' and in 1754 ' Il filosofo di campagna,' the most popular of all his lighter works. It was performed in London (Haymarket) in 1761, and the following year in Dublin, under the title of ' The Guardian Trick'd.'

In 1766 he was invited to St. Petersburg by the Empress Catherine II., and made a very favourable impression with his ' Didone abbandonata ' (Madrid, 1752) ; Venice, 1765). ' Il re pastore ' (Parma, 1762) was given the next year, and in 1768 he composed ' Ifigenia in Tauride ' for the Russian opera-house, after which he returned to Venice. He there resumed his position as director of the Conservatorio degli Incurabili, to which he had been appointed in 1762, and had made the institution the most celebrated of its kind when Burney visited him in 1770 (*Present State of Music*, i. 175). On the centenary of Galuppi's death, in 1885, a monument was erected to his memory at Burano. As inquiries are often made by members of Browning Societies and others as to the ' Toccata of Galuppi,' to which Browning referred in his poem of that name, it is perhaps well to state that no particular composition was taken as the basis of the poem.

Galuppi's principal claim to remembrance rests on his comic operas, in which he showed himself fully worthy of his more celebrated collaborator, Goldoni. His melody, though attractive, is not strikingly original ; but he had a firmer grasp of harmony, rhythm and orchestration than most of his Italian contemporaries. He is also important for his contribution to the development of the concerted finale, being apparently the first composer to extend the final ensemble of Leo and Logroscino into a chain of five or six clearly defined movements, in the course of which the dramatic action can be said to progress. He did not, however, realise the value of gradually increasing the number of persons singing ; and his finales compared with Mozart's show little feeling for the imposing effect of a well-managed musical climax, although they certainly are a great advance on anything that had been attempted before.

A list of Galuppi's extant works will be found in *Q.-L.* ; for the operas the most complete bibliography is that of M. Alfred Wotquenne, *Baldassare Galuppi, étude bibliographique sur ses œuvres dramatiques* (Brussels, 1902). The library of the Brussels Conservatoire possesses several of his autograph scores. E. J. D.

BIBL.—F. TORREFRANCA, *Per un catalogo tematico delle sonate per cembalo di B. Galuppi detto il Buranello* (*R.M.I.*, 1909, pp. 872, etc.) ; CH. VAN DEN BORREN *Contribution au catalogue thématique des sonates de Galuppi* (*R.M.I.*, 1923, pp. 365-70).

GAMBA, an open slotted organ-stop, generally of 8-foot pitch, and of a stringy or reedy quality of tone. The bearded Gamba has a *frein*, bar, or roller placed in front of the mouth of the pipe to augment the amplitude of the

[1] *Hist. of Music*, iv. 447.

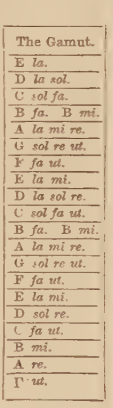
vibrations. Developments of this class of stop under the name of Viol d'Orchestre have resulted in such pipes possessing a very small scale, keen tone, and quick speech. T. E.

GAMBA, VIOLA DA. See VIOL, (1) BASS VIOL.

GAMBLE, JOHN (*d.* 1687), a violinist in the 17th century, was a pupil of Ambrose Beyland, one of the violins to Charles I. He afterwards performed at one of the theatres, and was cornet-player in the Chapel Royal. In 1656 he published 'Ayres and Dialogues to be sung to the Theorbo Lute or Bass Viol,' many of the words by Thomas Stanley, author of the *History of Philosophy*. In 1659 he published a second book entitled 'Ayres and Dialogues for One, Two and Three Voices.' At the Restoration he became 'musitian on the cornet' in the Chapel Royal. In 1662 he set the songs in 'Aqua Triumphalis,' a pageant by John Tatham. He lost all his property in the fire of London, and in 1674 his name appears as one of the musicians-in-ordinary.

W. H. H.; addns. from *D.N.B.*

GAMUT, the name of a complicated plan of the musical scale (from G to e''), which was in use as long as the system of the hexachords was recognised; it is a contraction of 'gamma ut,' the Greek letter being used to denote the first note, or 'Ut' of the lowest hexachord, the lowest note of the bass stave. This was the starting-point of the first hexachord, and the use of the Gamut seems to have been as a kind of *memoria technica* in changing from one hexachord to another, according to the principles of Mutation. It may be remarked that a useful part of the Tonic Sol-fa system, by which, in modulating from the tonic to the dominant, for instance, the 'soh' of one bar becomes the 'do' of the next, is a survival of the principle for which the Gamut existed. The Gamut may, indeed, be regarded as the ancestor of the T.S.F. Modulator. (See HEXACHORD and TONIC SOL-FA).



The word 'Gamut' was sometimes loosely used for the whole range of a voice or instrument, in the modern sense of 'compass.' 'Gamut G' is the organ-builders' name for the note G of the bass clef; and in the old English church writers, 'Gamut,' 'A re,' 'E la mi' and 'F fa ut' are used to denote the keys of the compositions. Without some practical knowledge of the Gamut, the point of the scene in *The Taming of the Shrew* (ii. 1) between Bianca and Hortensio, must be in great measure lost. The words 'one cliff, two notes have I,' as will be seen at once in the annexed reproduction of the Gamut, refer to the fact that the note B was expressed by a natural and a flat, being in the former case the third or 'mi' of the hexachord beginning on G, and in the latter the fourth, or 'fa,' of the hexachord beginning on F. M.

GANASSI, SYLVESTRO DI, of Fontego (his birthplace near Venice), musician of the 'Signoria,' Venice, until 1535. He wrote, printed and published 'La Fontegara,' a tutor for the flute (1535), and 'Regola Rubertina' (1542), a tutor for the viols. Description and reproduction of title-pages in E. v. d. Straeten's *The Revival of the Viols*. E. V. D. S.

GAND & BERNARDEL, see LUPOT.

GANDO, (1) NICOLAS (*b.* Geneva, early 18th cent.; *d.* Paris, 1767), type-founder, resided first in Berne and then in Paris, where he established a foundry for a new musical type. His son, (2) PIERRE FRANÇOIS (*b.* Geneva, 1733; *d.* Paris, 1800), was his assistant and successor. They published *Observations sur le traité historique et critique de M. Fournier*, etc. (Berne and Paris, 1766), with the view of showing that Ballard's process was an imitation of Breitkopf's. It contained, amongst others, specimens of six pieces of ancient music printed by Ballard, and a Psalm by Roussier in Gando's own characters, and printed by his process, the notes and the lines requiring a separate impression, and the effect resembling copper-plate. Fournier replied (see his *Manuel typographique*, pp. 289-306), criticising the Gandos and their type, which was, however, superior to his own, though inferior to those of Breitkopf in their own day, and still more to those of Duverger and others since. M. C. C.

GANZ. A musical family of Mainz.

(1) ADOLF (*b.* Oct. 14, 1796; *d.* London, Jan. 11, 1870), a violinist, studied harmony under Hollbusch; conductor at Mainz (1819), Kapellmeister to the Grand Duke of Hesse Darmstadt (1825); composed a melodrama, overtures, marches, Lieder and choruses for men's voices. He came to London in 1840, and was conductor of the German Opera in 1840–42.

(2) His brother, MORITZ (*b.* Mainz, Sept. 13, 1806; *d.* Berlin, Jan. 22, 1868), was first violoncello under Adolph at Mainz, and (1826) in the royal band at Berlin, where he succeeded Duport and Romberg. In 1833 he visited Paris and London, returning to the latter in 1837, when he and his brother Leopold played at the Philharmonic on May 1. In 1845 he led the violoncellos at the Beethoven Festival at Bonn. His tone was full and mellow, and his execution brilliant, though his style was of the old school. His compositions for his instrument are numerous, but few only have appeared in print.

(3) The third brother, LEOPOLD (*b.* Mainz, Nov. 28, 1810; *d.* Berlin, June 15, 1869), violinist, played much with Moritz in the style of the brothers Bohrer, whom they succeeded in the royal band at Berlin (1826). Leopold was well received at the Hague, Rotterdam and

Amsterdam, and in 1837 visited England with his brother. They published the duets in which their polished and brilliant execution had excited so much admiration. M. C. C.

(4) EDUARD, son of Adolf (*b.* Mainz, Apr. 29, 1827; *d.* Berlin, Nov. 26, 1869), came to London with his father in 1840, and while in England studied the pianoforte with Moscheles and Thalberg; he settled in Berlin and founded a music-school there in 1862.

(5) WILHELM (*b.* Mainz, Nov. 6, 1833; *d.* London, Sept. 12, 1914), paid his first visit to England in 1848, and occasionally assisted his father, who was chorus-master under Balfe at Her Majesty's Theatre; he thus enjoyed opportunities of hearing the finest singers of the day, notably Jenny Lind. Ganz returned with his father to Mainz after the London season, but settled finally in London in 1850. From about 1856, when he was engaged as accompanist for Jenny Lind's tour through England and Scotland, he was associated with the great *prime donne* in succession. For some years he was organist at the German Lutheran church in the Strand; and he played second violin in Dr. H. Wylde's New Philharmonic Society in 1852. In 1874 Ganz was conductor jointly with Wylde, and in 1879, on the latter's resignation, undertook the enterprise alone, carrying the concerts on at first under the old name, and subsequently, after 1880, as 'Mr. Ganz's Orchestral Concerts,' for three seasons, during which Berlioz's 'Symphonie Fantastique' and Liszt's 'Dante Symphony' were heard for the first time in London in their entirety. Among the artists who first appeared at these concerts were Mme. Essipoff, Mme. Sophie Menter, Saint-Saëns, Pachmann and others. Ganz was for many years a professor of singing at the Guildhall School of Music, and a Jubilee concert was held in his honour in 1898. He published his Memories in 1913.

GANZ, RUDOLPH (*b.* Zürich, Feb. 24, 1877), pianist, composer and conductor. His first appearance was in Berlin in 1899. From 1900–1905 he was the head of the pianoforte department of the Chicago Musical College. He made many tours in Europe and America. In 1921 he was appointed conductor of the Symphony Orchestra of St. Louis, Missouri. He has composed a symphony and numerous pieces for the pianoforte. R. A.

GARAT, PIERRE JEAN (*b.* Ustaritz, Apr. 25, 1764; *d.* Paris, Mar. 1, 1823), the most extraordinary French singer of his time. He studied under Franz Beck, composer and conductor at Bordeaux. He possessed a fine-toned expressive voice of unusual compass, including both baritone and tenor registers, an astonishing memory, and a prodigious power of imitation, and may fairly be said to have excelled in all styles; but his great predilection throughout his life was for Gluck's music. Having been the favourite singer of Marie Antoinette, who twice paid his debts, he fled from Paris during the Terror, and with Rode took refuge at Hamburg, where the two gave very successful concerts. He visited London with Rode early in 1794, and after his return to France at the end of that year he appeared at the Concert Feydeau (1795) and the Concert de la rue Cléry, with such brilliant success that he was appointed professor of singing at the Conservatoire in 1799. Among his pupils were Roland, Nourrit, Despéramons, Ponchard, Levasseur, Mmes. Barbier-Walbonne, Chevalier-Branchu, Duret, Boulanger, Rigaut and Mlle. Duchamp, whom he married when he was fifty-five. He retained his voice till he was fifty, and when that failed him tried to attract the public by eccentricities of dress and behaviour. He composed several romances. 'Bélisaire,' 'Le Ménestrel,' 'Autrefois,' 'Je t'aime tant,' etc., extremely popular in their day, but now so monotonous and uninteresting as to make it evident that the style in which Garat sang them alone ensured their success.

BIBL.—BERNARD MIALL, *Pierre Garat* (Fisher Unwin).

G. C.

GARAUDÉ, ALEXIS DE (*b.* Nancy, Mar. 21, 1779; *d.* Paris, Mar. 23, 1852), a famous singer at the French court from 1808; was professor of singing at the Paris Conservatoire, 1816; pensioned, 1841. He wrote several tutors, a book on harmony, etc., edited a musical periodical, 1810–11; composed quintets, quartets, sonatas, solos for various instruments and a large number of songs (*Fétis*; *Q.-L.*).

GARCIA, a Spanish family of musicians, who have been well characterised as 'representative artists, whose power, genius and originality have impressed a permanent trace on the record of the methods of vocal execution and ornament' (Chorley).

Various church musicians of the name were eminent at different times in Spain, notably Don Francisco Saverio (1731–1809), who was maestro de capilla at Saragossa, and wrote an oratorio 'Tobia' in 1752. He may have been related to the family of singers, the founder of which was (1) MANUEL DEL POPOLO VICENTE (*b.* Seville, Jan. 22, 1775; *d.* Paris, June 2, 1832). Beginning as a chorister in the Cathedral at the age of 6, at 17 he was already well known as composer, singer, actor and conductor. By 1805 he had established his reputation at home, and his pieces—chiefly short comic operas—were performed all over Spain. He made his début in Paris, Feb. 11, 1808, in Paër's 'Griselda,' singing in Italian for the first time. Within a month he had become the chief singer at that theatre. In 1809 he produced his 'Poeta calculista,' originally brought out at Madrid in 1805. In 1811 he set out for Italy. At Naples Murat appointed him (1812) first tenor in his chapel. There he met Anzani, one of the best tenors of the old Italian school, by

whose hints he profited largely. There also, still combining the rôles of singer and composer, he produced his 'Califfo di Bagdad,' which obtained an immense success. In 1815 Rossini wrote for him one of the principal rôles in 'Elisabetta,' and in 1816 that of Almaviva. About the end of 1816 he returned from Naples to England, and thence to Paris, where he revived his 'Califfo,' produced 'Le Prince d'occasion,' and sang in Catalani's troupe, where he made a great hit as Paolino in the 'Matrimonio segreto.' Annoyed by Catalani's management, he left Paris for London about the end of 1817. In the ensuing season he sang in the 'Barbiere' with Mme. Fodor, and in other operas, with much éclat. In 1819 he returned to Paris, and sang in the 'Barbiere,' not till then heard there. There he remained till 1823, performing in 'Otello,' 'Don Giovanni,' etc., and composing 'La Mort du Tasse' and 'Florestan' for the Opéra, besides 'Fazzoletto' at the Italiens, 'La Meunière' at the Gymnase, and three others which never reached the stage. In the spring of 1823 he reappeared in London, where he was still a most effective singer (Ebers). Here he founded his famous school of singing. He sang in London again in 1824 in 'Zelmira' and 'Ricciardo e Zoraide.' In the same year his 'Deux contrats' was given at the Opéra-Comique. In 1825 he was in London again, his salary having risen from £260 (1823) to £1250. He continued to gain still greater fame by teaching than by singing, and his fertility as a composer was shown by at least two Italian operas, 'Astuzia e prudenza' and 'Un avertimento.' The education of his illustrious daughter Marie, subsequently Mme. Malibran (*q.v.*), was now completed, and under his care she made her début. He then realised the project he had long entertained of founding an opera at New York, and set out with that object from Liverpool, taking with him an Italian company, which included the young Crivelli as tenor, his own son Manuel, and Angrisani, De Rosich, Mme. Barbieri, Mme. Garcia and his daughter. At New York he produced no less than eleven new Italian operas in a single year. In 1827 he went to Mexico, where he brought out eight operas, all apparently new. After eighteen months' stay, he set out to return with the produce of his hard toil; but the party was stopped by brigands, and he was denuded of everything, including nearly £6000 in gold.

Garcia now returned to Paris, where he reappeared at the Italiens. He then devoted himself to teaching. Garcia was a truly extraordinary person. His energy, resource and accomplishments may be gathered from the foregoing brief narrative. His singing and acting were remarkable for *verve* and intelligence. He was a good musician, and wrote with facility and effect, as the list of his works sufficiently shows. Fétis enumerates no less than 71 Spanish, 19 Italian and 7 French operas. Words and music seem to have been alike easy to him. His most celebrated pupils were his daughters Marie (Mme. Malibran) and Pauline (Mme. Viardot), Mmes. Rimbault, Ruiz-Garcia, Méric-Lalande, Favelli, Comtesse Merlin; Adolphe Nourrit, Géraldy, and his son Manuel (2).

(2) Manuel (Patricio Rodriguez) (*b.* Madrid, Mar. 17, 1805; *d.* London, July 1, 1906), the most famous singing teacher of his day, and the first to link the art with scientific investigation.

His education began early, and at 15 he received instruction in harmony from Fétis, and in singing from his father. In 1825 he accompanied his father to America. Once more in Paris (1829) he quitted the stage, and devoted himself to teaching. A little later he undertook a serious scientific inquiry into the conformation of the vocal organs, the limits of registers, and the mechanism of singing; of which the results were two—(1) his invention of the Laryngoscope, the value of which is now universally recognised by physicians and artists, and (2) his *Mémoire sur la voix humaine*, presented to the French Institut in 1840, which may be said to be the foundation of all subsequent investigations into the voice. Appointed professor of singing at the Conservatoire in 1842, he published in 1847 his *Traité complet de l'art du chant*, which has been translated into Italian, German and English, and has gained a world-wide reputation. Among his pupils were Mmes. Jenny Lind, Catherine Hayes, Henriette Nissen, Mathilde Marchesi, MM. Battaille, Stockhausen, Santley, and his son Gustave (3). In 1848 Garcia came to London, where he was appointed a professor at the R.A.M., a post which he retained until 1895. He resigned his professorship at the Paris Conservatoire, Sept. 30, 1850. On Mar. 17, 1905, his 100th birthday was celebrated by a banquet, at which many eminent persons were present. His portrait, by J. S. Sargent, R.A., was presented to him earlier in the day. Among other distinctions, special orders were conferred upon him by the sovereigns of England, Germany and Spain. J. M., rev.

(3) Gustave (*b.* Milan, Feb. 1, 1837; *d.* London, June 12, 1925), son of Manuel (2) and Eugénie (*née* Mayer) his wife, herself a distinguished teacher of singing, was intended by his father to be an engineer, but followed the family tradition, appeared first at His Majesty's Theatre, London, in 'Don Giovanni' and subsequently sang at La Scala, Milan. After several years of an operatic career in Italy he settled in London as a teacher, was appointed to the staff of the R.A.M. (1880–90), taught at the G.S.M. (1883–1910), and was a professor of the R.C.M. from 1883 until his death. His son

(4) Albert (*b.* London, Jan. 5, 1875), is a baritone singer and is also on the teaching staff

of the R.C.M. and G.S.M. (See also MALIBRAN and VIARDOT-GARCIA.) C.

BIBL.—M. STERLING MACKINLAY, *Garcia the Centenarian and his Times*. London, 1908.

GARCIN, JULES AUGUSTE (real name SALOMON) (*b.* Bourges, July 11, 1830; *d.* Paris, Oct. 10, 1896), violinist and conductor, came of a family of artists, his maternal grandfather, Joseph Garcin, being director of a travelling company which performed opéra-comique in the central and southern provinces of France for nearly twenty years with great success. At the age of 13 Garcin entered the Paris Conservatoire, where he studied the violin under Clavel and Alard; he gained the first prize in 1853, and in 1856 became a member of the Opéra orchestra, and after a competitive examination was appointed (1871) first solo violin and third conductor. In 1878 he was appointed second conductor at the concerts of the Universal Exhibition. From 1860 he was a member of the orchestra of the Société des Concerts du Conservatoire, first as solo violin, and then as second conductor in place of Altès, who had become first conductor at the Opéra at the end of 1879. At that time the first conductor of the Société des Concerts was Deldevez, who had replaced Hainl in 1872. In 1885, Deldevez having retired on account of health, Garcin was elected conductor of the Société des Concerts with a majority of 26 votes over Guiraud.

Garcin, who was a pupil of Bazin for harmony, and of Adam and Ambroise Thomas for composition, wrote a number of works for violin and orchestra or piano, the most prominent of which is a concerto played by himself at the Conservatoire, at the Concerts Populaires in 1868. He retired in 1892. A. J.

GARDANO, the name of a publishing firm founded by (1) ANTONIO (originally GARDANE), composer, printer and publisher of music in Venice from 1538–69. From and after 1557 his name is given as Gardano. After 1570 his sons (2) CIPRIANO and (3) ANNIBALE published a few works, and (4) an ANGELO GARDANO, whose relationship does not appear, many more. From 1570 the name of the firm was 'Li figliuoli di Antonio Gardano.' In 1575 Angelo signs under his name only. (5) ALESSANDRO GARDANO printed and published at Venice in 1580 but removed to Rome 1581, where he went into partnership with Francesco Coattino, returned to Venice in 1619, and was still there in 1623. The Venice house lasted till 1619. Their publications consist of the masses, psalms, motets, madrigals, canzoni and other compositions of Arcadelt, Jachet, Lasso, Rore, Nanini and other great Flemish and Italian writers, and fill many volumes. (See Eitner, *Bibliog. der Sammelwerke, Q.-L.*, and Vogel, *Bibl. d. ged. Weltl. Vocalmusik Italiens.*)

G.; revd. E. v. d. S.

GARDEL, (1) CLAUDE (*d.* Paris, 1774), a French dancer; maître de ballet at the court of Stuttgart, Würtemberg, then at that of the King of Poland at Nancy; the father of the two following dance designers (choreographists). His wife, Jeanne-Louise Dartenay, was still alive in 1776. (An actor of this name made his début without success at the Théâtre Française, May 4, 1712, went over to the Opéra-Comique in 1715 and then to the provinces.)

(2) MAXIMILIEN-LÉOPOLD-PHILIPPE-JOSEPH (*b.* Mannheim, Dec. 18, 1741; *d.* Paris, Mar. 11, 1787) (Gardel aîné), a French dancer, choreographist, son of the preceding. He made his début at the Opéra in 1755, and danced there in more than 60 works. When the theatre was burnt in 1761 he limited himself to his functions as maître de ballet. He succeeded Noverre in 1781. Between 1778 and 1782 Gardel composed several ballets alone, or with his brother, which he was reproached for having given to the opéra-comiques then in vogue: 'La Chercheuse d'esprit' (1776), 'Ninette à la cour' (1778), 'La Rosière' (1783), and especially 'Le Déserteur' (played 1788–1808; music by Miller). He also gave 'Mirza' (1781), 'Le Premier Navigateur,' by Grétry (1785), etc. Gardel continued the work of Noverre in perfecting the 'ballet d'action,' and reforming the dresses. He was also a musician, and played the harp at a Concert Spirituel, 1768.

There is a portrait of him playing the harp by N. F. Regnaut in the Louvre,

(3) PIERRE-GABRIEL (the younger) (*b.* Nancy, Feb. 4, 1758; *d.* Montmartre, Paris, Oct. 18, 1840), was also a dancer and choreographist. He appeared first at the Opéra in 1771; in 1775 he was at the head of the 'danseurs seuls et en double.' The King of England, having offered him a post as instructor to his children, the Opéra accorded Gardel a pension of 4800 livres in order to retain his services (Aug. 15, 1785). He collaborated with his brother, to whom he was superior, and succeeded him as maître de ballet (1787–1828). He ceased to dance in 1791 on account of an accident. From 1782–93 Gardel the younger took part in the management of the Opéra. He was director of the school of dancing and was a member of the advisory body of the theatre. His best-known ballets are: 'Rosine' and 'Les Sauvages' (with his brother, 1786); 'Le Coq du village' (after Favart, 1787); 'Le Pied de bœuf' (of which he composed the music, 1787); 'Télémaque' and 'Psyché' (1790). The music of these two ballets, which were a success, was by KRASINSKI (called Miller), see (4); 'Le Jugement de Paris' (1792; music by Haydn, Pleyel and Méhul); 'La Dansomanie' (1800; music by Méhul. Gardel played a violin piece in this); 'Paul et Virginie' (1806, Kreutzer), etc. During the Revolution Gardel dramatised 'La Marseillaise,'

'le Chant du départ,' and arranged a number of topical pieces, as he did under the Empire and the Restoration. The last works for which he arranged 'divertissements' were 'Le Siège de Corinthe' (1826, Rossini), 'Macbeth' (1827, Chélard). Gardel the younger served as choreographist for 40 years.

He was the last to present the 'danse noble' and the 'ballet mythologique.' He carried out, after his brother's retirement, the reform of Noverre in giving to the 'ballet d'action' a correctness and elegance in which Noverre's works were lacking.

After the death of his first wife, Anne-Jacqueline Coulon, dancer, by whom he had two children, Pierre married (Dec. 24, 1795), the dancer Miller (see 4).

(4) Mme. Marie-Elizabeth-Anne Houbert, called Miller (*b.* Auxonne, Côte d'Or, Apr. 8, 1770; *d.* Paris, May 18, 1823), was a dancer described as 'la Vénus de Médicis de la danse.' She was the daughter of François-Xavier Houbert, musician of the regiment of artillery, and of Elizabeth Chemitre. Her mother having remarried the Polish musician Graschinski or Krasinski (called Miller), she made her appearance at the court performances at Fontainebleau ('Dardanus,' by Sacchini, Oct. 20, 1785), and at the Opéra (Jan. 13, 1786). She was as good a pantomimist as she was a dancer, and for 30 years she excelled in every *genre* and was universally admired. She retired in 1816 with a pension of 4000 francs.

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GARDEL-HERVÉ, see Hervé.

GARDEN, Mary (*b.* Aberdeen, Feb. 20, 1877), an operatic soprano singer. She was taken to America as a child; in 1895 she was taken to Paris for study with Trabadello and Fugère. She made her début as Louise in Charpentier's opera, at the Opéra-Comique at very short notice, with success that was not damped by her faulty French pronunciation. She sang in Paris and in London in important operatic productions, and appeared in New York for the first time in 1907 as Thaïs in Massenet's opera. She sang at the Manhattan Opera House till 1910, since when she has been a member of the Chicago Opera Company (for one season, 1921–22, its manager). She has sung in a very large number of operas and has 'created' the leading soprano parts in many; the most important perhaps being that of Mélisande in Debussy's 'Pelléas et Mélisande,' which has remained her most successful impersonation. Miss Garden's personality has counted for more in her performances than her vocal art, which is defective, or her histrionic skill, which is limited and vitiated by many mannerisms.

R. A.

GARDINER, Henry Balfour (*b.* London, Nov. 7, 1877), composer, received his general education at Charterhouse and Oxford, but after leaving school and before going to the university he spent a year and a half at Frankfort, where he studied composition under Professor Knorr. He returned there after leaving Oxford, and then went for a few months to Sondershausen, where he had the opportunity of hearing two of his earliest orchestral works performed, namely, an overture and a symphony. On coming back to England he was for a short time music master at Winchester College, but he gave up this in order to devote time to composition. Of his orchestral works the 'English Dance' and the symphony in D were first performed at Queen's Hall Promenade Concerts in 1904 and 1908 respectively, while on June 15 of the latter year Beecham brought forward his 'Fantasy.' Gardiner has also written a certain amount of chamber music, in particular a string quintet in C minor, and a string quartet in B flat (in one movement). G. S. K. B.

In 1912 and 1913 Gardiner gave important series of orchestral concerts at Queen's Hall, with the object of bringing before the public new works by his contemporaries. His own compositions had only a modest place in these schemes. Since then he has frequently shown himself ready to devote his private means to the support of musical enterprises, either for the production of new works or for the furtherance of public taste. Most of his own larger works remain in MS. (see *B. M. S. Ann.*, 1920), but certain of his published works, particularly for voices, have had considerable vogue. His style is always vigorous and unmistakably English. 'News from Whydah' (Masefield), a short ballad for choir and orchestra (1912), shows it at its best. His partsongs have been much sung at competitive festivals. His 'Shepherd Fennel's Dance' for orchestra (Promenade Concerts, 1911), based on an episode in Thomas Hardy's *Wessex Tales*, has become exceedingly popular. C.

GARDINER, William (*b.* Leicester, Mar. 15, 1770; *d.* there, Nov. 16, 1853), attained some notoriety as writer on and editor of music.

He inherited a stocking manufactory at Leicester. His business occasionally required him to visit the Continent, and he availed himself of such opportunities to become acquainted with the works of the best foreign composers, particularly of the great German masters, so that for a long period he knew more about their productions, especially those of Beethoven, than the majority of English professors. (See Thayer, *Beethoven*, i. 441.) Both at home and abroad he sought and obtained the acquaintance of the best musicians of all ranks, both professors and amateurs. In his youth he composed some songs and duets, which were published as the productions of 'W. G. Leicester,'

He produced, under the title of 'Sacred Melodies' (6 vols.), a selection of pieces by the best masters, chiefly foreign, adapted to English words, which he hoped might be adopted in our churches to the exclusion of the clumsy verses of Sternhold and Hopkins, and Tate and Brady. In 1817 Gardiner edited and added notes to the Rev. C. Berry's translation of Beyle's *Life of Haydn* and R. Brewin's translation of Schlichtergroll's *Life of Mozart*, and other pieces. He next compiled an oratorio, entitled 'Judah' (1821), by adapting English words to music selected principally from the masses of Haydn, Mozart and Beethoven, and connected by compositions of his own. He wrote to Beethoven offering him 100 guineas for an overture to this work, but received no reply, owing, as he supposed, to the miscarriage of his letter. In 1832 he published:

'The Music of Nature; or, an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments is derived from the sounds of the animated world.'

The musical examples were published separately. In 1838 he published two volumes called *Music and Friends; or, Pleasant Recollections of a Dilettante*—the utility of which is much impaired by its frequent inaccuracy,—with a third volume in 1853. In 1840 he adapted Pope's *Universal Prayer* to music by Haydn, Mozart and Beethoven. *Sights in Italy, with some Account of the present State of Music and the Sister Arts in that Country*, appeared in 1847. Besides these works Gardiner composed a few anthems. W. H. H.

GARDONI, Italo (*b.* Parma, late in 1821; *d.* Mar. 30, 1882), studied singing under De' Cesari. He made his début at Viadana in 1840 in 'Roberto Devereux.' In the same year he was engaged by Ronzani, with whom he went to Turin and Berlin, where he sang the rôle of Rodrigo, with Rubini as Otello. Gardoni sang during two seasons at Milan, and afterwards at Brescia. Thence he went to Vienna. In 1844–1845 he appeared at the Académie Royale, creating the tenor parts in 'Marie Stuart,' 'L'Âme en peine,' etc. In Paris Gardoni remained for three years. In 1847 he went to the Théâtre des Italiens, and in the same spring made his first appearance at Her Majesty's Theatre, and 'by his charm of person and of voice (somewhat slight though the latter has proved) did more to reconcile the public to the loss of Signor Mario than could have been expected.'[1] Here he created the tenor rôle in Verdi's 'Masnadieri.' Since then, with the exception of a few seasons spent at St. Petersburg, Madrid, Amsterdam and Rome, Gardoni came every spring to London, and returned to Paris (Italiens) for the winter.

Gardoni belonged to the *mezzo carattere* class of tenors. He was a member of the Société de Bienfaisance Italienne of Paris, and a chevalier of the Corona d' Italia. He married a daughter of Tamburini, Aug. 14, 1847; and in 1874 retired from the stage. J. M.

[1] Chorley.

GARLANDIA, Johannes de. The works on music which appeared under this name were formerly ascribed to a Gerlandus who, owing to some confusion of dates, was said to have flourished in 1041, but who was afterwards identified with the mathematician Gerlandus, canon of the abbey of St. Paul at Besançon in the middle of the 12th century.

It appears, however, more probable that the writer on music, Johannes de Garlandia, was identical with the grammarian and poet of that name who flourished nearly a century later. Of the life of this latter we gather several particulars from his great work *De triumphis Ecclesiae* (finished in 1252), of which the British Museum possesses an almost contemporary copy (Claudius A. X.), which has been printed by Thomas Wright. Born in England[2] late in the 12th century, Johannes de Garlandia studied first at Oxford about 1206, and afterwards, about 1212, at Paris. Here he opened a school in the Clos de Garlande, since known as the Rue Gallande, from which he is supposed to have derived his name de Garlandia, or, as one early writer spells it, de Gallandia. It was probably about this time that he wrote his treatise on music. In 1218 we find him present at the siege of Toulouse, apparently himself taking part in the crusade against the Albigenses. It was to this place also that he was invited in 1229 to assist in the formation of the newly founded University; and here he remained till 1232, when he and his colleagues were forced to leave owing to the persecution to which they were subjected at the hands of the Dominicans and others. They escaped after many dangers to Paris, where John de Garlandia was still residing in 1245. Here no doubt were written most of his poems on historical and theological subjects, and his grammatical treatises. The titles of his musical works which have come down to us are two fragments, *De fistulis* and *De nolis*, printed by Gerbert from a MS. at Vienna;—*De musica mensurabili positio*, of which there are MSS. at Paris and Rome; in this work the author figures as a composer, giving, among many other examples of his own, one in double counterpoint;—a treatise, *De cantu plano*, to which he himself refers in the last-mentioned work; this may be the *Introductio musice plane et etiam mensurabilis* in the St. Dié MS.—Philip de Vitry refers to other works by de Garlandia, of whom he writes as 'quondam in studio Parisino expertissimum atque probatissimum.' The *Optima introductio in contrapunctum pro rudibus*, contained in MSS. at Pisa and Einsiedeln, should perhaps be assigned to a Johannes de Garlandia of a later date; or, if the work of the same man, must

[2] Grattan Flood suggests Garlandstown, Co. Louth, Ireland.

have been written by him when at an advanced age. The same may be said of the extracts quoted by Handlo and Hanboys. Most of the above works are printed by de Coussemaker.

A John de Garlandia is mentioned by Roger Bacon as eminent at Paris apparently shortly before 1267. A. H.-H.

GARNIER, François Joseph (*b.* Lauris, Vaucluse, 1759; *d.* there, 1825), a famous oboist; was in 1778 second and in 1786 first oboe at the Paris Opéra; afterwards flautist. He retired 1814. He composed oboe concertos, duos, trios, solos for flute, oboe, bassoon, etc. (see *Fétis*), and an excellent tutor for oboe which has been published in German by P. Wieprecht. E. v. d. S.

GARRETT, Dr. George Mursell (*b.* Winchester, June 8, 1834; *d.* Cambridge, Apr. 8, 1897), organist and composer. In 1844 he entered the choir of New College, Oxford, where he studied under Dr. S. Elvey until 1848. He then returned to Winchester and studied for six years with Dr. S. S. Wesley, to whom he acted as assistant, 1851–54, when he accepted the post of organist at the cathedral of Madras, but returned to England in 1857 on his appointment as organist at St. John's College, Cambridge. Garrett took the degree of Mus.B. in 1857, and that of Mus.D. in 1867. In May 1873 he succeeded J. L. Hopkins as organist to the University. In Nov. 1878, by grace of the senate, he received the degree of M.A. *propter merita*, a distinction which had never been previously conferred on a musician who did not fill a professorial chair. Dr. Garrett was also an examiner for the University and other bodies. His compositions include a sacred cantata, 'The Shunammite' (performed by the Cambridge University Musical Society in 1882 and at the Hereford Festival in the same year), church music, songs, partsongs, and a few pieces for the organ; but it is chiefly as a composer of Services that he won his wide reputation.

W. B. S.

GARTH, John (*b.* Durham, 1722; *d.* London ?, 1810), composed 6 concertos for violoncello with 4 vlns., alto and bass ripieno; 6 sonatas for harpsichord with accompaniment for 2 vlns. and v'cl. op. 2 (1768); 6 voluntaries for organ. He edited, together with Avison, 50 of Marcello's psalms. E. v. d. S.

GARZON, Diego (16th cent.), a Spanish madrigalist, of whom nothing is known beyond the 6 lively 4-part compositions preserved in the Medinaceli Library, Madrid (MS. 13,230).

J. B. T.

GARZONI, Tomaso (*b.* Bagnacavallo, Romagna, Mar. 1549; *d.* there, June 8, 1583), wrote *La piazza universale di tutte le professioni del mondo* (Venice, 1587), which deals with music and musicians in chapters 2 and 42 and appeared in many editions and various languages; four German editions, 1626–1719. (See *Q.-L.*)

GASCHET (Gachet), John, originally a stationer in Hereford, who settled at York in or before the year 1516, living within the Minster Close. It may be claimed that he was the first English provincial music publisher, for he issued at least six musical service books according to the usage of the York Cathedral—a Missal, 1516, a Breviary, 1526, a Processional, 1530, and other works. These will be found fully described in Davies's *Memoirs of the York Press*, 1868. It has been suggested that Gaschet was also a printer, but this is rather doubtful. The Missal of 1516 was printed by one Peter Oliver, and it was afterwards reprinted on the Continent. After Gaschet's time there is no evidence that any one of the York presses printed music until the beginning of the 18th century. Psalm books from movable music type are found with York imprints bearing dates 1715–1720, etc.; general music came forty years after this latter date. F. K.

GASCOGNE, Mathieu, an early 16th-century French composer. Eitner gives a list of his masses, motets, chansons, etc., from various collective volumes, 1521–54, and MSS. (*Q.-L.*).

GASPARDINI, Gaspara, maestro di cappella at Verona Cathedral, *c.* 1683; composed 12 *sonate a* tre, 2 *voci e violoncino, con il B. per l' organo* op. 1, Bologna, 1683) and *sonate a* 3, do. do. op. 2 (Roger, Amsterdam).

GASPARD WEERBECK, see Weerbecke.

GASPARINI, Francesco (*b.* Camajore, near Lucca, Mar. 5, 1668; *d.* Mar. 22, 1727), composer of opera and church music, was a pupil first of Corelli and afterwards of Bernardo Pasquini. He was maestro di coro at the Ospedale di Pietà in Venice, and a member of the Accademia Filarmonica.

In 1725 he was elected maestro by the Chapter of St. John Lateran, but he was already in broken health at the time of his appointment, and retired upon half-pay in August of the following year. He retained his post nominally, with Girolamo Chiti for a coadjutor, until his death. The celebrated Benedetto Marcello was his pupil for many years both at Venice and at Rome, and a correspondence between them, continued up to a few weeks before the death of Gasparini, testifies to the esteem in which the great scholar held his master. A professional conflict between Gasparini and A. Scarlatti, the origin of which was unknown to Baini, took the form of an exchange of cantatas, by no means a regrettable method of retort between rival and disputative artists.

Gasparini wrote equally well for the church and for the stage, and Clément gives a list of 32 operas. Several of them were favourites in London in the early part of the century. He visited London in 1702. On Dec. 26 of that year he played violin solos at Saggioni's con-

cert. He gave a concert on June 14, 1705, and left in August.[1] His oratorios were 'Mosè liberato dal Nilo' (Vienna, 1703), 'Nascita di Cristo' and 'Nozze di Tobia' (1724), 'Santa Maria egittiaca' and 'L' Atalia.' He also composed several cantatas. But the work by which he is now best remembered is his treatise upon accompaniment entitled

'L' Armonico prattico al cembalo, ovvero regole, osservazioni ed avertimenti per ben suonare il basso e accompagnare sopra il cembalo, spinetta ed organo, 1708.'

This work was republished as lately as 1802 at Venice, and has maintained its position in Italy even since the appearance of the clearer and better arranged treatise of Fenaroli. Cerù's mistake of ten years in the dates of appointment to the Lateran, and death (*Cenni storici dell' insegnamento della musica in Lucca*) was followed in various dictionaries, and in the appendix to the first edition of the present work. It has been fully disproved in an interesting article by Enrico Celani in the *R.M.I.* vol. xi. p. 228, entitled 'Il primo amore di Pietro Metastasio.' E. H. P., with addns.

GASPARINI, Michelangelo (*b.* Lucca; *d.* Venice *c.* 1732), a famous male contralto, said to have become a soprano in 1708; teacher of Faustina Hasse-Bordoni; composed 5 operas 1695–1721, an oratorio, and a number of arias (*Fétis*; *Q.-L.*).

GASPARINI, Quirino (*b.* Bergamasco; *d.* Turin, Oct. 11, 1778), maestro di cappella at the court at Turin, 1760–70; violoncello virtuoso and composer of a Stabat Mater and other church music, and trio sonatas; also a violin concerto in MS.[2] (*Q.-L.*).

GASPARO DE SALO, see Salo.

GASSIER, (1) Édouard (*b.* Ap. 30, 1820[3]; *d.* Havana, Dec. 18, 1872), was taught singing at the Conservatoire, Paris, and in 1844 gained the first prize for opera and opéra-comique, and the second prize for singing. On Apr. 22, 1845, he made a successful début at the Opéra-Comique in Paris as Fiesque on the production of Auber's 'Barcarolle.' He soon left that theatre for Italian opera, and played on the stages of Palermo, Milan, Vienna and Venice. In 1848 he married Josefa Fernandez (see below). From 1849–52 the Gassiers were engaged in Spain, and in 1854 at the Italiens, Paris, where Gassier made his début as Assur in 'Semiramide.' On Dec. 23 of this year he sang as Ferrando on the production in Paris of 'Trovatore.' In 1855 the Gassiers were engaged at Drury Lane in Italian opera under E. T. Smith, where Gassier made his début, Apr. 16, as the Count in 'Sonnambula,' and later played Figaro in 'Il Barbiere' and Malatesta in 'Don Pasquale,' his wife being the heroine on each occasion. In 1860 he was engaged alone by Smith at Her Majesty's; in 1861 with Mme. Gassier at the Lyceum under Mapleson. From 1862–67 Gassier was engaged at Her Majesty's, and in 1868 at Drury Lane under Mapleson, and sang the usual baritone repertory; and in the operas new to England—in 1863 as Troilo in Schira's 'Nicolo de' Lapi,' and Mephistopheles in 'Faust'; in 1864 as Page in Nicolai's 'Merry Wives,' and Ambrose in Gounod's 'Mireille'; in 1866 Thoas in Gluck's 'Iphigénie en Tauride'; in 1867 Pirro in a revival of Verdi's 'Lombardi,' Fra Melitone in 'La forza del destino,' Figaro in the 'Nozze,' etc. In 1870 he sang under Wood at Drury Lane in two operas new to England—May 12 as Don Beltrano in Mozart's 'L' oca del Cairo,' and, July 5, Laertes in 'Mignon.' He was a very useful singer and actor, and withal, according to Santley, 'a very good comrade.'

His wife, (2) Josefa, *née* Fernandez (*b.* Bilbao, 1821; *d.* Madrid, Nov. 8, 1866), was originally a chorus-singer, but later was taught singing by Pasini, a favourite tenor of the period. On Apr. 8, 1846, she made her début at Her Majesty's as Elvira in 'Ernani,' according to Chorley; but she was admittedly a failure. Later she sang in Spain, Milan and Genoa. In 1855 at Drury Lane she made a great temporary success as Amina, Lucia, Norina and Rosina in 'Il Barbiere.' In this opera she introduced with great success 'Ah che assorta,' called the Gassier vocal waltz, composed for her by the Genoese composer Venzano. At the end of the season, according to the *Musical World*, she was presented with the managerial testimonial of a magnificent piece of plate. In the autumn she sang at Jullien's Concerts, Covent Garden. In 1858 she sang again under Smith at the same theatre, and in 1861 with Mapleson at the Lyceum, with diminished favour. A. C.

GASSMANN, Florian Leopold (*b.* Brüx in Bohemia, May 4, 1729; *d.* Vienna, Jan. 22, 1774). In 1736 he ran away from his father, who wished to educate him as a merchant. By playing the harp he worked his way to Bologna, where he studied for two years under Padre Martini. He then entered the service of Count Leonardi Veneri at Venice, and his compositions were soon in general request. In 1762 he was invited to Vienna as a ballet-composer. In 1771 he had entered on his new office and suggested the formation of the 'Tonkünstler Societät' a Fund for the Widows and Orphans of Vienna musicians, a society which in 1862 was reorganised under the name of the 'Haydn.' See Pohl's *Denkschrift*, etc. (Vienna, 1871). On the death of Reutter, the Emperor Joseph II. appointed him in Mar. 1772 court Kapellmeister with a salary of 800 ducats. Gassmann died owing to a fall from his carriage. He composed 23 Italian operas, of which two were translated into German, 'L' Amor artigiana' by Neefe and 'La contessina' by Hiller. The latter is published in *D.T.Ö.* vol. xxi. (See

[1] According to Grattan Flood. Dates given by Constant Pierre.
[2] Without Christian name, hence doubtful.
[3] Pougin.

list in the *Q.-L.*) He also composed an oratorio, 'La Betulia liberata' (Vienna, 1771), and much church music, of which Mozart thought more than of his operas (Letter, Feb. 5, 1783). When at Leipzig, he said to Dolce, who could not quite join in his praises, 'Papa, if you only knew all we have of his in Vienna! As soon as I get back I shall study him in earnest, and hope to learn a great deal.' Gassmann cannot be said to have exercised any special influence on the development of musical form effected during his time by Emanuel Bach, Haydn and Mozart. His best pupil was Salieri, who educated Gassmann's daughters as opera-singers after their father's death. F. G.

BIBL.—G. DONATH, *Fl. L. Gassmann als Operkomponist. S. z. M.W.* Heft 2. (1914.)

GASTOLDI, GIOVANNI GIACOMO (*b.* Caravaggio *c.* middle of 16th cent.; *d.* beginning of 17th cent.), maestro di cappella at Santa Barbara in Mantua from about 1581 until his death. He was the author of 'Balletti a 5 per cantare, suonare, e ballare' (Venice, 1591-95; Antwerp, 1596), which are said to have served Morley as models for his 'Ballets or Fa-las.' His later collections are 'Balletti a 3 voci,' etc. 1594, and 'Canzonette a 3 voci.' Two of them are well known to English amateurs under the names of 'Maidens fair of Mantua's city,' and 'Soldiers brave and gallant be.' Two others, 'Viver lieto voglio,' and 'A lieta vita,' are given by Burney in his *History of Music*. These were adopted as Hymn tunes by Lindemann in 1597 to the words 'Jesu, wollst uns weisen,' and 'In dir ist Freude' respectively (Döring, 'Choralkunde,' 45). A Magnificat and two madrigals are in vol. ii. of *L' arte musicale in Italia*, and 'Al mormorar' in *Ausgewählte Madrigale*. F. G.

GASTOUÉ, AMÉDÉE (*b.* Paris, Mar. 13, 1873), French 'musicologist,' was a pupil of Ad. Deslandres. He is a precentor and organist, and has been professor of Gregorian chant at the Schola Cantorum since its foundation, for a long time teaching that subject at the Institut Catholique. In 1904 he was appointed one of the editors of the Pontifical edition of Gregorian books. His works on this subject are of great importance, being among the best which have been written in France during these last 30 years on the restoration of plain-song. Their list is long:

Histoire du chant liturgique à Paris (1904); *Les Origines du chant romain* (1907); *Catalogue des manuscrits de musique byzantine* (1908); *Les Anciens Chants liturgiques des églises d'Apt et du Comtat, Le Graduel et l'antiphonaire romain* (Lyon, 1913), etc.

Of a more popular character are: *L'Art grégorien* (Paris, 1910), *Les Primitifs de la musique française* (1922), On the organ: *L'Orgue en France, de l'antiquité au début de la période classique* (1921).

Le Cantique populaire en France (Lyons, 1924). Educational works: *Cours théorique et pratique de chant grégorien* (2d ed., 1917); *Nouvelle Méthode pratique de chant grégorien* (1909), etc., a Classical Method for Piano (1917).

He has composed motets, 2 Masses etc., and harmonised ancient 'Noëls.' Some of his books have been crowned by the Institut.

M. L. P.

GASTRITZ, MATHIAS, organist at Amberg, 1569; composed 'Novae harmonicae cantiones' (Nüremberg, 1569); 'Kurze und sonderliche newe Symbola,' etc., 1571; single numbers in collective MS. volumes. (See *Q.-L.*)

GATES, BERNARD (*b.* 1685; *d.* North Aston, near Oxford, Nov. 15, 1773), 2nd son of Bernard Gates of Westminster, is mentioned in 1702 as one of the children of the Chapel Royal; was made a gentleman of the same in 1708 in place of John Howell, who died July 15, and master of the choristers, *vice* J. Church, at some time before 1732; and resided in James Street, Westminster. He was a member of the choir of Westminster Abbey, and held the sinecure office, now abolished, of Tuner of the Regals in the King's household—see the memorial tablet at Aston.

His chief claim to mention is his connexion with Handel, whose 'Esther' was acted under Gates's care by the children of the Chapel Royal at his house, Feb. 23, 1732, and afterwards at the King's Theatre, Haymarket. He also sang one of the airs in the Dettingen Te Deum on its first performance in 1743. In 1737 his wife died and he retired to North Aston, where he died at the age of 88 (according to the epitaph at Westminster). He was buried in the north cloister of the Abbey on Nov. 23; he bequeathed his property to Dr. T. S. Dupuis with a further remainder to Dr. Arnold. He composed a service in F, and some single songs. His portrait is in the Bodl. Music School.

G.; corr. from *D.N.B.*

GATTI, LUIGI (*b.* near Mantua, June 11, 1740; *d.* Salzburg, Mar. 1, 1817), priest (abbate) and (1797–1816) Kapellmeister at Salzburg Cathedral; wrote several operas, oratorios, masses and other church music (*Q.-L.*).

GATTI, TEOBALDI (Teofilo de'—*Riemann*) (*b.* Florence *c.* 1650; *d.* Paris, Aug. 1727), an excellent viola da gambist, went to Paris, *c.* 1675, and was for about 50 years a member of the Royal Chapel. He was a friend and pupil of Lully. He composed several operas, 'Airs Italiens,' motets with instruments, and other church music (*Riemann*; *Q.-L.*).

GATTI-CASAZZA, GIULIO (*b.* Udine, Feb. 3, 1869), an Italian operatic manager. He was first an engineer. In 1898 he was manager of La Scala, in Milan, and in 1908 was called to the Metropolitan Opera House in New York. In 1910 he married the singer Frances Alda.

R. A.

GATTO, SIMONE, a Venetian, trombone-player in Munich court chapel, 1568–71. In 1571 he became Kapellmeister of the Archduke Karl at Graz. He composed masses, motets, etc. (See *Q.-L.*)

GATTY, NICHOLAS COMYN (*b.* Bradfield, near Sheffield, Sept. 13, 1874), composer, chiefly of operas. From Downing College, Cambridge, he took the degree of B.A. in 1896, and that of

Mus.B. in 1898. After leaving Cambridge he was three years at the R.C.M., holding an exhibition there for a short time for composition, which he studied under Stanford. Until his appointment as musical critic to the *Pall Mall Gazette* (1907–14), he held various musical posts in London, among them that of organist to the Duke of York's Royal Military School. He was musical assistant on the stage at Covent Garden for several seasons. His most important compositions are for the stage, for which he has a remarkable aptitude in individualisation. His 1-act opera, 'Greysteel,' to a libretto by his brother, Reginald Gatty, was produced by the Moody-Manners Company during the 'University Opera Week' at Sheffield in Mar. 1906, and 'Duke or Devil,' also in 1 act, to words by another brother, Ivor Gatty, was given by the same company at Manchester in Dec. 1909. M.

Two later operatic productions, strongly contrasted in style, have added considerably to Gatty's reputation. 'Prince Ferelon,' a musical extravaganza in 1 act, was produced by the Florence Etlinger School of Opera (Nov. 1919), and has taken a definite place in the repertory of the 'Old Vic.' (1921). The vocal score has been published by the Carnegie Trust. 'The Tempest,' a romantic opera in 3 acts on Shakespeare's text, condensed for musical purposes by Reginald Gatty and the composer, was first given at the Surrey Theatre (Apr. 17, 1920), and afterwards (1922) at the 'Old Vic.' It was chosen as the first opera to be given under the auspices of the Ernest Palmer Opera Study Fund at the R.C.M. in 1925. It still, however, awaits a public performance worthy of its high musical quality. Since then he has taken a still more ambitious subject, 'Macbeth,' not yet (1926) performed. Gatty's style shows singularly little concern with those questions of idiom, more particularly harmonic, which engross many of his contemporaries. He commands a simple, but for him sufficient musical vocabulary, by which he produces direct musical impressions apposite to the stage situations dealt with.

Among other works not connected with the stage, Variations for Orchestra on 'Old King Cole,' (New Symphony Orchestra,) Milton's 'Ode on Time' for choir and orchestra (Sheffield Festival, 1905), 'Three Short Odes' (words by Clough and Shelley) for choir and orchestra (1915), sonata for violin and piano in G, variations and other works for violin, variations for string quartet, and two sets of waltzes for piano, are noteworthy. (See *B. M. S. Ann.* 1920.) Gatty's invaluable work as assistant to the editors of two editions of this Dictionary is recorded in the Prefaces thereto. C.

GAUBERT, Philippe (*b.* Cahors, July 4, 1879), flautist, composer and conductor, was a pupil at the Paris Conservatoire, with Taffanel for flute, Caussade, Xavier Leroux and Lenepveu for harmony and composition. He won the first prize for flute in 1894 and the Prix de Rome in 1905.

He is a leading player of his instrument and has been soloist in the principal Paris orchestras, and professor since 1919 of the flute class at the Paris Conservatoire.

As a composer, he can already show an important list of chamber music, sonatas for violin, flute, trios, etc.; songs with accompaniment for PF. or orchestra; lyric works, of which the principal are: 'Philotis,' ballet in 2 acts (Opéra, 1914); 'Fresques' (Opéra, 1923); Naïla,' lyric tale in 3 acts.

His early success as conductor has somewhat overshadowed the other aspects of his artistic personality. Since 1919 he has been a very popular conductor of the orchestra of the Société des Concerts du Conservatoire, and since 1920 at the Opéra, where he chiefly gives new works and a Wagnerian repertory.

Bibl.—D. Sordet, *Douze chefs d'orchestre.* (Paris, 1924.)

M. P.

GAUCQUIER, Alard du (Dunoyer, called du Gaucquier, Latin, *Nuceus*) (*b.* Lillo), tenor singer in the Vienna court chapel, 1564–76; vice-Kapellmeister, 1574; Kapellmeister of the Archduke (afterwards Emperor) Matthias, 1589; a distinguished church composer (masses, magnificats, etc.) (*Q.-L.*; *Riemann*).

GAUL, Alfred Robert (*b.* Norwich, Apr. 30, 1837; *d.* Birmingham, Sept. 13, 1913), was a chorister in Norwich Cathedral from 1846, and was afterwards articled pupil and assistant to Dr. Buck. He held the post of organist in succession at Fakenham, St. John's, Lady Wood, Birmingham, and St. Augustine's, Edgbaston. He took the degree of Mus.B. at Cambridge in 1863. He was appointed conductor of the Walsall Philharmonic Society in 1887, and taught harmony and counterpoint at the Birmingham and Midland Institute, and other places. His works, the superficial fluency of which won them a wide popularity, include 'Hezekiah,' oratorio, Amateur Harmonic Association, Birmingham, 1861; Psalm i., 1863; 'Ruth,' sacred cantata, 1881; 'The Holy City' (Gaul's best-known work), Birmingham Festival, 1882; Passion Music, 1883; Psalm cl., London Church Choir Association, 1886; 'Joan of Arc,' Birmingham Festival Choral Society, 1887; 'The Ten Virgins,' 1890; 'Israel in the Wilderness,' Crystal Palace, 1892; and 'Una,' Norwich Festival, 1893. Many psalms, hymn-tunes, chants, partsongs, etc., and some pianoforte pieces, are also included among his compositions. (*Brit. Mus. Biog.*)

GAULTIER, the name of French lutenists of the 17th century, who take rank amongst the most famous 'luthériens' of their time. Their history remains still very obscure, but the

actual state of research on their behalf allows the following statements.

(1) Ennemond (*d.* Villette, Dauphiné, 1653), considered in 1636 by Mersenne as one of the most excellent lute-players then living, mentioned in the *Mercure* of 1678 as 'Mr. Gautier de Lyon,' designated in MSS. as 'le vieux Gaultier.' He was 'valet de chambre' to Queen Marie de Médicis, and afterwards her lute-master; among his pupils belonging to the Court circle may be cited Cardinal Richelieu. The Christian name, Ennemond, being peculiar to the region near Lyons and in 'the Dauphiné,' there is every reason to believe that he came from there. He retired to the village of Villette (Dauphiné), where he died.

To him, therefore, must be attributed the 'Allemande giguée de Gautier de Lion;' (Bibliothèque Nationale), which occurs again in four other lute-books, and is in each case called 'Gigue du vieux Gaultier.' In a certain MS. he is also called 'Sieur de Neüe' (MS. Milleran). The date of his birth is not known; O. Fleischer assigns it without proof to 1597.

(2) Jacques, or 'Gaultier d'Angleterre.' It has been proved that he was 'Mr. Gootiere,' a famous lutenist in his time.[1] His name appears also in the following forms: James Gwalter, James Gualtiar, Gouter, Gottière, Gaultier. He was court lutenist in England from 1617–47. He fled from France after a duel and went to London about 1617.[2] It was he whom Constantin Huygens met in London in 1622. In Oct. 1647 Gaultier sent him 'quelques petites choses de nostre luth et quelques airs à chanter,' presumably of his own composition. Two years later they were corresponding on the subject of a 'luth de Bologne' that Huygens was anxious to acquire; in a letter preserved in the British Museum [3] Gaultier writes:

'Je vous prie, Monseigneur, de ne trouver rude que je traite avec vous de pris pour quoy que ce soit, qui soit à moy. Je vous priray de regarder l'état de ma fortune. Après trent année de service à un si grand roy et royne, que je n'ay rien à montrer que ce luth; et de plus je suis marié,' etc.[4]

This was rather ungrateful, for he was receiving an annuity of £100 for his services by royal warrant (see *D.N.B.* s.v. Gouter). M. de la Barre, also writing to Huygens (p. 148) on Oct. 15, 1648, alludes to 'Mrs. les Gautiers et autres excellents joueurs de luth.' There is a portrait of Jacques Gaultier by Jan Livens, or Lievens, who was called to England by Charles I. in 1630 and stayed three years. It bears the inscription:

'Jacobo Goutero, inter regios magnae Britanniae Orpheos Amphiones Lydiae, Doriae, Phrygiae testudinis fidicini et modulatorum,' etc. 'Joannes Livius fecit et excudit.'[5]

[1] Thos. Mace, *Musick's Monument*, 1676, p. 48.
[2] See A. Pirro, *Louis Couperin, Revue musicale*, No. 1, 1920. Old Herbert Papers, at Powis Castle, and in the British Museum, 1886.
[3] Add. MSS. 15,944, f. 46, dated in pencil '28 Aug. 49.'
[4] See also MM. Jonckbloet et Land, *Correspondance de Constantin Huygens*, Leyde, 1882, pp. 207, 210.
[5] Claussin, *Suppl. au cat. de Rembrandt*, 1828, p. 75, No. 58.

In 1660, the lutenist John Rogers replaced Gaultier in the Royal Music. He went to Holland in 1630 and also to Madrid, where he played before the court. As for the portrait painted by F. de Troys (1644–1730), mentioned by Titon du Tillet as that of 'Gaultier le vieux,' no trace of it has been found. A presumed portrait of J. Gaultier, by Van Dyck, is kept at the Prado Museum, Madrid. Concerning his music, there are but few MSS. in which a piece of his can be identified and the British Museum does not possess any.[6]

(3) Denis (Denys) (*d.* Paris, Jan. 1672)[7] nephew or cousin of Ennemond (not of Jacques) was 75 years old when he died. He is the author of all the compositions designated under 'Gaultier le jeune,' 'Gaultier de Paris,' 'Gaultier.' Very probably born at Marseilles, as his biographers have stated, he was certainly living in Paris some time before the death of the 'Sieur de l'Enclos,' the lute-player, in 1630. He composed the 'Hamilton Codex,' an important collection of sixty-nine compositions entitled 'La Rhétorique des dieux,' etc. etc., compiled between 1664 and 1672, and now in the Berlin State Museum. Gaultier's compositions for the lute are always effectively written, generally consisting of short dance tunes grouped together in sets or suites. The characteristic fashion of labelling each piece with a descriptive title such as 'Phaëton foudroyé,' 'Artemis ou l'oraison funèbre,' 'La Coquette virtuosa,' 'La Caressante,' is shown in the Hamilton Codex. Fleischer published all the music in the *Vierteljahrsschrift für Musikwissenschaft*, 1886. Identification of Denis Gaultier (according to Fleischer) with another of the same name, who was 'lieutenant-général au baillage et comté de Beauvoisis' in 1656, cannot be admitted, on account of the frequency of the name Gautier in France at all times.

List of compositions:

'La Rhétorique des dieux' (see for contents O. Fleischer, *Viertelj. f. Musikwissenschaft*, 1886).

Pièces de luth de Denys Gaultier sur 3 différents modes nouveaux, gravé par Richer, avec privilège du roy (Oct. 1669). A Paris chez l'autheur, rue baillette, proche La Monnoye, no date. (Bibliothèque Nationale, containing compositions of Ennemond.)

Becker (*Die Tonwerke des 16. und 17. Jahrhunderts*, 1855) mentions: Livre de tablature de pièces de luth de Mr. Gaultier Sr. de Neüe et de M. Gaultier son cousin, sur plusieurs différents modes avec quelques règles qu'il faut observer pour le bien toucher, gravé par Richer, chez la veuve de M. Gaultier dans La Monnaye. (Apparently the same work with another title in a later edition.)

Livre de musique pour le lut. Contenant une métode nouvelle et facile, etc., par le Sr. Perrine. (Priv. du roy dated Dec. 9, 1679.) Has 'Le canon ou courante de Mr. Gaultier,' lute tablature with transcription.

Pièces de luth en musique par le Sr. Perrine. Paris, 1680. A collection of lute pieces by both Gaultiers in tablature with transcription. Fleischer reprints two: 'Pavane du Jeune Gaultier,' and 'Allemande ou Tombeau de l'Enclos du Jeune Gaultier.'

The following MSS. are in the Bibliothèque Nationale, Paris:

Vm. 7, 370, obl. 4to. Pièces de luth recueillies et écrites à Caen et autres lieux és années 1672–73, belonged to S. de Brossard. Pieces by Gautier, le vieux Gautier (formerly 2658).

Vm. 7, 6211, obl. 4to (after 1672), without title. Lute pieces by Gautier, Gautier le vieux, Gautier de Paris, Gautier de Lion, belonged to S. de Brossard (formerly 2659).

Vm. 7, 6212, obl. 4to, belonged to Marguerite Monin in 1664, but

[6] See W. Tappert, *Allgemeine Musikzeitung*, 1886.
[7] *Mercure galant*, 1672.

composed before. Pieces by Gaultier, Gaultier le vieux (formerly 2660).

Vm. 7, 6214 (after 1672), belonged to S. de Brossard. Pieces by Gautier, le vieux Gautier, the larger number initialled G. only (Fleischer) (formerly 2660 (3)).

MS. Milleran (see 'Milleran'), Paris, Bibliothèque du Conservatoire.

Pièces de luth et de théorbe par Jacquessen de Visée et autres 2 MSS. (1699) at the Library of Besançon (Doubs), including compositions of the Gaultiers.

Titon du Tillet (*Parnasse françois*, 1732) and La Borde (*Essai sur la musique . . .* 1780, iii. p. 522), mentions a series of pieces, 'l'Immortelle,' 'La Non Pareille, "Le Tombeau de Mézangeau,' etc., attributing them either to 'le vieux Gaultier' or Denys, but the authorship must be considered with caution.

In the Berlin Staatsbibl. No. 20,052. The lute-book of Virginia Renata von Gehema includes two pieces by 'Gottier,' a 'Gigue' and 'Cuoranta Gravelin.'

MS. in the Stadtsbibliothek Augsburg.

MS. belonging to Max. Kalbeck.

MS. Stiehl-Lubeck (see *G.-L.*).

In Vienna Staatsbibl. No. 17,706. A collection of pieces in lute tablature by various composers. Includes 'L'Homicide,' anonymous, and 'Courante (d.g.) Le Canon'; 'Allemande Courente'; 'Gigue, Courente; L'Immortelle'; 'Courente, suit la superbe de Dufeaux,' 'Dernière Courente'; all by Denys Gaultier. (Mantuani's Cat.)

In the Mecklenburg-Schwerin Bibl. A MS. in lute tablature, dated Oct. 10, 1651. Among the seventy-two compositions, Nos. 52, 54, and 69 are 'Courantes de gauttier'; No. 56, 'Jacconne de gauttier'; 57, 'Courante de l'immortelle de gauttier'; 59, 'Capr. de gautier'; and 63, 'Allemande de gauttier.' (Kade's Cat. p. 267.)

In No. 97 of the Gripsholm Bibl. 'La Payssant,' 'L'Immortelle,' 'Courante de D. Gautier,' 'Le Canon courante du Gautier,' 'Courante du Gautier,' etc. (Tobias Norlind, *Die Musikgeschichte Schwedens*).

In the Basle Universitätsbibl. is a 'Courante de Gauthier' and 'Gigue de Gautier' (J. Richter's Cat.).

In the Bodleian (MS. Mus. Sch. G. 616-618) there is a very fine collection of MS. lute music, in three small obl. volumes, by Dubut le vieux, Mouton, Pinel, Gallot, Blanrocher, Emon, etc., but the larger number of preludes, pavans, sarabandes, courantes, allemandes, gigues, and one canarie, are all by Gautier, 'le vieux Gautier,' 'Gautier de P.,' and 'Gautier de Lyon.' These include the allemande 'Les Dernières Paroles ou Testament de Mezangeau,' the courantes 'Les Larmes de Boisset,' 'L'Immortelle,' with the 'Contrepartie de l'immortelle,' and 'L'Adieu' by le vieux Gautier; the sarabande 'La Bergère' by Gautier; the allemand 'Le Tombeau de Blanrocher,' the pavan 'La Dédicace,' the courantes 'La Belle homicide,' 'La Champré,' and 'La Confidente,' and the canarie by Gautier de P(aris).

A similar MS. (Mus. Sch. F. 576) contains the three courantes 'Le Canon' 'L'Immortelle,' 'L'Homicide,' and a sarabande by Gautier.

M. L. P.; incorp. material by C. S.

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(4) PIERRE, native of Orléans, had probably no connexion with the preceding. It is known that he was staying at Rome in 1638, as is shown in his works entitled: 'Œuvres de Pierre Gaultier, orléanois, dédiées à Mgr. le Duc d'Eggenberg . . . Rome 1638.' (Copy in the Royal Library, Brussels.)

GAUNTLETT, HENRY JOHN, eldest son of the Rev. Henry Gauntlett (*b.* Wellington, Salop, July 9, 1805; *d.* Feb. 21, 1876), a church musician memorable for reform which he advocated in the construction of church organs. His father was presented to the vicarage of Olney, Bucks, and there, at the age of nine, young Gauntlett entered on the duties of his first organist appointment. His father took him to London about 1821, and Attwood wished to take the boy as a pupil, but his father refused, and, after a short stay in Ireland as a private tutor, he was articled to a solicitor in 1826. During his clerkship he pursued the study of law and music with equal assiduity, and in 1827 obtained the post of organist of St. Olave's, Southwark, which he held for upwards of twenty years. In 1831 he was admitted a solicitor, and started practice in the City of London in partnership with a brother. About 1836, having attained a high reputation as an organist, he began his advocacy of a reform in organ-building by the adoption of the C organ in the place of the old F and G instruments. He met with the strongest opposition, but finding a valuable auxiliary in William Hill, the organ-builder (who, under his superintendence, constructed the organs in St. Luke's, Cheetham, Manchester; St. Peter's, Cornhill; Ashton-under-Lyne Church; Dr. Raffles's Chapel, Liverpool; and St. John's, Calcutta; and reconstructed the large organs in Birmingham Town Hall, and Christ Church, Newgate Street), he attained his aim, and through his exertions the C organ was firmly settled in England. In 1836 he became evening organist of Christ Church, Newgate Street, at a salary of two guineas a year. The organ at this church was transformed in time for the visit of Mendelssohn in 1837, and he played upon it (see an account in the *Musical World* of Sept. 15, 1837). He lectured at the London Institution in 1837–42. In 1842 Dr. Howley, Archbishop of Canterbury, conferred on him the degree of Doctor of Music. About the same time he gave up the law and devoted himself wholly to music. In the year 1844 Gauntlett, in conjunction with Charles Child Spencer, drew attention to the subject of Gregorian music (of which he was a devoted adherent) by the publication of the Hymnal for Matins and Evensong (Bell & Daldy). It is as a composer and editor of psalm and hymn tunes that he is best remembered. After quitting St. Olave's and Christ Church in 1846, Gauntlett was successively organist of Union Chapel, Islington (for eight years), of All Saints, Notting Hill, and of St. Bartholemew the Less, Smithfield. He was chosen by Mendelssohn to play the organ part in 'Elijah,' on its production at Birmingham, Aug. 26, 1846. He died suddenly, from heart disease, and was buried at Kensal Green Cemetery.

Gauntlett's principal publications, besides those mentioned, were:

The Psalmist, 1839–41; *Gregorian Canticles*, 1844; *The Church Hymn and Tune Book* (with Rev. W. J. Blew), 1844–51; *Cantus Melodici*, 1845 (originally intended as the title of a separate work, and subsequently as the preface to *The Church Hymn and Tune Book*); *The Comprehensive Tune Book* (with Kearns), 1846–47; *The Gregorian Psalter*, 1846; *Harmonies to Gregorian Tones*, 1847; *Comprehensive Choir Book*, 1848; *Quire and Cathedral Psalter*, 1848 *Christmas Carols*, 1848; *The Bible Psalms*, 1848; *Chants, Ancient and Modern*, 1848; *The Hallelujah* (with Rev. J. J. Waite), 1848–55 *The Stabat Mater, set to eight melodies*, 1849; *Order of Morning Prayer*, 1850; *Church Anthem Book* (incomplete), 1852–54; *Hymns for Little Children*, 1853; *The Congregational Psalmist* (with Rev. Dr Henry Allen), 1856; Carlyle's *Manual of Psalmody*, 1860; *Christmas Minstrelsy*, 1864; *Tunes, New and Old*, 1866; Harland's *Church Psalter and Hymnal*, 1869; *Service of Song*, 1870; *Parish Church Tune Book*, 1871; *National Psalmody*, 1876. In 1856 he worked at an *Encyclopædia of the Chant*, for the Rev. J. J. Waite (published in 1885). (*D.N.B.*)

W. H. H.

GAVEAU, (1) JOSEPH (*d.* Paris, 1903) pianoforte-maker in Paris, 1847–93. His successor was his son, Etienne (1893). In 1896 the latter built the model factory at Fontenay-sous-Bois, near Paris, and also the Salle Gaveau in the rue de la Boëtie, Paris (1907). Since its

foundation the house of Gaveau has produced over 70,000 pianos.

(2) GABRIEL, (*b.* 1855) son of Joseph, pianoforte manufacturer, founded a house in Paris, Avenue Malakoff, 1911, from which have issued over 4000 pianos. J. G. P.

GAVEAUX, (1) PIERRE (*b.* Béziers, Aug. 1761[1]; *d.* Passy, near Paris, Feb, 5, 1825),[2] studied composition under Beck, conductor of the Grand Théâtre at Bordeaux. There he made his début as tenor with a success which decided his future career. His voice was warm and flexible, he sang with great expression, and during an engagement at the Opéra-Comique in Paris in 1789 created many important parts; but his career as an actor was ephemeral. As a composer he produced between 1792 and 1818 at the Opéra-Comique more than 35 dramatic works, ballets, comic operas and operas, written in an easy and essentially dramatic style, natural and simple in melody, but not characterised by depth or originality. Among these may be specified 'Les Deux Suisses' (1792); 'Le Petit Matelot' (1796); 'Léonore ou l'amour conjugal' (1798), his best work, the same subject which Beethoven afterwards set as 'Fidelio'; 'Le Bouffe et le Tailleur' (1804), sung by Ponchard and Cinti-Damoreau as late as 1835, and played in London in 1849; 'Monsieur Deschalumeaux' (1806), afterwards played as a pantomime, and 'L'Enfant prodigue.' He also published a book of Italian 'Canzonette' dedicated to Garat, and another of French 'Romances.' These are forgotten, but some of his operatic airs for a time maintained a certain popularity, and occupy an honourable place in 'La Clé du caveau.' He wrote, also, a revolutionary hymn, 'Le Réveil du peuple' (1795), words by Sourignière, performed with the greatest enthusiasm for four years. The titles of 26 operas are given in *Q.-L.* He died insane.

G. C.; addns. M. L. P.

(2) His brother, SIMON (*b.* Béziers, 1759), 'répétiteur' and prompter at the Théâtre Feydeau, founded in 1793 a music firm in which he associated with Pierre (Gaveaux Frères).

BIBL.—H. RADIGUER, *France, 18e, 19e siècles*; *Sammelbände der Internationalen Gesellschaft* (1905–6); J. G. PROD'HOMME, *Léonore ou l'amour conjugal de Bouilly et Gaveaux.*

GAVINIÉS, PIERRE (*b.* Bordeaux, May 26, 1726[3]; *d.* Paris, Sept. 9, 1800), an eminent French violinist.

He made his first successful appearance at the Concert Spirituel in 1741, and after this to the end of his life he but rarely left Paris, where he soon came to be considered as the best living violinist, and was a great favourite in fashionable circles. Contemporary writers attribute to him all the qualities of a really great performer—wonderful execution, a great tone, spirit and feeling. His fiery temperament at one time got him into considerable trouble: he became involved in a *liaison* with a lady of the court, and on being detected had to fly from Paris, but was captured and imprisoned for a year. This experience effectually sobered him, and we are assured that later in life he was as much esteemed for his social virtues as for his artistic gifts. During his imprisonment he composed a piece which, under the name of 'Romance de Gaviniés,' for a long time enjoyed considerable popularity in France, and, according to Fétis, used to move the hearers to tears when performed by the composer. He directed the Concert Spirituel in 1773–77, and on the foundation of the Conservatoire in 1794 was appointed to a professorship of the violin.

In France Gaviniés is generally considered the founder of the great French school of violinists. This is true in one sense, as he was the first professor of the violin at the Conservatoire, but with such a predecessor as Léclair, the title appears at least disputable. Viotti is said to have spoken of him as the French Tartini. But, although there can be no doubt that Gaviniés did more than any one before him towards transplanting into France the true and earnest style of the great Italian school of violin-playing, it is impossible to rank him in any way with Tartini as a composer for the violin or even as a performer. His works, while not devoid of a certain pathetic dignity, do not show an individual original style, and are in every respect inferior to Tartini's masterpieces. They are on the whole rather dry and laboured. On the other hand it must be granted that they indicate considerable advance in technical execution. His most celebrated work, 'Les vingt-quatres Matinées,' surpasses in difficulty anything ever written by Tartini, and as we are assured that Gaviniés used to play them even in his old age with the greatest perfection, we must assume him to have possessed an eminent execution.

Capron, Robineau and Le Duc *aîné*, are the best known of Gaviniés's numerous pupils. Besides the 'Matinées' he published 6 concertos for the violin, 2 sets of sonatas for violin and bass (some of which have been republished by Alard and David), 6 sonatas for 2 violins, 3 sonatas for violin solo (one of them entitled 'Le Tombeau de Gaviniés'). He also composed an opera, 'Le Prétendu,' which was played at the Comédie-Italienne in 1760.

P. D.

GAVOTTE, a French dance, the name of which is said to be derived from the Gavots, or people of the *pays de Gap* in Dauphiné. Its original peculiarity as a *danse grave* was that the dancers lifted their feet from the ground, while in former *danses graves* they walked or shuffled—(Littré). It is in common time, of moderately quick movement, and in two parts, each of which is, as usual with the older dances, repeated. In the original form of the dance

[1] This date is generally admitted, but 1764 is sometimes given.
[2] Or Feb. 7, 1824.
[3] See *Q.-L.* on the question of the date.

the first part consisted of four and the second of eight bars; when introduced as one of the movements of a suite, it has no fixed number of bars. The gavotte should always begin on the third beat of the bar, each part finishing, therefore, with a half-bar, which must contain a minim, and not two crotchets. Occasional exceptions may be found to the rule that the gavotte is to begin on the third crotchet, as, for instance, in that of No. 3 of Bach's 'Suites françaises,' which begins on the first crotchet, but of which it should be noticed that in the most authoritative editions it is termed an 'Anglaise.' In any case it is not strictly a gavotte. The same may be said of the 'gavotte' in Gluck's 'Orphée,' which begins on the fourth beat of the bar, and should therefore rather have been marked 'tempo di gavotta.' A second gavotte frequently succeeds the first as a 'trio,' in the modern sense of that term. This second gavotte is either similar in construction to the first, as in Bach's orchestral Suite in D ('Französische Ouvertüre'), or is a MUSETTE, *i.e.* founded on a 'drone-bass,' as in the third and sixth of Bach's 'Suites anglaises.' The position of the gavotte in the suite is not invariable, but it usually follows the sarabande, though occasionally it precedes it. E. P.

GAWLER, WILLIAM (*b.* ? Lambeth, 1750; *d.* there, Mar. 15, 1809), organist and composer. In 1785 he was organist to the 'Asylum of Refuge for female orphans, Lambeth,' and in the following year published a book of 'Hymns and Psalms' in use there, followed by a 'Supplement.' Other sacred compilations and compositions followed and preceded this work, including 'Harmonia sacra,' Dr. Watts's 'Divine Songs,' 'Voluntaries for the Organ,' etc. 'Lessons for the Harpsichord' and similar works also came from his pen. Before 1798 he had become a music publisher, living at 19 Paradise Row, Lambeth, and from here he issued much sheet and other music. F. K.

GAWTHORN, NATHANIEL, clerk at the Friday Lecture in East Cheap, published in 1730 a collection of psalm tunes in four parts under the title of 'Harmonia perfecta,' containing also some hymns and anthems, and an Introduction to Psalmody. W. H. H.

GAY, MARIA (*b.* Barcelona, June 13, 1879), operatic contralto. An all-round talent for art marked the romantic girlhood of this gifted Spanish prima donna. She worked hard at sculpture until 16, and studied the violin for some time before deciding to develop her voice, which no one had noticed until one day she was put in prison for singing a revolutionary song. Still she took no lessons, but grew up a self-taught singer until she went to Brussels by the invitation of Raoul Pugno, the pianist, and appeared in 1902 at concerts given by him and Ysaÿe. Heard at one of these by the director of the Théâtre de la Monnaie, she agreed to sing the part of Carmen at five days' notice, untrained as she was, and, thanks to her fine voice and natural stage aptitude, she achieved an instant success. Happily she then left the stage for a year to study seriously in Paris with the famous Mme. Adiny. On her reappearance she showed a distinct advance, more especially as Carmen, which grew in her hands into a superb impersonation and helped to win her an international reputation. She sang it on her début at Covent Garden in the autumn of 1906, but appeared here in no other character. In America, however, her repertory (after 1908) became much extended, and she settled down permanently in that country, where she married in 1913 the well-known tenor, Giovanni Zenatello. H. K.

GAYARRÉ, JULIAN (*b.* Roncal[1] or near Pampeluna,[2] Jan. 9, 1844; *d.* Madrid, Jan. 2, 1890), tenor singer, the son of a poor blacksmith. Through the kindness of Eslava, he studied singing at the Conservatorio of Madrid. He began his career at Varese as a second tenor, but soon after made a great success as Nemorino in 'L'Élisir.' He sang at Parma and Rome 1873, where on Apr. 6 he played Amadeus II. in Libani's 'Conte Verde,' and on Apr. 8, 1876, Enzo in Ponchielli's 'Gioconda' at the Scala, Milan; he sang at Vienna, St. Petersburg, South America and elsewhere. From 1877–81 he was engaged at Covent Garden, where he made his début, Apr. 7, 1877, as Fernando in 'La favorita,' and proved himself a very serviceable tenor, though he did not fulfil the hopes entertained of him as Mario's successor. He reappeared there in 1886–87, and sang, on July 12, 1887, the tenor part in the production of Glinka's 'Vie pour le Czar.' In the meantime he played in Madrid, in 1884 at Paris in Italian, in 1886 for a few nights as Vasco da Gama in French at the Opéra, in 1888 at Milan, and in 1889 in Spain. He founded a school of singing for indigent youths of his native country. (*Gazzetta Musicale di Milano.*) A. C.

GAZZA LADRA, LA (The Thieving Magpie), a comic opera in 2 acts; libretto by Gherardini; music by Rossini; produced La Scala, Milan, May 31, 1817, King's Theatre, Mar. 10, 1821, Paris, Sept. 18; in English (adapted by Bishop) as 'Ninetta, or the Maid of Palaiseau,' Covent Garden, Feb. 4, 1830. G.

GAZZANIGA, GIUSEPPE (*b.* Verona, Oct. 1743; *d.* Crema, 1819), one of the most celebrated opera-composers of his time. He was a pupil of Porpora, both in Venice and at San Onofrio in Naples. He also studied under Piccinni. Through Sacchini's influence his first opera, 'Il finto cieco,' was performed in Vienna (1770).[3] Among his many operas may be men-

[1] *Grande Encyclopédie.*
[2] *Illustrated Sporting and Dramatic News.*
[3] Riemann gives the date of this work as 1786, and says that Gazzaniga's first opera was entitled 'Il barone di Trocchia.'

tioned 'Il convietato di Pietro,' the forerunner of 'Don Giovanni,' which had an extraordinary success in Venice (1787), Ferrara, Rome, Bergamo and London, where it was performed repeatedly.[1] Gazzaniga was afterwards maestro di cappella at Crema, where he devoted himself entirely to church music. Three oratorios are mentioned in *Q.-L.*, where 8 of his numerous operas are noted as extant.

F. G., with addns.

GEBAUER, Franz Xaver (*b.* Eckersdorf, Glatz, Prussian Silesia, 1784; *d.* Vienna, Dec. 13, 1822), received his early musical education from his father, the village schoolmaster. In 1804 he became organist at Frankenstein; and in 1810 went to Vienna, where he soon became known for his extraordinary execution on the Jew's-harp, and lived by giving excellent pianoforte lessons, and playing the violoncello. In 1816 he was appointed choirmaster of the church of St. Augustin, and there, thanks to his indefatigable efforts, the larger works of the great masters were satisfactorily performed. He was also one of the earliest and most active members of the Gesellschaft der Musikfreunde, founded in 1813. In 1819, through his endeavours, were started the Spirituel-Concerte, which continued in existence until 1848. Gebauer was the first conductor, but did not long enjoy the fruits of his labours. In Oct. 1822 he returned from a journey to Switzerland seriously ill, and died in Vienna. He published a few Lieder, and left a small number of choral compositions in MS. He was intimate with Beethoven, who in a note preserved by Seyfried[2] puns upon his name in his favourite style, calling him 'Geh' Bauer' and 'der Bauer.' C. F. P.

GEBAUER, Gottfried Alois (*c.* 1666), trombone-player and copyist in the Vienna court chapel.

GEBAUER, four sons of an apparently German military musician. (1) Michel Joseph (*b.* La Fère, Aisne, 1763; *d.* Russia, 1812), at first violinist then oboist in the National Guards; professor at Paris Conservatoire, 1794–1802; bandmaster of the Consular Guards; oboist of the Imperial Chapel; died in the Russian campaign. He composed a great deal of music for the flute and other wind instruments, duets for 2 vlns., and vln. and v'la, marches, etc.

(2) François René (*b.* Versailles, 1773, *d.* July 6, 1844) was professor of the bassoon at the Conservatoire, 1796–1802, and again from 1825; bassoon-player at the Opéra, 1801–26; composed overtures, symphonies, concertantes for wind instruments, quintets, quartets, trios, duets, sonatas, studies chiefly for wind instruments, and a Tutor for the bassoon.

1 See *M.f.M.*, 1870, No. 3, and the *Viertelj. f. Musikwiss.* vol. iv. p. 251.

2 *Beethovens Studien*, Anh. 36, and Nohl's *Briefe*, No. 234.

(3) Étienne François (*b.* Versailles, 1777; *d.* 1823), flautist at the Opéra-Comique 1801–22, wrote a large amount of flute music, including excellent studies, also violin duets, duets and solos for clarinet.

(4) Pierre Paul (*b.* Versailles, 1775), horn player at the Vaudeville Theatre; died young, and left 20 duets for 2 horns (Sieber, Paris).

E. v. d. S.

GEBEL, (1) Johann Georg (*b.* Breslau, 1685; *d.* 1750), gives a detailed account of his own life in Mattheson's *Grundlage einer Ehrenpforte*, 1740. He was apprenticed to a tailor when 14, but threw this up for music when 18, and became a pupil of Fr. Tiburtius Winckler, the cathedral organist. At the Hofkapelle concerts he often accompanied soloists by ear only, either from the figured bass, or when they were extemporising. He acted as deputy organist for Winckler, Krause and others, and also gave lessons in music. In 1709 he was appointed organist at the Pfarrkirche at Brieg, and continued his studies with the Kapellmeister G. H. Stöltzel. In 1713 he returned to Breslau and was appointed organist, and in 1714 Musikdirector at the church of S. Christopher. Gebel failed to obtain the principal organistship of S. Elisabeth in 1739, a post which his second son occupied ten years later. Of an ingenious turn of mind, he invented a clavichord with quartertones, and a large clavicembalo with six complete octaves, etc. In 1749, although old and feeble, he took the place of his second son as organist of the Dreifaltigkeitskirche at Breslau. His two elder sons were both professional musicians, and it is not always easy to distinguish between the respective compositions of father and son, but to the father may probably be attributed:

1. In the Berlin königl. Bibl. MS. 7210, Passion-music with instrumental accompaniment. MS. 7212, 4 sonatas for string instruments. MS. 7213, 2 sonatas for 2 flutes or strings. (*Q.-L.*)

2. In the Bibl. of the Joachimsthalsche Gymnasium, Berlin, 3 cantatas in score. (Eitner.)

3. In Lübeck Stadtbibl. in a MS. collection of motets for 4 v. in score: No. 20, G. Gebel. Motetta: 'Der Herr ist mein Licht.' (Stiehl's Cat. p. 19.)

Gebel himself (Mattheson, p. 407, etc.) says he composed many clavier pieces; a canon in 30 parts, which had to be played through 12 times if it were to end in the key in which it began; Psalms for double choir; a Mass for double choir with instrumental accompaniment; 48 chorales for the organ; partite, chaconnes, etc.

(2) Georg, his elder son (*b.* Brieg, Oct. 25, 1709; *d.* Rudolstadt, Sept. 24, 1753), began to play the harpsichord when 4 years old. He was carefully taught by his father, and when 12 years old was taken to exhibit his powers as an organist before the Duke and Duchess of Oels. He acted as deputy organist to his father, studied composition, and in 1729 became sub-organist at S. Maria Magdalena, Breslau. In 1730 he was playing the second harpsichord at the Italian opera in Breslau. Among his friends

were Fedele, the organist Hoffmann, and the lutenist Kropfgans. In 1733 he became Kapellmeister to the Duke of Oels. In 1735 he was appointed clavicembalist in the Dresden Hofkapelle, then at Warsaw under the direction of Count von Brühl, but soon after returned to Dresden, where he learned to play the pantaleon, a difficult stringed instrument invented by HEBENSTREIT (*q.v.*). His wife, Susanna, was a clever painter, and he devoted a great deal of his time to painting. In 1747 Johann Friedrich von Schwarzburg appointed him concertmeister and later Kapellmeister at Rudolstadt.

1. In the Mecklenburg-Schwerin grossherzogl. Bibl. is a 'Partita per il cembalo composta da Georg Gebel, maestro dei concerti di sua Altezza serenis. Monsignore il Principe regnante di Schwartzburgo,' etc. Dedicated to Joh. Fried. of Schwarzburg. Printed at the expense of C. F. Eschrich at Rudolstadt.

2. And in MS. part-books: Oratorium auf den heiligen Christ-Abend, 'Jauchzet ihr Himmel, erfreue dich Erde,' for soprano, alto, tenor, bass, clarino I. and II., fagotto, flauto, viol. I. and II., viola e fondamento. The text-book is dated 1748.

3. Sinfonia in G, and Sinfonia in D♯ (*i.e.* D major), for corno I. and II., oboe I. and II., viol. I. and II., viola e fondamento.

4. Sinfonia in D major, for same instruments, with the addition of clarino I. and II. (Kade's *Cat.* p. 295).

5. In the Gotha herzogl. Bibl. is a MS. Cantata 'Ich will meinen Engel senden.' (Eitner.)

6. In the Darmstadt Hofbibl. is a MS. score of a Sinfonia for viol. I. and II., viola and basso. (Eitner.) Three MS. Partite *a* 4 (2 vln., viola, and bass) and one overture *a* 7 (Fl. douce, Fl. trav., ob. 2, vln., viola and bass) are in Breitkopf's Catalogue for 1765.

Gebel is also said to have composed music for two years of Church high-days and festivals; more than a hundred sinfonie and partite; Passion-music; Christmas oratorios; 12 operas, of which one 'Serpillius und Melissa' was performed at Dresden, and 5 more at Rudolstadt, 'Oedipus,' 1751; 'Medea,' 1752; 'Tarquinius Superbus,' 1752; 'Sophonisbe,' 1753; and 'Marcus Antonius,' 1753.

(3) GEORG SIGISMUND, the second son (*b.* Breslau, 1715; *d.* there, 1775), was a clever composer and clavier player. In 1736 he was appointed sub-organist at S. Elisabeth, Breslau. He married, June 17, 1744, the daughter of the organist J. G. Hoffmann. In 1748 he became organist at the Dreifaltigkeitskirche, Breslau, and in 1749 principal organist at S. Elisabeth, which post he held till his death. (Marpurg, *Hist.-krit. Beyträge*, 1754, i. 364.) He published various compositions for the organ. C. S.

GEDACKT-WORK (*i.e. gedeckt*). All the Flue-stops of an organ composed of pipes that are entirely covered or closed in at the top are members of the 'Gedackt' or Covered-work. To this class, therefore, belong the Sub-Bourdon, 32; Bourdon, 16; Stopped Diapason, 8; and Stopped Flute, 4 foot-tone. When made to a 'small scale,' and voiced so as to produce a sweet tone, the adjective 'Lieblich' is prefixed, as Lieblich Bourdon, 16 ft., Lieblich Gedackt, 8 ft., Lieblich Flote, 4 ft. Large stopped pipes are generally made of wood; the smaller ones either of wood or metal. Covered Stops were first made in Germany, in the early part of the 16th century. E. J. H.

GÉDALGE, (1) ANDRÉ (*b.* Paris, Dec. 27, 1856; *d.* Feb. 5, 1926), composer, won the 2nd Prix de Rome (1886), and became professor of counterpoint and fugue at the Conservatoire (1905). His compositions are:

'Le Petit Savoyard' (Nouveautés, 1891), 'Pris au piège' (Opéra-Comique, 1895), 'Phoebé' (Opéra-Comique), 'Hélène' (Prix Crescent, 1894), 3 symphonies, chamber music, concertos, fugues, melodies, etc.

Gédalge has published a *Traité de fugue* (1900, transl. into German by Stier, 1907). Among his pupils were Ravel and Florent Schmitt. He was active in the propagation of choral singing in France. His wife,

(2) AMÉLIE ALEXANDRINE (*née* D'OBIGNY DE FERRIÈRES) (*b.* Paris, Feb. 21, 1865), won the first prize for harmony at the Conservatoire in 1884. She has devoted herself to the teaching of music. She has published *Les Gloires musicales du monde* (1888). J. G. P.

GEERES, JOHN, a 17th-century English composer. He composed 3 anthems in a MS. of 1664 from Durham Cathedral (B.M. Add. MSS. 30,478).

GEHOT, JOSEPH, an 18th-century violin virtuoso who was in London between 1780–90, where 2 books of string quartets, 2 books of string trios, and 2 books of duets for vln. and v'cl., as well as 24 pieces for military band and a treatise on the theory and practice of music appeared during that time. Fétis describes him as a Belgian who went from London to Paris and thence to Berlin, and published various works of chamber music in each of these towns. Five quartets in MS. are in the State library at Berlin (*Q.-L.*).

GEIGE (Ger.), the exact equivalent of our word 'fiddle,' as a familiar, if not slightly contemptuous, term for instruments of the violin family. It seems more than likely that it is derived from the same source as the word 'jig,' for the old French word 'gigue' or 'gique' originally meant a fiddle, whether or not it were derived from the English. (See *Oxford Dict.* s.v. 'Jig.') (See VIOL FAMILY.)

GEIGEN-PRINCIPAL, *i.e.* Violin Diapason, an organ-stop of 8 ft. or unison pitch; crisp in tone, and held to resemble the violin in quality. A 'violl and violin' stop originally formed one of the features in the choir organ of the instrument in the Temple Church, built by Father Smith in 1688; but seems to have been removed shortly afterwards to make room for an additional reed stop. The Geigen-principal was first brought under notice in England in recent times by Schulze, who introduced two, one of 8 ft. and another of 4, into the admirable little organ he sent to the Great Exhibition of 1851. E. J. H.

GEIJER, ERIK GUSTAF (*b.* Ransäter near Karlstad, Jan. 12, 1783; *d.* Stockholm, Apr. 23, 1847), one of the greatest Swedish historians and poets, also excelled as a composer of songs. He belonged to a musical family, especially on his mother's side, and the letters which he wrote to his sister and others (1799–1809) plainly show that the real world in which he

fully lived was not in the sphere of poetry, philosophy, or history, but of music.

His first compositions were confined to simple ditties, such as 'The Little Coal-boy,' 'Knight Toggenborg,' and 'The Viking'; he made further progress in his powerful 'Swanwhite's Song,' and attained, during the thirties, full maturity in musical composition in 'The Song of the Cow-boy,' 'Courage and Sacrifice,' 'The Knife-grinder Boy,' 'The Night-sky,' etc.

Professor Geijer was a many-sided man; he spoke of the 'five fingers on his spiritual hand': history, philosophy, theology, poetry and music; and he devoted himself to them all, thoroughly and successfully. Although he could only give himself up to music in his leisure hours, it was a natural necessity to him to express his feelings in composition.

He visited England and was fortunate in hearing really good music. Handel's 'Messiah' impressed him greatly, and he declared it 'the most sublime work that ever gladdened my soul—sorrow, joy, triumph and devotion are characteristically expressed.'

Geijer has not left much music, but what remains is pure gold.

There is much symbolical thought expressed in his statue at Upsala. Below the figure of Geijer sits a daughter of the people, simply attired, with a dreamy look in her eyes and holding a lyre in her hand. It was his idea of what Swedish folk-song should be; simple in its outward form, but pure and strong in its poetical depth.

BIBL.—TOBIAS NORLIND, *Erik Gustaf Geijer som musiker*, pp. 286. Stockholm, 1919. G. A. S.

GEISLER, (1) BENEDICT, an early 18th century Augustinian monk who composed a considerable number of masses and other church music published at Augsburg and Bamberg between 1741–59 (*Q.-L.*).

(2) JOHANN GOTTFRIED (Mendel has Gottlieb) (*b.* 1776; *d.* Zittau, Feb. 13, 1827), a teacher of music who wrote *Beschreibung und Geschichte der neuesten Instrumente und Kunstwerke für Liebhaber und Künstler*, 1792–1800, 2nd ed. 1811. E. v. d. S.

GEISLER, PAUL (*b.* Stolp, Pomerania, Aug. 10, 1856; *d.* Posen, Apr. 3, 1919), received his first musical instruction from his grandfather, who was conductor at Marienburg in Prussia, and was afterwards a pupil of Constantine Decker, a pianist and composer of distinction.

In 1881 he conducted at the Leipzig Musical Theatre. The following year he was associated with A. Neumann's travelling Wagner Company, after which he occupied for two years a post as conductor in Bremen. He resided for many years first in Leipzig and then in Berlin before taking up the post of director of the Conservatoire at Posen. He composed for the stage: 'Ingeborg' (Bremen, 1884), 'Hertha' (Hamburg, 1891), and 'Palm' (Lubeck, 1893), 'Warum?', 'Fridericus Rex' (Berlin, 1899), 'Prinzessin Ilse' (Posen, 1903). His remaining works include two cyclic cantatas: 'Sansara' and 'Golgotha'; several symphonic poems, of which two deserve special mention: 'The Pied Piper of Hamelyn' and 'Till Eulenspiegel'; the music to several dramas, a number of smaller vocal compositions, and a few piano works. The bulk of his compositions remain in MS., but a few of his more interesting works are available, amongst them the full score of the 'Pied Piper,' which was performed in 1880 under the auspices of the Allgemeiner Deutscher Musikverein at Magdeburg, where it had considerable success. E. E.

GELINEK, JOSEPH (*b.* Selcz, Bohemia, Dec. 3, 1758; *d.* Vienna, Apr. 13, 1825), secular priest, composer of variations, fantasies and other salon music for pianoforte.

On going to Prague to complete his philosophical studies he took lessons from Segert in composition and organ playing. In 1783 he became a divinity student at the General-Seminar, the orchestra of which elicited praise from Mozart himself when in Prague. Mozart also applauded Gelinek's pianoforte playing. In 1786 he was ordained priest, and became domestic chaplain and pianoforte teacher to Prince Joseph Kinsky, who settled an income upon him for life, and took him to Vienna, where he studied with Albrechtsberger. There he became the favourite pianoforte teacher of the nobility, and was liberally paid. In 1795 he entered Prince Esterhazy's household as chaplain and music master, and remained there till his death. For Gelinek's relations with Beethoven, see Czerny in Pohl's *Jahresbericht des Conservatoriums in Wien*, 1869–70; also see BEETHOVEN, Vol. I. p. 265.

Gelinek composed with ease and rapidity; both he and his publishers made large profits from his works, the variations in the fashionable style of the day especially having a ready sale; many of these were no doubt made by other hacks under Gelinek's name. Of these there is a thematic catalogue (Offenbach, Andre) containing 98, with spaces for more. The catalogue of Gelinek's extant works is summarised in *Q.-L.* C. F. P.

GEMINIANI, FRANCESCO (*b.* Lucca, 1667; *d.* Dublin, Sept. 17, 1762),[1] eminent violinist and composer. His first teacher on the violin was Carlo Ambrogio Lunati, surnamed 'il Gobbo,' at Milan. He afterwards studied under Corelli at Rome, and is said to have had instruction in composition from Alessandro Scarlatti. He was violinist in the band of the Signoria at Lucca, 1707–10. Geminiani must be considered one of the foremost representa-

[1] In Pue's *Occurrences*, Sept. 18-21, 1762, the composer's death is noted and he is stated to have been in his 96th year, which would make the date of his birth 1667. *The Gentleman's Magazine*, 1762, gives Sept. 24 as the date of his death, but in the registers of St. Andrew's Church, Dublin, his burial is entered as Sept. 19, 1762.

tives of the school of Corelli, however different from his master he proved himself to be as a performer and composer. While classical beauty and imperturbable dignity were the main characteristics of Corelli's style, Geminiani's unbounded vivacity of temperament showed itself in his performances, which contemporary critics describe as eccentric. Tartini is said to have spoken of him as 'il furibondo Geminiani.' This easily accounts for the fact that, however great his success as a solo-player, he failed as a leader and conductor, from want of the necessary calmness and control. Burney relates, on the authority of Barbella, that he lost the post of leader of the opera-band at Naples because

'none of the performers were able to follow him in his tempo rubato and other unexpected accelerations and relaxations of measure,'

and that

'after this discovery he was never trusted with a better part than tenor during his residence in that city.'

In 1714 Geminiani came to England, and quickly gained a great reputation as a virtuoso. When invited to play at a court concert, he only consented on condition that Handel should accompany him. While he made but rare use of his really great talent as a performer, he spent much time in writing theoretical works of secondary value. His passion for dealing in pictures, without, we are assured, having much knowledge of the subject, at one time involved him in difficulties and brought him even into prison, from which he was only extricated by Lord Essex, his friend and pupil. This same nobleman procured for him in 1728 the post of master and composer of the State Music in Ireland, on Cousser's death in 1727. It is supposed that Horace Walpole objected to this appointment on account of Geminiani being a Roman Catholic. At all events it was not Geminiani, but Dubourg, his pupil, who went to Dublin in this official capacity. Geminiani paid long visits to Dublin, and in 1733 settled down in a splendid house with concert-room attached, in Spring Gardens, a court at the lower end of Dame Street. Here (1733–40) he received pupils, and gave private concerts. On his return to London, his 'Concerns and Great Music Room' were taken over by one Charles, a horn-player (*Dublin Journal*, Nov. 1742). In 1741 Geminiani gave a benefit concert in the 'little theatre in the Haymarket,' and his third set of concertos, op. 6, was published in London. He seems to have lived in London until 1749, when he conducted Lenten Concerts at Drury Lane Theatre; he then went to Paris and remained there until 1755. Nothing, however, is known about his doings there, except that he brought out a new edition of his solo-sonatas. From Paris he returned to London. He went to Ireland in the spring of 1759, as violin-master to C. Coote of Cootehill, and in 1760 he went to visit Dubourg. Grief for the loss of a MS. treatise on music, stolen from his lodging in College Green, is said to have hastened his death.[1]

Geminiani and Veracini (*q.v.*), coming at about the same time to England, found the art of violin-playing in every respect in its infancy. Corelli's solos were considered to afford almost insurmountable difficulties of execution. Now Geminiani not only played these, but in his own compositions shows considerable progress in the technique of the violin, by freely employing the shift, and by frequent use of double-stops. Burney naïvely enough assures his readers that some of Geminiani's sonatas were too difficult to be played by any one. His published compositions—sonatas and concertos for the violin—show him to have been a clever musician, but, with all his impetuosity, wanting in originality and individuality. His slow movements are more modern in feeling than most of Corelli's, bearing a certain likeness to Tartini's style, though without ever equalling the best works of that great master. His allegros have a more developed and freer form than those of Corelli.

The most valuable contribution, however, which he has made to the literature of the instrument is his *Art of Playing the Violin*, op. 9, London.[2] This book, written in English, was the first of its kind ever published in any country, twenty-two years earlier than Leopold Mozart's *Violinschule*. It has the great merit of handing down to posterity the principles of the art of playing the violin, as they were finally established by Corelli. The rules which Geminiani gives for holding the violin and bow, the management of the left hand and the right arm, are the same as are recognised in our days. In one particular point he even appears to have been in advance of his time, since he recommends the holding of the violin on the left side of the tailpiece, a practice now universally accepted and indispensable for a higher development of the technique, but, strange as it seems, not adopted either by Leopold Mozart or by the masters of the German school until the beginning of the 19th century.

His other theoretical works, including *Rules for Playing in a true Taste on the Violin, German Flute, Violoncello and Harpischord*, op. 8 (qu. 1739); *Guida armonica*, op. 10 (1742); *The Art of Accompaniment*, op. 11 (1755); *Treatise of Good Taste* (1749); *The Art of Playing the Guitar* (1760), are of less value, although *The Art of Accompaniment* has a special interest as an account of how a great solo-player liked to be accompanied.[3] Many of them appeared not

1 Pue's *Occurrences*, Sept. 18-21, 1762.

2 This seems to have been practically identical with an anonymous work, *The Art of Playing on the Violin with a New Scale*, etc., included in Pralleur's *Modern Musick-Master*, 1731. See E. Heron-Allen's *De fidiculis bibliographia*, pt. v. sect. 2, where the date 1729 is conjectured for that of the publications of this treatise in book form, but reference to F. Kidson's *British Music Publishers* shows that it cannot have appeared before 1734. The whole question is discussed in *The Oxf. Hist. Mus.* vol. iv., *The Age of Bach and Handel*, p. 175, note.

3 Information from F. T. Arnold.

only in English, but in Italian, French, German and Dutch.

Of original compositions he published the following :

XII Solos, op. 1, London, 1716.
Six Concertos in seven parts, op. 2, London, 1732, and Paris, 1755, in score.
Six Concertos, op. 3, London and Paris, 1775.
Six Concertos, op. 4, 1743.
XII Solos, op. 4, London, 1739.
Six Solos for Violoncello, op. 5 (these were arranged for violin solo, the keys in some instances being changed [1]).
Six Concertos, op. 6, London, 1741.
Six Concertos in eight parts, op. 7, 1746.
XII Sonatas for Violin, op. 11, London, 1758.
XII Trios and VI Trios, the latter arrangements of op. 1.
Pièces de Clavecin, Harpsichord, London, 1743.
He also made and published in London an arrangement of Corelli's Solos, op. 5, as 'Concerti grossi.'

(See list in *Q.-L.*) Geminiani's portrait was painted by Latham in 1737, and by Howard.

P. D. ; addns. and corr.
W. H. G. F. and others.

GEMSHORN (*i.e.* Chamois horn), an organ-stop 8, 4 or 2 feet in length, the pipes of which, generally of metal, are taper-shaped, being at the top only about one-third the size of what they are at the mouth, with a tone somewhat lighter than that of a cylindrical stop of the same scale at the mouth ; and very musical. It was first introduced here by Father Smith, who placed one in the choir organ at the Temple. It passed out of sight for many years, but was reintroduced by William Hill. E. J. H.

GENDRE, Jean le, an early 16th-century singer in the Royal Chapel of Francis I. and Henry II. of France. He wrote a treatise on plain-chant and counterpoint (Paris, 1545) and composed motets and songs. (See *Q.-L.*)

GENÉE, Franz Friedrich Richard (*b.* Danzig, Feb. 7, 1823; *d.* Baden, near Vienna, June 15, 1895), the son of a music-director in a theatre at Danzig, was first intended for the medical profession, but took up music and studied with A. Stahlknecht at Berlin. Between 1848 and 1867 he was successively Kapellmeister at theatres at Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Danzig, Mayence, Schwerin, Amsterdam and Prague. From 1868–1878 he was conductor at the Theatre 'an der Wien' in Vienna, retiring in the latter year to his villa at Pressbaum in the neighbourhood of Vienna. He was a clever writer of librettos, and often collaborated with F. Zell, writing some of his own books as well as others for Strauss, Suppé and Millöcker. The list of his own operettas, very few of which have attained more than an ephemeral success, is as follows :

'Der Geiger aus Tirol' (1857), 'Der Musikfeind' (1862), 'Die Generalprobe' (1862), 'Rosita' (1864), 'Der schwarze Prinz' (1866), 'Am Runenstein' (with Flotow, 1868), 'Der Seekadett (1876), 'Nanon' (1877), 'Im Wunderlande der Pyramiden' (1877), 'Die letzten Mohikaner' (1878), 'Nisida' (1880), 'Rosina' (1881), 'Die Zwillinge' (with Roth, 1885), 'Die Piraten,' 'Die Dreizehn' (1887).

He also wrote many partsongs, among which one for male voices, 'Italienische Salat,' is most amusing in its travesty of the older style of Italian operas sung to nonsense words. (Riemann's *Lexikon* ; *Opern-Handbuch* ; *Baker.*)

GENERALI, Pietro (*b.* Masserano, near Vercelli, Oct. 4, 1783 ; *d.* Novara, Nov. 3, 1832), opera composer. His real name was Mercandetti, but his father, becoming bankrupt, changed his name and removed to Rome. Pietro studied music under Giovanni Massi, a pupil of Durante, and soon wrote masses and church music. In 1800 he produced his first opera, 'Gli amanti ridicoli,' after which he travelled to Southern Italy, and coming back to Rome in 1801 composed a cantata, 'Roma liberata,' and two operas, 'Il Duca Nottolone' and 'La villana al cimento.' These were followed by 'Le gelosie di Giorgio' (Bologna, 1802) ; 'Pamela nubile' and 'La calzolaja' (Venice, 1803) ; 'Misantropia e pentimento,' after a play of Kotzebue's ; 'Gli effetti della somiglianza' (*ibid.* 1805) ; and 'Don Chisciotto' (Milan, 1805). These are for the most part *opere buffe* ; and an attempt at opera *semiseria*, 'Orgoglio e umiliazione' (Venice), was a failure. In 1807 he wrote 'L'idolo cinese' for the San Carlo, and 'Lo sposo in bersaglio' for Florence. Many other comic operas were well received in Venice, especially 'Adelina,' a farce, 'La moglie di tre mariti,' and his *chef-d'œuvre*, 'I Baccanali di Roma' (Venice, 1815). In the meantime Rossini had come to the front, and Generali's popularity suffered. In 1817 he accepted a position as conductor of the theatre at Barcelona, but returned to Italy in 1821. Ultimately he withdrew to Novara, and accepted the post of maestro di cappella to the cathedral. In his retirement he studied Rossini's style, appropriating as much of it as he could ; and in 1827 reappeared, first at Trieste and then at Venice, where his 'Francesca di Rimini' (Dec. 26, 1829) was a total failure. He returned to Novara. His operas number in all more than 45. He also wrote much church music, an oratorio, masses, etc. Generali's reputation, says Fétis, rests on his having been the first to employ certain harmonies and modulations of which Rossini took advantage. In fact he was the true precursor of Rossini, but the latter possessed genius, while Generali had only talent. An 'Elogio' of him by C. Piccoli was published at Novara in 1833.

F. G. ; addns. from *Riemann.*

GENET, Elzéar (*b. circa* 1470 ; *d.* Avignon, June 14, 1548), French composer and priest surnamed by the Italians, 'Il Carpentrasso,' 'of Carpentras,' as he called himself. From an interesting memoir by Chanoine Requin, *Elzéar Genet dit Il Carpentrasso* (*Mémoires de l'Académie de Vaucluse*, 1918), the following information may be gathered concerning his scanty biography.

Genet's first stay at Rome, under the pontificate of Julius II., was in 1508, his name figuring in the list of the Papal singers. It is also known he was at the French court of Louis XII., and Rabelais mentions him with other musicians in 'Le quart Livre des Faicts

[1] Information from F. T. Arnold.

et Dits héroïques de Noble Pantagruel' (1552). His second stay at Rome dates from 1513, under Pope Leo X., when he directed the Papal Chapel as 'Magister Capellae.' There would appear to be no foundation for the title of bishop (*in partibus*) bestowed on him by Fétis and Baini. All the titles, honours and prebendaryships that Genet obtained in his lifetime were granted to him by briefs of Leo X. The list is long: Dean of Saint-Agricol, Canon of the Metropolitan churches of Avignon and Aix, Prior of Châteauneuf-lès-Magnelonne, Saint-Étienne de Tourves, etc., Vicar of La Palud, Meyreste, etc. He left Rome in 1521, and he is inscribed as Dean of Saint-Agricol, Avignon, on Mar. 24, 1522. His third and last sojourn at Rome was under the pontificate of Clement VII., Easter 1524. He heard his Lamentations so incorrectly performed that he scarcely recognised them and decided to give a new version of them. The experience induced him to publish his works. In the last years of his life he was nominated Canon of Saint-Didier, Avignon, Dec. 13, 1542, and on May 29, 1548, he was present at the chapter of the canons at the Metropolitan Church. He died of a painful disease from which he had been suffering since 1527, and was buried at Saint-Agricol. His will and death certificate are given in the above-mentioned memoirs. Of detached pieces by Genet in the various collections of the time, we know very few. Two motets from the first and third books of the 'Motetti della corona' (Petrucci, Fossombrone, 1514), two psalms from the 'Psalmorum selectorum tom. ii.' (Petreius, Nuremberg, 1539), and a few 2-part motets printed by Gardane in 1543,[1] a slender legacy, if in truth these had been all the works—and they were very nearly being all—that were to come to us; for Genet's position and the powerful patronage he enjoyed made him independent of the usual collections and publishers, and enabled him to bring out his works in an exceptional way, which almost resulted in their being lost to posterity.

It was only in modern times that a copy, the only complete one known at present, of four splendid volumes, printed by De Channey for Genet at Avignon, was found in the State Library at Vienna. These books are remarkable for being the first to introduce Briard's new types, in which the notes are round instead of square and diamond-shaped, and, what is much more important, ligatures are abandoned, and the complicated system in which the same notes have different meanings at different times gives place to a simple method, such as we use at present, in which the notes bear at all times a fixed ratio to each other. This improvement, first introduced in the publication of Genet's works, may, we think, be fairly attributed to his suggestion. Of the four volumes (complete at Staatsbibl., Vienna; incomplete at Paris Conservatoire) printed by Jean de Channey of Avignon[2] with the new types invented by Briard (*q.v.*), the first, 'Liber primus missarum,' and the second, 'Liber Lamentationum,' appeared in 1532. The third, 'Liber hymnorum,' appeared probably between 1532 and 1533; and the fourth, 'Liber cantici Magnificat,' not a posthumous work as was believed, might be assigned to 1537.[3] The first contains five Masses: 'Se mieulx ne vient,' 'A lombre dung buissonet,' 'Le cueur fut mien,' 'Fors seulement' and 'Encore iray je jouer'; the second volume contains Lamentations; the third, Hymns for the principal Church festivals of the year; and the fourth, a collection of Magnificats. Solemn and dignified, unbending and severe in style, Genet nevertheless won the sympathy of his Roman colleagues, who indeed valued so highly and cherished so long the works he gave them that fifty years after his death nothing less than the special command of Pope Sixtus IV. could shake their firm adherence to his 'Lamentations' or cause them to recognise in place of them those of the popular Palestrina. Much of Genet's music was written in the short intervals of comparative health allowed him by an agonising complaint which attacked him in the ears and brain, was beyond the experience of his physicians, and embittered the last years of his life.

Reprints.—'Gabriel angelus' (motet, 4 parts). 'A l'ombre d'un buissonnet' (Mass), 4 parts, in Ch. Borde's *Anthologie des maîtres religieux primitifs* (Paris, Bureau d'édition de la Schola Cantorum).

Bibl.—*La Tribune de St. Gervais*, 1899; Jean de Muris, *Les Fêtes musicales d'Avignon*; J. Tiersot, *Elzéar Genet, dit Carnentras, et la chanson: 'a lombre d'ung buissonet.' Bulletin de la Société Française de Musicologie*, No. 3, 1918; M. L. Pereyra, *Elzéar Genet dit Il Carpentrasso par le chanoine Requin.*

M. L. P.; incorp. material from J. R. S. B.

GENOVEVA, opera in 4 acts, words after Tieck and Hebbel, arranged by Robert Reinick, and the composer; music by Schumann (op. 81). Produced Leipzig, June 25, 1850; in English, by the pupils of the R.C.M., Drury Lane Theatre, Dec. 6, 1893.

GENTILE, Ortensio, composer of 'Il 1 lib. de madrigali a 5 voci . . .' Venice, 1616.

GENTILI, Giorgio, violinist in the Ducal Chapel at Venice, *c.* 1708–14, composed 12 concerti a 4 (1716); 12 concerti da camera; sonate a 3:2 vln. e v'cl. with bass op. 1 (*Q.-L.*).

GENTLE SHEPHERD, THE. A Scottish pastoral play which may be said to have had the same standing in Scotland as 'The Beggar's Opera' has obtained in England. As in 'The Beggar's Opera,' the popular tunes of the day were employed for the songs, but it preceded the English opera by a couple of years.

'The Gentle Shepherd' was written by Allan Ramsay; and was first published, dedicated to Susanna, Countess of Eglinton, in 1725,

[1] For list see *Q.-L.*, *Fétis*, Eitner's *Bibl. der Mus. Sammelwerke*. See also *Tribune de St. Gervais* (1899); H. Quittard, *Elzéar Genet, dit Carpentras*.

[2] Contract signed Jan. 2, 1531.

[3] Chanoine Requin.

though five years before some fragments had been included among his poems. The pastoral deals with the loves of two shepherds, Patie, the Gentle Shepherd, in love with Peggie, and Roger, a rich young shepherd, in love with Jenny. The other characters are Sir William Worthy, Mause, an old woman supposed to be a witch, and some few rustics, male and female. It is entirely in verse, interspersed with songs, the airs of which are the Scottish tunes that were then commonly known, and the whole is in the Scottish dialect. The pastoral had immense success in Scotland, and countless editions of it have been published. Of these the finest is that one, in large quarto, with aquatint illustrations by David Allan, issued by Foulis, of Glasgow, in 1788; reprinted in 1798 and 1808.

In 1730 Theophilus Cibber anglicised 'The Gentle Shepherd'; and as 'Patie and Peggie, or the Fair Foundling,' it was acted at Drury Lane, as a ballad opera.

Other versions have also been put upon the stage, including one by Cornelius Vanderstop, acted at the Haymarket, in 1777. A more important revival than this was one altered by Richard Tickell, with the music arranged by Thomas Linley; this was produced at Drury Lane in 1781. Others, which were probably not acted, were English translations, one by Dr. Ward, 1785, and another by Margaret Turner, 1790.

The scene of Ramsay's 'Gentle Shepherd' has been a matter of dispute; Ramsay gives the *locale* as 'A Shepherd's Village, and fields some few miles from Edinburgh.'

In 1808 there was published, anonymously, in Edinburgh, a bulky work, in two volumes, 'The Gentle Shepherd, a pastoral comedy with illustrations of the Scenery.' This is adorned with charming copper-plate engravings and a map, the text very logically following each scene of the pastoral, and identifying it with sundry parts of the Pentland Hills near Newhall, twelve miles or so westward of Edinburgh.

F. K.

GENVINO, Francesco, an early 17th-century composer, of Naples, who composed 5 books of madrigals *a* 5 v. His known books are: book 2 (1605); book 3 (1612); book 5 (1614). Single numbers are in collective volumes (*Q.-L.*).

GEORGES, Alexandre (*b.* Arras, Feb. 25, 1850), studied at the École de Musique Religieuse (Niedermeyer), where he carried off the first prizes for organ, piano and composition, as well as diplomas as maître de chapelle, and organist, awarded by the State. Georges has written music for two plays by Villiers de l'Isle-Adam, 'Le Nouveau Monde' (1883) and 'Axel' (1894), for 'Alceste' (Odéon, 1891); an opéra-comique in one act, 'Le Printemps,' was performed at the Ministry for Public Works, in 1888, and later at the Théâtre Lyrique; a three-act 'opéra lyrique,' 'Poèmes d'amour' (Bodinière, 1892); 'Charlotte Corday,' lyric drama in three acts (Opéra Populaire, May 6, 1901); 'Miarka,' comédie lyrique, four acts (Opéra-Comique, Nov. 7, 1905); as drama, two acts (Opéra, Jan. 16, 1925). Among his concert works, his 'Chansons de Miarka' (1899), taken from J. Richepin's 'Miarka la fille à l'Ours (v. and PF.), have been orchestrated (v. and orch.), and are some of the most beautiful of modern French songs, and his symphonic poems, 'Léila,' 'La Naissance de Vénus,' 'Le Paradis perdu,' etc., have added to his reputation. Other works by him are: 'La Passion (1902); 'Les Chansons de Leïlah' (1907); 'Myrrha' (1909); 'Sangre y sol,' lyric drama (Nice, Mar. 1, 1912); 'Trois Chansons anglaises de Thomas Carew' (1913).

G. F.; addns. M. L. P.

GERARD, Henry Philippe (*b.* Liège, 1763; *d.* Versailles, 1848), a pupil of G. Ballabene, Rome: singing-master at Paris, 1788; professor at the Conservatoire, 1795. He wrote *Méthode de chant*; *Considérations sur la musique . . .* (1819); *Traité méthodique d'harmonie* (1833) (*Riemann*).

GERARDE, John Theodoricus (Derick Gerard) (1st half of 16th cent.), Flemish composer. The British Museum contains a large amount of his music in MS.:

MOTETS

Roy. App. 17-22. 36 motets, 22 *a* 6, 5 *a* 7, 7 *a* 8, 1 *a* 9, 1 *a* 10.
Roy. App. 23-25. 14 motets, sup., contra-tenor, and tenor parts only.
Roy. App. 26-30. 15 motets, 1 *a* 4, 6 *a* 5, 5 *a* 6, 3 *a* 8.
Roy. App. 31-35. 33 motets, 4 *a* 4, 14 *a* 5, 10 *a* 6, 1 *a* 7, 4 *a* 8, apparently all by Gerarde, although his initials are appended to only a few of them.
Roy. App. 49-54. 12 motets, 8 *a* 6, 2 *a* 7, 1 *a* 8, 1 *a* 10.
A 6-part motet, 'Sive Vigilem,' is in Ch. Ch. 979-83, tenor part wanting.

CHANSONS AND MADRIGALS (to French words)

Roy. App. 23-25. 23 Chansons and Madrigals, sup., contra-tenor, and tenor parts only. Gerarde is composer of most, if not all, of them.
Roy. App. 26-30. 13 Chansons, 1 *a* 4, 8 *a* 5, 4 *a* 6.
Roy. App. 31-35. 37 Chansons, most *a* 5, but some *a* 6, 7 and 8.
Roy. App. 49-54. Collection of 22 Chansons and Madrigals by French and Flemish composers, including 4 by Gerarde.
Roy. App. 57. Collection of 20, mostly *a* 6, including 8 by Gerarde, single parts only.
Single Chansons are in B.M. Add. MSS. 11,583, 11,584 and 34,071.

CAROLS

Four 8-part Carols are in Roy. App. 17-22. Duplicates of two of them are in Roy. App. 31-35.

GRACES (as sung before and after meat)

'Pere eternel, qui nous ordonnes,' *a* 5, 'O Souverain Pasteur,' *a* 5, } Roy. App. 31-35.

INSTRUMENTAL MUSIC

Roy. App. 23, 25. Fragments of fugal and other movements, *a* 4, in quasi score.
B.M. Add. MSS. 31,390/30. 'Chera la fountayne,' for 5 viols.

It is probable that Gerarde lived and composed in England for some time. Roy. App. 17-22, 23-25, 49-54 belonged to John, 6th Baron Lumley (*d.* 1609), and some of them, at an earlier date, to 'Crouder of Crouder's Hill.' Roy. App. 31-35 belonged to Henry Fitzalan, 18th Earl of Arundel (*d.* 1580). Gerarde's single chanson in B.M. Add. MSS. 11,583 is bound up with other secular compositions by Newark, Turges, Sherynghame and Fayrfax. A dupli-

cate copy of this is in B.M. Add. MSS. 34,071, a mid-16th-century collection of chansons in score by 'Philippe de Vuildre,' Adrian Willaert, Clemens non Papa and others, and is designated as by '[D.] Gerardus, 1550.' In the Roy. App. 23-25 collection, vol. iii. contains the following inscriptions in the motet section:

(1) 'John Theodoricus.'
(2) 'finis q^{d} Master Redford.'

The second of these refers to John REDFORD (*q.v.*), who was a contemporary of Gerarde. What connexion (if any) Redford had with Gerarde, or what indeed Redford had to do with these volumes, is not known: they are all in a hand quite different from his (as at B.M. Add. MSS. 29,996). J. M^{K}.

GERARDY, JEAN (*b.* Spa, Dec. 7, 1877), Belgian violoncellist, began his studies when 7 years of age under Bellmann, a pupil of Grützmacher and member of the famous Heckmann Quartet. In 1885 he entered the Verviers Conservatoire, made rapid progress, and was already a graduate in 1888. Before this he had made occasional appearances as a soloist near home (at Liège where his father was professor at the Conservatoire, at Aix-la-Chapelle, Lille and elsewhere), but it was in the year 1888 that he definitely adopted the career of travelling virtuoso, fulfilling his first engagement at a concert at Nottingham in which Ysaÿe and Paderewski also took part. His next appearance was in London, where he gave several successful recitals and was spoken of as the successor to Piatti in classical music. Tours in France, Germany, Russia, the United States and Australia followed, during which he was heard chiefly in solos, though in America he occasionally took part in concerted music, playing quartets under Ysaÿe and Marteau and trios with Kreisler and Hofmann. W. W. C.

GERBER, (1) HEINRICH NICOLAUS (*b.* Weingen-Ehrich, Schwarzburg, Sept. 6, 1702; *d.* Sondershausen, Aug. 6, 1775), son of a peasant, studied at the University of Leipzig, where his love of music found encouragement in the teaching and conversation of Sebastian Bach; in 1728 he was organist at Heringen, and in 1731 court organist at Sondershausen. Here for the first time he felt himself safe, as, on account of his extraordinary height, he had been constantly pursued by the recruiting officers of Frederick William I. He composed much for clavier, organ and harp; a complete Choralbuch, with figured basses; and variations on chorales, long and widely used. He also made musical instruments, and planned many improvements and new inventions. Among others a kind of 'Strohfiedel' or xylophone, harpsichord-shape, with a compass of four octaves; the keys liberated wooden balls which struck on bars of wood, and thus produced the notes. From 1749 Gerber was also court secretary.

His son, (2) ERNST LUDWIG (*b.* Sondershausen, Sept. 29, 1746; *d.* there, June 30, 1819), one of the most famous of musical lexicographers, learned singing and clavier from his father, and studied music from an early age. In 1765 he went to the University of Leipzig, but returned home in order to assist his father in his offices, and succeeded him on his death. He then entered on those labours which finally conducted him to an end he himself scarcely contemplated, and by which he has earned the gratitude of all lovers of music. His love of musical literature suggested to him the idea of making a collection of portraits of musicians, for which he wrote biographies, mainly on the authority of Walther's *Lexikon* (1732). As Walther was at that time out of date, he procured the necessary additions, obtained biographical sketches of living musicians, took journeys, and tried to fill up the gaps by consulting all the books then in existence on the subject. Thus the idea suggested itself of adapting Walther's work to the wants of the time, and of writing a completely new work of his own, which eventually became the *Historisch-biographische Lexikon der Tonkünstler* (2 vols. Leipzig, Breitkopf, 1790 and 1792) translated into French by Choron (1810, 1811). While writing musical articles [1] and reviews for various periodicals (*Erfurter Gelehrten Zeitung*; *Leipziger A. M. Z.* from 1798, etc.) he received from all quarters corrections and information of all kinds, which enabled him, or rather made it his duty, to prepare an enlarged edition. Accordingly his *Neues hist.-biogr. Lexikon der Tonkünstler* appeared in 4 vols. with 5 appendices (Leipzig, Kühnel, 1812, 1814). This new edition did not supersede the former one, to which it often refers the reader, but rather completed it. Gerber took pains to keep up with the times, recorded events for after use, was continually making additions to his collection of books and music, and composed industriously pianoforte sonatas and organ preludes. Hoping to keep together the collection he had made at the cost of so much labour and pains, he offered it for sale to the Gesellschaft der Musikfreunde in Vienna, with the solitary stipulation that he should retain it during his own life. The price was fixed, and the negotiation completed in Jan. 1815, but he still continued his additions, encouraged doubtless by the knowledge that his treasures would be in safe keeping, in a city so famed for its musical tastes. He was still court secretary at Sondershausen when he died. C. F. P.

GERBERT VON HORNAU, MARTIN (*b.* Horb on the Neckar, Aug. 12, 1720; *d.* St. Blaise, May 13, 1793), an eminent writer on the history of music. He received a thorough literary education, including music, at Lud-

[1] Becker's *Literatur der Musik* and *Q.-L.* contain a list of his scattered articles.

wigsburg. In 1737 he entered the Benedictine monastery of St. Blaise in the Black Forest, was ordained priest in 1744, and appointed Prince-Abbot, Oct. 15, 1764. Historical research, especially in music, was his favourite pursuit, and a taste for this he endeavoured to infuse into the convent. The library afforded him ample materials, and much valuable matter hitherto unused. But this was not enough. Between the years 1759 and 1765 he travelled through Germany, France and Italy, making important discoveries, and establishing relations with various learned societies. His acquaintance with Padre Martini at Bologna was of special service to him. Their objects were closely connected—Gerbert's work being a history of church music, Martini's one of music in general. In 1762 Gerbert published his prospectus in Marpurg's *Critische Briefe*, and invited contributions, which were furnished him in abundance. The first volume was nearly complete when a fire at the monastery in 1768 destroyed all the materials which had been collected; in 1774, however, the complete work appeared at St. Blaise, in two vols. 4to, with 40 engravings, under the title *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus*, a book which has ever since formed the foundation of all musical scholarship, although naturally requiring much correction at the present day. A description of it appears in Forkel's *Geschichte der Musik*, which without Gerbert's work would possibly never have been written, or would at any rate have been published later and in a far less complete form. Ten years after, in 1784, appeared Gerbert's second great work, *Scriptores ecclesiastici de musica sacra potissimum*, 3 vols., also printed at St. Blaise; a collection of treatises by the most important writers on music, afterwards continued by Coussemaker. A reprint of this appeared in 1905. Three more works, also printed at St. Blaise, deserve special mention, *Iter alemannicum, accedit italicum et gallicum* (1765; 2nd ed. 1773; German ed. by Kochler, Ulm, 1767), which contains the account of his travels, and abounds in interesting particulars; *Vetus liturgia alemannica* (2 vols., 1776); and *Monumenta veteris liturgiae alemannica* (2 vols., 1777). He also made the Latin translation of *Opusculum theodiscum de musica*, a treatise in four chapters written in old German by Notker (Labes) a monk of St. Gall in the 10th century (see Becker's *Literatur der Musik*, p. 68). His other writings are mainly theological. Some offertories of his composition were published at Augsburg. A 'Missa in Coena Domini' by him is printed at the end of *De cantu et musica sacra*. In 1787 the abbot obtained the consent of the chapter to banish all instruments but the organ from the church, and thenceforth nothing was heard but the Gregorian chant, or simple 4-part masses with organ accompaniment.

Gerbert realised the ideal of virtue and industry in his illustrious order; his gentle character and engaging manners secured the friendship of all who came in contact with him. Bonndorf (four leagues from St. Blaise, and the chief town of the principality) is indebted to him for a hospital and house of correction, over the entrance of which is the inscription 'Dedicated by Martin II. to the poor, and to the improvement of mankind.' He also built the fine church of the Convent (after the model of the Pantheon at Rome), and founded and endowed an orphanage for the five surrounding districts. The peasants of the neighbourhood, of their own accord, erected his statue in the market-place of Bonndorf, a most unusual tribute of respect. His memory still lives in the district. Carl Ferdinand Schmalholz, the able musical director of the Cathedral at Constance, possessed an excellent half-length oil picture of Gerbert. (See *Mus. T.* for Nov. and Dec. 1882, which contains an admirable essay on Gerbert by Professor F. Niecks, based on such sources as Schlichtegroll's *Nekrolog auf das Jahr 1793*, and Sander's *Reise zu St. Blasien*, 1781.) C. F. P.

GERHARD, Livia, see Frege, Mme.

GERHARDT, Elena (*b.* Leipzig, Nov. 11, 1883), has attained a position as one of the foremost Lieder singers (soprano) of Germany. She studied at the Leipzig Conservatorium under Mme. Hedmondt, but it was Arthur Nikisch who formed her style, and on several of her early appearances she had the great advantage of singing to his piano accompaniment. She was first heard in England in June 1906, and in America in 1912. Her frequent tours since on both sides of the Atlantic have established her fame as an interpreter of Schumann, Brahms and other German masters. C.

GERHARDT, Paul (*b.* Gräfenhainichen, Saxony, Mar. 12, 1607; *d.* Lübben, May 27, 1676), Dean of Nicolaikirche, Berlin, 1657; resigned (1666) on account of doctrinal disputes, and became Archdean of Lübben in 1669. He was the author of certain famous chorales, *e.g.* 'Befiehl Du Deine Wege,' 'Nun ruhen alle Wälder,' 'O Haupt voll Blut und Wunden,' etc. (See Choral.)

GERICKE, Wilhelm (*b.* Graz, Styria, Apr. 18, 1845; *d.* Oct. 1925), orchestral, choral and operatic conductor, studied at the Vienna Conservatorium, 1862–65, chiefly under Dessoff. On leaving the Conservatorium he went to Linz as conductor, remaining there till offered the second conductorship of the Hofoper in Vienna in 1874. At the opera he was associated with Hans Richter. In 1880 he became conductor of the Gesellschaftskonzerte, and also took the leadership of the Singverein in the Austrian capital. He remained thus employed until 1884, when he went to America, and for five years conducted the

Boston Symphony Orchestra, declining a re-engagement on account of his health. Returned to Vienna, he again became conductor of the Gesellschaftskonzerte, and continued in the office until 1895. After three years of rest he accepted a reappointment as conductor of the Boston orchestra, whose great efficiency was largely due to his indefatigableness and skill as a drill-master, his conscientious devotion to high ideals, and his remarkable sense of euphony and tonal balance (see BOSTON). He resigned from the Boston Symphony Orchestra in 1906 and retired to Vienna. He was the composer of an operetta, 'Schön Hannchen' (Linz, 1865), a Requiem, a concert overture, many solo songs and choruses, and considerable chamber music. H. E. K.

GERLACH, DIETRICH (*d.* Nüremberg, 1575), a famous 16th-century music printer. From 1566–71 he was in partnership with Ulrich Neüber, and continued alone till his death, when his widow carried on the business until 1592. A catalogue of his publications appeared at Frankfort-on-M., 1609 (*Riemann*; *Q.-L.*).

GERLE, the name of a Nuremberg family of lute-makers and lutenists. (1) KONRAD (*d.* 1521), lute-maker, had a more famous son, (2) HANS, whose books on the lute and fiddle have historical importance. He published in 1532 a book of instructions for the viol and the lute entitled *Musica teusch auf die Instrument der grossen und kleynen Geygen auch Lauten*. A second part appeared in the following year, and a second edition, 1537. It is quoted by John Dowland in the short treatise on lute-playing appended to Robert Dowland's *Varietie of Lute-lessons* (1610). A further edition, with additional examples, was printed in 1546, under the title *Musica und Tablatur auff die Instrument der kleinen und grossen Geygen*, etc. In 1552 Gerle published *Ein newes sehr kunstliches Lautenbuch*, containing compositions by distinguished lutenists in tablature. There are copies of these three books, all of which are now of extreme rarity, in the State Library at Berlin, and in the British Museum. This Hans calls himself, from 1552 onwards, 'the Elder.' It is believed, therefore, that another (3) HANS (*d.* 1570) was his son and was also a lutenist.

J. F. R. S.; addns. W. B. S.

GERMAN, EDWARD (originally EDWARD GERMAN JONES) (*b.* Whitchurch, Shropshire, Feb. 17, 1862), distinguished as the composer who carried on, as far as it could be carried on, the vogue of English light opera established by Sullivan.

He was educated at Bridge House School, Chester, until 1878, when he returned to Whitchurch. Here he spent much time in organising a local band, which used to perform at village concerts. While arranging and composing the music for this band, he taught himself the violin. At the beginning of 1880, he went to Shrewsbury to study with Walter Hay; in September of that year he entered the R.A.M., with the organ (under Dr. Steggall) as principal study. In the following year he took the violin as principal study, under Weist-Hill and Alfred Burnett. In 1885 he won the Charles Lucas medal with a Te Deum for chorus and organ, and became a sub-professor of the violin. His principal composition, while at the R.A.M., was an operetta, 'The Rival Poets,' performed at St. George's Hall, Dec. 21, 1886. This work showed very remarkable power of writing graceful and really comic music, and on its revival by the pupils of the R.A.M. at the same hall on Mar. 7, 1901, its success was emphatic. He left the R.A.M. in 1887, and was made an Associate. For a little more than a year German led the life of an orchestral violinist. At the close of 1888 he was engaged as musical director of the Globe Theatre, under the management of Richard Mansfield, and his first great opportunity came in the production of the incidental music to 'Richard III.' This, the first of a long series of compositions for plays, was at once hailed as something a good deal better than what theatre-goers were as a rule accustomed to hear, and in the form of orchestral suites, arrangements and extracts, many of the compositions for plays have obtained universal and lasting popularity. From the second theatrical composition, the music for 'Henry VIII.' at the Lyceum (1892), the 'Shepherds' Dance' and other numbers at once caught the ear of musical people and the general public, and have maintained their popularity ever since. A rather similar set of dances written for Anthony Hope's 'Nell Gwynn' (Prince of Wales's, 1900) rivalled the dances from 'Henry VIII.' in popularity.

Although so much in request for the theatre, German did not neglect symphonic music; since the production of his first symphony in E minor, at the Crystal Palace in 1890, many orchestral suites, symphonic poems, etc., have been brought forward, mostly at the provincial festivals of the autumn, and always with great success. Conspicuous amongst them is the 'Welsh Rhapsody' for orchestra, in which four fine folk-melodies are woven into a rich orchestral texture. Apart from the orchestra, it is curious to see how, although himself a violinist, he has favoured the wind instruments, as in his charming 'Suite' for flute and piano, a serenade for wind instruments, another serenade for tenor voice with accompaniment of piano and wind, and many other compositions.

When Sir Arthur Sullivan's last opera, 'The Emerald Isle,' was left unfinished at his death (1901), German was commissioned to finish it, and his part of the work was done with such remarkable skill that with the production of his charming 'Merrie England,' it seemed as if the success which the Savoy Theatre had

enjoyed for so long under Sullivan was to be continued under German; this might indeed have been so if the younger man had been strong enough to resist the various influences which allowed interpolations into the score of this and of his next work, 'A Princess of Kensington' (1903). The cultivated section of the public which had hailed the new composer as the legitimate successor of Sullivan (and it must be admitted that German had contrived to give them something quite as good as Sullivan, while preserving his own individuality), naturally resented the liberties taken with the pieces, and the career of the theatre as the constant home of national light opera of a high class ceased with this work. Nevertheless German's later essays in light opera, 'Tom Jones' (1907) and 'Fallen Fairies' (1909), the latter with a libretto by W. S. Gilbert, though by no means one of his best, did something to revive the genre. German's music leans to what is light and graceful rather than to what is strongly emotional or tragic; but his ideas are original, their expression is always exquisitely refined, and his skill of orchestration is remarkable. He writes admirably for the voice, and it is no wonder that his songs are as popular with singers and musicians as they are with the public. He was made a Fellow of the R.A.M. in 1895, and a member of the Philharmonic Society in 1901. The following is a list of his principal compositions:

LIGHT OPERAS

'The Rival Poets' (operetta with accomp., 2 pianos). (1886.)
'The Emerald Isle' (with Sullivan). (Savoy, 1901.)
'Merrie England.' (Savoy, 1902.)
'The Princess of Kensington.' (Savoy, 1903.)
'Tom Jones.' (Apollo, 1907.)
'Fallen Fairies.' (Savoy, 1909.)

INCIDENTAL MUSIC TO PLAYS

'Richard III.' (Globe, 1889.)
'Henry VIII.' (Lyceum, 1892.)
'The Tempter.' (Haymarket, 1893.)
'Romeo and Juliet.' (Lyceum, 1895.)
'As you like it.' (St. James's, 1896.)
'Much ado about nothing.' (St. James's, 1898.)
'Nell Gwynn.' (Prince of Wales's, 1900.)
'The Conqueror.' (Scala, 1905.)

ORCHESTRA

Symphony No. 1, E minor. (Crystal Palace, 1890.)
Symphony No. 2, A minor. (Norwich Fest., 1893.)
Funeral March. (Henschel Symph. Con., 1891.)
Gypsy Suite. (Crystal Pal., 1892.)
Symphonic Suite in D minor. (Leeds Fest., 1895.)
Fantasia, 'In Commemoration.' (Philharmonic, 1897.)
Symphonic Poem, 'Hamlet.' (Birmingham Fest., 1897.)
Symphonic Suite, 'The Seasons.' (Norwich Fest., 1899; revised version, Bournemouth, 1914.)
'Welsh Rhapsody.' (Cardiff, 1904.)
Coronation March and Hymn. (Coronation of King George V., Westminster Abbey, 1911.)
'Theme and Six Diversions.' (R. Philharmonic, 1919.)
Overtures, dances, etc., from the incidental music to plays.
For chamber music, piano music, songs and partsongs, see *B. M. S. Ann.* 1920.

M.; addns. C.

GERMAN FLUTE (see FLUTE), the 18th-century name for the traverso as distinguished from the flûte-à-bec or flageolet.

GERMANIA, opera in a prologue, 2 scenes, symphonic intermezzo, and epilogue; libretto by Luigi Illica, music by Alberto Franchetti. Produced Milan, Mar. 11, 1902; Covent Garden, Nov. 13, 1907.

GERMAN SACKPFEIFE, see BAGPIPE

GERMAN SIXTH, see SIXTH.

GERN, AUGUST, was foreman to Cavaillé-Coll of Paris, and came over to London to erect the organ built by the latter for the Carmelite church at Kensington. Having set up on his own account in London in 1866, he built an organ for the French church near Leicester Square, besides many excellent instruments for churches and private houses. v. de p.

GERNSHEIM, FRIEDRICH (*b.* Worms, July 17, 1839; *d.* Berlin, Sept. 10-11, 1916), eminent player, composer and conductor, born of Hebrew parents. His ability might have tempted him to become a virtuoso of the piano, but he preferred a different path, and at the Conservatorium of Leipzig under Moscheles, Hauptmann, Rietz and Richter, during the years 1852–55 underwent a thorough musical education. He followed this up by a residence in Paris. Later he was successively at Saarbruck (1861); Cologne, as professor of pianoforte, counterpoint and fugue (1865); Rotterdam, as conductor of the 'Eruditio Musica,' and of the Theatre (1874). In 1890–97 he was a teacher at the Stern Conservatorium and director of the Sternscher Gesangverein till 1904; he was made a member of the senate of the Royal Academy of Arts in Berlin. His works include 4 symphonies (G minor, E flat, C minor, 'Miriam,' and B flat), an overture, 'Waldmeisters Braufahrt,' concertos for violin and pianoforte, and many choral works, such as 'Salamis,' 'Hafis,' 'Wächterlied an der Neujahrsnacht 1200,' 'Preislied,' 'Nornenlied,' 'Phöbus Apollo,' 'Agrippina,' etc. His chamber music consists of 3 quartets and 2 quintets, for piano and strings; 2 trios, one of which, in F (op. 28) was often given at the Popular Concerts (St. James's Hall, London); 3 violin sonatas, 2 string quartets, and a string quintet.

G.

GERO, JHAN (? 1518–53). For some time it was thought that Jhan Gero and Maistre Jhan were one and the same person, and under this impression Fétis records that Gero was maestro di cappella first at Orvieto Cathedral, and afterwards to the Duke of Ferarra. The latter part of the statement certainly applies to Maistre JHAN (*q.v.*) and not to Gero. That there were two composers is shown by their compositions being always kept quite distinct, a *primo libro de madrigali* by Jhan Gero and one by Maistre Jhan were published at Venice (Ant. Gardane) in 1541. Collections of various compositions contain works by both, as in *Selectissimae cantiones*, Augsburg, 1540; *Electiones diversorum motetorum*, Venice, 1549; and the *Sextus tomus evangeliorum*, Nuremberg, 1556.

LIST OF WORKS

Jhan Gero. Il primo libro de madrigali italiani et canzoni francese, a due voci. Novamente composti, etc. Aggiuntovi alcuni canti di M. Andriano, e di Const. Festa. 1541. Excudebat Venetiis, apud Antonium Gardane. Duo primi, di Jhan Gero. Obl. 4to, pp. 56. The Cantus partbook in the Vienna Hofbibl. Eighteen editions of this book appeared down to 1687.

Di Jehan Gero musico eccellent. Libro primo delli madrigali a quatro voci, a notte negre, da lui novamente composti, etc., et da

gli suoi proprii exemplari estratti. Opera nova, artificiosa et dilettevole, come a cantanti sarà manifesto. Venetiis, apud Hieronymum Scotum. 1549. Obl. 4to, pp. 34. The Tenor partbook in the Bologna Liceo Musicale.

The same. Libro secondo. 1549. Obl. 4to, pp. 22. Tenor partbook in Bologna Liceo Musicale.

Jhan Gero primo a tre. Quaranta madrigali a tre voci de l' eccellente musico Jhan Gero. Novamente con somma diligentia ristampati e corretti. A tre voci. In Venetia appresso di Antonio Gardane. 1553. Obl. 4to, pp. 34. Libro secondo, 1556. Three partbooks in the Munich Hofbibl.

In Collections :

1. Selectissimae necnon familiarissimae cantiones. Augsburg, M. Kriesstein. 1540. Jhan Gero : ' Io v' amo anci ' for three voices.

2. Trium vocum cantiones centum a praestantiss. divers. nationum. Tomi primi. Norimbergae, J. Petreium. 1541. Contains thirty-two Italian songs by Jhan Gero (see Eitner, *Bibliog.* for text).

3. Di Constantio Festa. Il primo libro de madrigali a tre voci, con la gionta de quaranta madrigali di Jhan Gero, etc. 1541, Venetiis. Ant. Gardane. The title-page appears to be incorrect. Possibiy thirty-nine madrigals were composed by Jhan Gero; of these, thirty-two were certainly his. Four of the madrigals in this volume were reprinted in the 1543–51 56–64–68 editions.

4. Il secondo libro de li madrigali de diversi eccellentiss. autori a misura di breve. A quatro voci. Venetiis. Ant. Gardane. 1543. Contains fourteen madrigals by Jan Gero. Another edition was published ' Venetia. G. Scotto. 1552.'

5. Electiones diversorum motetorum distincte quatuor vocibus. Venetia. Ant. Gardane. 1549. Jhan Gero : ' Deus qui sedes ' and ' Tibi derelictus.'

6. Musica quatuor vocum, quae materna lingua Moteta vocantur. Venetiis. H. Scotum. 1549. Six motets by Jehan Gero.

7. Il vero terzo libro di Madrigali de diversi autori a note negre . . . a quatro voci. Venetia. 1549. Jhan Gero :—' Felice l' alma ' ; ' Una ragazz' una.'

8. Madrigali a tre voci de diversi eccellentiss. autori. Libro primo. Venetia. Ant. Gardane. 1551. And in 1555–59–61–69–97 editions. Nine madrigals by Jhan Gero.

9. Evangelia dominicorum et festorum dierum musicis numeris. Tomi primi. Noribergae. 1554. Joan. de Gero :—' Hodie Christus natus est ' for five voices.

10. Sextus tomus evangeliorum. Noribergae. 1556. Joh. Gero :—' Peccantem me quotidie ' and ' Deus in homine tuo ' for four voices.

11. Selectissimorum triciniorum (Bassus). Noribergae. 1559. Thirteen Italian madrigals by Joan. Gero.

12. Musica libro primo a tre voci di Adrian Wigliar, Cipriano de Rore, Archadelt, Jhan Gero, etc. Vinegia. Scotto. 1566. Five madrigals by Gero, from the 1551 Madrigali a 3 voci, *q.v.*

13. Della scelta di madrigali de più eccellenti autori de' nostri tempi a tre voci. Libro primo. Firenze. G. Marescotti. 1582. Jhan Gero : ' Alla dolce ombra,' ' Rare grazie celesti.'

14. Bicinia, sive cantiones suaviss. duarum vocum. Antverpiae. P. Phalesius. 1590. Giovan. Gero : ' Au joly son du chansonet,' ' Non si vedra giamai,' ' Quand je boy du vin.'

MSS.

In the Berlin Königl. Bibl. : some madrigals in MS. T. 141. In the Bologna Liceo Musicale : motets by Joan Gero, ' O magnum mysterium (*a* 4), ' Vox de coelis ' (*a* 4), ' O sacrum convivium ' (*a* 5) in a codex inscribed ' 1518 a di 10 di giugno,' which if correct is an earlier date for Gero than is to be found elsewhere. It is a year before the first appearance of a motet by ' Maistre Jhan ' (see Parisini's Cat. iii. 3).

In the B.M. : A madrigal for 2 v., ' Non si vedra giamai ' in Add. MSS. 5054, p. 218. Three for 2 v. : ' Refuses d'amours,' ' Quant j'estoie à marier,' ' Tant que vivrai en cage,' in Add. MSS. 31,406, copied ' from a MS. written in ye year 1551, and wch. belonged to Walterus Erle one of the Gentlemen of ye Bedchamber to K. Henry ye 8th.' Two of the madrigals for 2 v. from the 1545 edition, ' Phillida mia,' and ' Au joly son du chansonnet ' in Add. MSS. 34,071, *ff.* 14*b*, 15.

In the Fitzwilliam Museum, Cambridge : Nine madrigals for 2 v. in MS. 112.

Gero's compositions have been reprinted in Stafford Smith's *Musica antiqua*, p. 134, ' Phillida mi piùc hei ' (*a* 2) from the 1545 edition.

In Peter Wagner's ' Das Madrigal und Palestrina ' (*Vierteljj.*) viii. 478), three from the *Madrigali de diversi autori a quatro voci*, 1543.

In Luigi Torchi's *L' arte musicale*, 1897, vol. i. four compositions for four voices. Two from the *Madrigali de diversi autori*, 1552 ; one from *Il vero terzo libro*, 1549, and ' O beatum pontificem ' from *Musica quator vocum*, 1549. C. S.

GERSHWIN, George (*b.* New York, Sept. 26, 1898), began his career as pianist to a firm of music publishers. This brilliant pianist successfully composed many musical plays and songs including the famous ' Swanee.' In his first serious work, a ' Rhapsody in Blue,' the composer conceives a no longer ' blatant ' Jazz as the expression of one definite and vital part of American life ; not Negro, a popular supposition ; and crystallises this fact by using ' Jazz ' incidentally as he uses syncopation. The second work, a concerto in F (for PF. and orch.) is a distinctive and original contribution to American musical literature (1st perf. Carnegie Hall, N.Y., Dec. 3, 1925, under Damrosch).

Works.—*Musical Plays* : ' La La Lucille,' ' Stop Flirting,' ' Primrose,' ' Tell me more,' ' Lady be Good,' ' Tip Toes,' ' Song of the Flame,' ' Rhapsody in Blue,' ' New York Concerto.'

K. D. H.

GERSON, Jean Charlier de (real name, Charlier) (*b.* Gerson, near Rethel, France, Dec. 14, 1363; *d.* Lyons, July 12, 1426), a learned theologian and chancellor of Paris University. In his writings (republished Amsterdam, 1706) are the treatises, *De laude musices ; De canticorum originali ratione* ; and descriptions of musical instruments (*Riemann* ; *Q.-L.*).

GERSTER, Etelka (*b.* Kaschau, Hungary, June 17, 1855 ; *d.* Aug. 20, 1920), singer, pupil of Mme. Marchesi at Vienna, made her début, in Jan. 1876 (*Illustr. Zeitung*), at Venice as Gilda and Ophelia, with great success. She played next at Genoa and Marseilles, and in Feb. and Mar. 1877 at Kroll's Theatre, Berlin, with her sister Mme. Bertha Kauser Gerster at an Italian season there under the direction of Signor Pietro Gardini. She made a great success there, and subsequently at Pest, where she married Gardini ; she also appeared at the Silesian Festival at Breslau. On June 23 of the same year she made her début at Her Majesty's as Amina, and became an immediate favourite, remaining there for four seasons until 1880 inclusive.

In 1878, 1883 and 1887, she sang in opera and concert, in America. She also sang with great success at the Birmingham Festival of 1879. On May 29, 1890, she reappeared in London, at Covent Garden, as Amina, but her vocal powers were impaired. In 1896 she opened a school of singing at Berlin ; among her pupils was Frau v. Dulong. A. C.

GERVAIS, Charles Hubert (*b.* Paris, Feb. 19, 1671 ; *d.* there, Jan. 15, 1744), Intendant of the Music of the Duc d'Orleans, 1716 ; second, —afterwards first—master of the Royal Chapel, 1726. He composed two operas, an opera ballet and a number of motets and airs (*Q.-L.* ; *Fétis*).

GERVAIS, Laurent (*b.* Rouen, end of 17th cent.), at first music teacher and member of the Academy at Lille ; then music publisher at Paris. He wrote a ' Méthode pour l'accompagnement du clavecin ' (1733). E. v d. S.

GERVAISE, Claude, a 16th-century violplayer in the chamber music of Francis I. of France who wrote six books of ' Danceries à quatre et cinq parties,' whereof books 3-6 (published by Attaingnant, 1550–56) are in the National Library, Paris. Twenty chansons (4 v.) are contained in collective volumes of 1542–1553 (*Riemann* ; *Q.-L.*).

GERVASIUS DE ANGLIA, a 15th-century English composer. Four (or five ?) of his songs are in Codex 37, Liceo, Bologna, and one in Codex 92, Trient Cathedral (*Q.-L.*).

G E S. The German term for G flat. (See G.)

GESE or GESIUS, Bartholomäus (or more familiarly Barthel Göss) (*b.* Müncheberg, near Frankfort-on-the-Oder in Brandenburg, *c.* 1555; *d.* 1613 or 1621).[1] Like many of the older Lutheran cantors he was first a student of theology. He was cantor at Frankfort from at least 1595 to his death. His works, like those of Michael Praetorius, are important as covering the whole field of the liturgical music of the older Lutheran Church, and showing the thoroughly liturgical character of the older Lutheran service with its mixture of Latin and German and its combination of plain-song and vocal polyphony, before first the church cantata and then the organ-accompanied chorale had swallowed up everything, and before pietism and rationalism between them had destroyed interest in the artistic development of a proper church music in Lutheran or Protestant Germany. His more important works are as follows:

1. 'Historia vom Leiden und Sterben unsers Herrn Jesu Christi,' etc. (Passion according to St. John for two to five voices). Wittenberg, 1588. This work was reprinted by Commer in his edition of Lassus, and appears also in Schöberlein's 'Schatz des liturgischen Gesanges.'

2. Hymni scholastici . . . 4 v. (adjectae quaedam precationes 3 voc. unâ cum cantionibus Gregorianis), 1597. Two editions appeared, with 37 and 41 numbers respectively.

3. Psalmodia choralis continens Antiphonas, Psalmos, Responsoria, Hymnos, Introitus, etc. additis Lamentationibus quae Vesperi in hebdomada Palmarum . . . 1600. 631 plain-song melodies to Latin and German texts.

4. Geistliche Lieder . . . mit 4 und 5 Stimmen nach gewöhnlichen Choral-melodien gesetzet. . . . Various collections, 1601, 1603, 1605, 1607. The collection of 1607 contains 252 German texts and 45 Latin.

5. Cantiones sacrae Chorales . . . Introitus, Kyrie, Sequentiae, etc. 4-6 voc. 1610.

6. Missae ad imitationem Orlandi et aliorum . . . 5 voc. 1611, contains ten masses with Nicene Creed Sanctus, and Agnus, based on themes from Motets of Lassus and others.

7. Opus novum continens Missas, Introitus, 4-9 voc. 1613, contains fourteen masses and other music, including a St. Matthew Passion for six voices.

8. Magnificat 5 et 6 ton . . . insertis cantionibus aliquot natalitiis . . . Resonet in laudibus, In dulci jubilo, etc. (It was a favourite custom at Christmas in Lutheran churches to sing the Latin Magnificat with Christmas carols inserted between the verses. It was in a similar fashion that Bach's Magnificat was originally produced at Leipzig. See Spitta, *J. S. Bach* (Eng. tr. vol. ii. pp. 369-374).

9. Eitner enumerates a large number of occasional compositions, chiefly for weddings and funerals, after the custom of the time.

Gese also published in 1615 a theoretical work entitled 'Synopsis musicae practicae,' with numerous examples of hymns for four voices.

Besides the 'St. John Passion,' Schöberlein's 'Schatz' contains a large number of Gese's four- and five-part settings of German Chorals.

J. R. M.

GESELLSCHAFT DER MUSIK-FREUNDE, see Vienna.

GESTEWITZ, Friedrich Christoph (*b.* Prieschke, Saxony, Nov. 3, 1753; *d.* Dresden, Aug. 1, 1805), a pupil of Joh. Ad. Hiller, whose daughter he married. He was Kapellmeister at the opera buffa, Dresden, and composed masses and some operas. E. v. d. S.

GESTOPFT (Ger.), see Horn (stopped notes, p. 666).

GESUALDO, Don Carlo, Prince of Venosa (*b.* Naples *c.* 1560; *d.* Naples, 1613), nephew of Alfonso Gesualdo, Archbishop of Naples, is important as a modernist among madrigal composers.

Gesualdo was probably a pupil of Pomponio Nenna of Bari, the madrigalist, learning composition and the playing of various instruments from him. He became a skilled lutenist, his proficiency on that instrument being acknowledged through all Italy. In 1586 he married a noble Neapolitan lady, Donna Maria d'Avalos. After three years[2] a love affair with a certain Don Fabrizio Caraffa, Duke of Andria, excited the jealousy of the husband, and Donna Maria was murdered with her lover by Gesualdo's orders. This event took place in 1590. Gesualdo is next heard of in 1594 at the court of the Estensi at Ferrara. The meeting-place of Ariosto and of Tasso, visited for a shorter or greater length of time by Josquin des Prés, Brumel, Palestrina, di Lasso, Willaert and di Rore, Ferrara was, at the time of Gesualdo's appearance there, the most brilliant cultural centre of late-Renaissance Italy. The Duke Alfonso II. of Este was a magnificent patron of the arts, not only protecting but practising that of music. In 1594 Gesualdo married Donna Eleonore d'Este. In this year there appeared his first and second books of five-part madrigals. The third was published in 1595, the fourth in 1596, the fifth and sixth in 1611. The Duke of Ferrara, last of his line, died in 1597, and with him the gaiety of Ferrara came to an end. Gesualdo stayed on there for some time, and later returned to Naples, where he gave himself up for the remainder of his life to musical activities. In 1613 there appeared the

'Partitura delli sei libri de' Madrigali A Cinque Voci dell' illustrissimo ed eccellentiss. Prencipe di Venosa D. Carlo Gesualdo, fatica di Simone Molinaro Maestro di Capella nel Duomo di Genova. In Genova Appressa Giuseppe Pavoni. MDCXIII.'[3]

The first four books of madrigals (1594–96) attest Gesualdo as a composer adequately schooled in the contemporary conventions of composition. These works seem to have enjoyed a large amount of popularity, for the first and fourth books had each three reprints, the second had five, and the third two.[4] Those madrigals that are still available are seen to be thoroughly sound examples of constructive skill, full, also, of delicate vocal characterisation that is ever in close affinity with the verbal utterance. Ariosto, Guarini and, most signally, Tasso' all excelled in depicting the depth and temperature of sorrow. And in these early madrigals Gesualdo manifests a fine susceptibility in adding music to what Tasso has uttered. His musical training had been directed in the ways of the great madrigalists of the past. The important changes that were preparing at the time of the publication of these early books of madrigals cannot have left him untouched. Like Monteverdi

[1] Eitner gives 1621; other authorities, 1613.

[2] See Keiner, who mentions four years of married life and the birth of a son. See also Anatole France, 'Le Puits de Sainte Claire,' for a story-teller's account of the assassination and what led up to it, and Brantôme, 'Vies des dames galantes.'

[3] See Heseltine for importance of this early example of a printed score.

[4] Heseltine has three reprints of the third book.

he was well grounded in the classics of his art. Like that master, again, the liberating influences of his time affected him powerfully. It is not recorded that he had any direct communication with the Bardi group in Florence. But it is improbable that he was unaware of the forward movement in preparation there. The evident difference in style and substance between the four early books and the later fifth and sixth points to a definite crystallisation of ideas and aims.

The fifth book of madrigals was once reprinted (1614), likewise the sixth (1616). In 1626 Muzio Effrem, formerly in Gesualdo's service, issued a posthumous set of six-part madrigals. These works, from 1611 onwards, are the most noteworthy that have reached posterity from Gesualdo's hand. They stand not only in advance of their time as regards the technique of musical composition, but also far apart from any contemporary effort in their astonishing directness of presentation. The treatment of the words is as individual as that of the voices and as worthy of close consideration. It will be found that the emotions which are most profoundly emphasised are, as a rule, those deep-seated, comprehensive ones of pain, sorrow, happiness, joy and so forth. A more subtle division of the feelings is not attempted. Whether or not this treatment is deliberate or merely accidental does not affect the case in any great degree. The result is sufficiently monumental to be its own justification. There is here, especially in the later madrigals, an almost static presentation. Short phrases, ejaculatory of strong emotion, alternate with passages of pure contrapuntal writing. In these former short phrases the harmonic element is stressed. The parts move in blocks of voices through, or rather over, chords whose relationship may sometimes be found to reside in a pivotal note, and often not to exist at all. In the madrigal 'Moro lasso al mio duolo' (see Burney's *General History*), all these methods can be noted. The madrigal opens with three bars of changing harmonies answered in the fourth bar by strict contrapuntal motion. This procedure continues throughout the work. At the words 'Ahi che m' ancide' the two methods join forces for the space of three bars, the phrase starting in what would now be called the key of C minor being stated in perfect simplicity and swiftly deflected in such a way as to end in C sharp major.

In approaching such works as these by Gesualdo the mind must be purged of all the implications of modern harmonic method. Rightly to gauge the significance of this composer it is necessary to realise that music during the time of his apprenticeship had hardly begun to move out of the straightened bonds of modal deportment. That novelty which even now startles us in the madrigal from the sixth book, quoted above, consists to a large extent, though not wholly, in the unwonted freedom of harmonic activity. It is this seemingly irrational disregard of the existing laws of harmony that was first to be felt in the works of such composers as Vicentino. Gesualdo, far more audacious than his predecessors or even his contemporaries, sums up all previous effort, going, with swift decisiveness, ahead of what had been, until then, but tentatively tested. He was the contemporary of Peri, Caccini and Monteverdi. And even as Monteverdi outstripped Peri and the Florentines in the domain of dramatic music, so Gesualdo outdistanced them all in the ease with which he moved among his strange new sounds, already employing them as a well-tried medium, fundamental to his main purpose of expressing manifold sensation through the agency of the madrigal.

Gesualdo founded no school, and seems to have had no followers to carry on the inspired methods he professed. Historically his position is important as being that of one whose ability was large enough to translate the harmonic tendencies of the most advanced of his own and past ages into terms of high art. In comparison with the attempts of a Vicentino or of so forward a spirit as John Bull, the achievement of Gesualdo is revealed as that of a poet by whom the means of harmonic progression were directed towards a higher spiritual end, one which he did not fail to attain with an ever-increasing frequency.

LIST OF WORKS

1594. 1st book of 5-pt. madrigals. (Reprinted 1603, 1607, 1616.)
2nd " " (Reprinted 1603, 1604, 1608, 1617 twice.)
1595. 3rd " " (Reprinted 1611, 1619.)
1596. 4th " " (Reprinted 1604, 1611, 1616.)
1603. Sacrae Cantiones for 5 voices.
" " " 6 and 7 voices.
1611. 5th book of 5-pt. madrigals. (Reprinted 1614.)
6th " " (Reprinted 1616.)
1613. The six books in score.
1626. 6-pt. madrigals (posthumous), edited by Muzio Effrem.
Modern reprints of some of the madrigals are to be found in:
'Raccolta nazionale' (Ricordi, Milan), vols. 59-62.
'Ausgewählte Madrigale,' Barclay Squire (B. und H. Leipzig).
'L' arte musicale in Italia,' Luigi Torchi, vol. iv.
'Recueil des morceaux de musique ancienne,' Prince de la Moskowa.
Keiner, Ambros (Geschichte), Hawkins, Burney and Martini's 'Saggio di contrappunto.'

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AMBROS: *Geschichte* (Chapter by Leichtentritt.) 3rd ed. 1909.
KEINER: *Die Madrigale Gesualdos von Venosa*. 1914.
GRAY and HESELTINE: *Carlo Gesualdo*. 1926.

S. G.

GEVAERT, FRANÇOIS AUGUSTE (*b.* Huysse, near Oudenarde, July 31, 1828; *d.* Brussels, Dec. 24, 1908), historian and 'musicologist'; former director of the Brussels Conservatoire, was also a composer.

His father, a baker, wished to bring him up to his own trade, but his great musical ability becoming apparent, he was sent in 1841 to the Conservatoire at Ghent, where he studied under Sommère and Mengal. He was then appointed

organist of the Jesuits' church, and in 1846 a Christmas cantata of his composition was performed in Ghent. In June 1847 his psalm 'Super flumina' was performed at the festival of the 'Zangverband'; and Spohr, who was present, congratulated the young composer. In the previous May he had won the first prize for composition at the national competition in Brussels, but was allowed to postpone his foreign tour for two years, during which he produced in Ghent his first opera, 'Hugues de Somerghen' (Mar. 23, 1848), followed by 'La Comédie à la ville,' at Brussels, a decided step in advance. In 1849 he started on his tour, and after a short stay in Paris proceeded to Spain, where he composed an orchestral fantasia, 'Sobre motivos españoles.' His reports on Spanish music, regularly forwarded to the Ministre de l'Intérieur, were printed in the bulletin of the Académie of Brussels for 1851. From Spain he went to Italy, and returning through Germany reached Ghent in the spring of 1852. On Nov. 27 of that year he produced 'Georgette, ou le Moulin de Fontenoy' with Vaëz and Royer, performed at the Théâtre Lyrique in Paris, Nov. 28, 1853; and on Oct. 7, 1854, 'Le Billet de Marguerite,' in 3 acts, libretto by Leuven and Brunswick—both with extraordinary success. 'Les Lavandières de Santarem' (Oct. 25, 1855), however, was a fiasco. Gevaert received the order of Leopold for his cantata 'De nationale verjaerdag,' composed in honour of the fifth anniversary of King Leopold's reign. 'Quentin Durward' (Mar. 25, 1858), 'Le Diable au moulin' (May 13, 1859), 'Château Trompette' (Apr. 23, 1860) 'La Poularde de Caux' (Palais Royal, May 17, 1861, with other composers) and 'Le Capitaine Henriot' (Dec. 29, 1864) were all successes at the Opéra-Comique in Paris. So also was 'Les Deux Amours,' opéra-comique, at the theatre of Baden-Baden, July 31, 1861. A cantata 'Le Retour de l'armée' was performed at the Opéra, Aug. 15, 1859. Other important compositions are a Requiem for male voices and orchestra; 'Jacques van Artevelde,' ballads, choruses, etc.

In 1867 he was appointed 'directeur de la musique' at the Paris Opéra, a post he retained till the closing of the theatre (Sept. 1870) on account of the Franco-German war. From that time he devoted his attention to the history of music, and in 1875 brought out the first part of his *Histoire et théorie de la musique dans l'antiquité* (Henzel, Paris, one vol. 8vo), a work remarkable for much new matter, the result of careful and original research. This had been preceded by his *Leerboek van den Gregoriaenschen zang* (Ghent, 1856), his *Traité général d'instrumentation* (1863) and *Les Gloires d'Italie* (Paris, 1868), a collection of secular vocal music by Italian composers of the 17th and 18th centuries, with introduction and biographies, etc. The *Traité général d'instrumentation*, revised as *Nouveau Traité général d'instrumentation* (Paris 1885; translated into German by Riemann, Spanish by Neuparth, Russian by Rebikov, English by G. F. E. Suddard), is an outstanding treatise on its subject, second only in importance to that of Berlioz. A second part, *Cours méthodique d'orchestration* (2 books), followed in 1890.

Among his works are *Recueil de chansons du XV^e siècle* (1875) and other editions of old compositions; *Les Origines du chant lithurgique* (1890); *La Mélopée antique* (1895); *La Musique, l'art du XIX^e siècle* (1896); *Les Problèmes musicaux d'Aristote* (1899–1902); *Exécution musicale* (1906). His researches were finally summed up in his *Traité d'harmonie, théorique et pratique* (pt. i. 1905; pt. ii. 1907). In 1871 he succeeded Fétis as director of the Conservatoire at Brussels; a post which gave scope for his remarkable powers of organisation. Under his direction the Conservatoire became famous for its well-planned curriculum and its teaching by an able staff. One of his reforms consisted in placing the singing-classes under the annual inspection of some celebrated singer. Faure was the first engaged. In 1873 Gevaert was elected a member of the Académie des Beaux-Arts in place of Mercadante; an appointment hailed with satisfaction in France. He was created a baron some months before his death, on the composition of a national hymn for the Congo. Gevaert was incontestably a musician of a very high order; and his fame rests on the solid foundation of a thoroughly good early education. G. C., with addns.

GEWANDHAUS CONCERTS, see LEIPZIG (2).

GHERARDELLO (GHIRARDELLUS DE FLORENTIA), one of the foremost representatives of the new school of composition which sprang up in Florence in the 14th century; he composed madrigals, caccias and ballads. His fine caccia 'Tosto che l' alba,' was republished in *Intern. Mus. Gesellschaft*, vol. iii, 4 (1902), and Riemann, *Handbuch d. Mus.-Gesch.*, i. 2, p. 324, etc. (*Riemann*; *Q.-L.*).

GHERARDESCHI, FILIPPO MARIA (*b.* Pistoja, *c.* 1738; *d.* Pisa, 1808), pupil of Padre Martini, wrote his first opera bouffe for Lucca in 1763, which was followed by a number of others. In 1769, on the occasion of a visit of the Grand Duke Leopold of Tuscany, his opera 'I due gobbi' was given at Pisa with great success, which caused his nomination as maestro di cappella of the Conventual Church of the Cavalieri, and shortly afterwards also of the grand-ducal chapel. He also became the music-master of the Princes and Princesses, and had a great reputation as harpsichord-player. He remained at the court under Leopold's successor, Ferdinand III., and afterwards served under Louis I., King of Etruria, on whose death

he composed a Requiem Mass which was considered one of his finest works. He composed several other masses, a pianoforte sonata, songs, etc. (*Q.-L.*; *Fétis*).

GHERSEM, Gery de (*b.* Tournay before 1570; *d.* there, May 25, 1630), pupil of Philip Rogier; went to Spain 1596 as Kapellmeister of the Imperial Chapel; returned before 1604, when he was at the court of the Governor-General of the Netherlands; 1611, court Kapellmeister, Brussels; 1614, he became a canon at Tournay. He composed masses, motets, etc. E. v. d. s.

GHEYN, Van den, a renowned Flemish family of bell-founders originally of Malines, where they began their business, which was subsequently continued at Louvain, Turnhout, Nivelles and St. Trond.

Their names through many generations are to be found on the bells of numerous carillons, amongst which may be mentioned Nymegen, Louvain, Oudenarde and Malines. During the war (1914–18) many of the Van den Gheyn bells were destroyed, notably at Turnhout and Termonde.

Although as bell-founders they are held in the highest esteem, the greatest member of the family was undoubtedly (1) Matthias (*b.* Tirlemont, Apr. 7, 1721; *d.* June 22, 1785), organist, carillonneur and composer. He was appointed organist of St. Peter's Church, Louvain, in 1741, and in 1745 secured by public competition the post of town carillonneur of Louvain, which he held until his death. His duties in connexion with the latter appointment may be enumerated, as they are much the same as those of the official carillonneur of to-day. He had to play on market days and on all special public occasions; he was responsible for the upkeep of the automatic playing of the carillon by the clock, to ensure its efficiency and also to set new tunes on the chime barrel as required by the authorities. His stipend was 100 'pattacons' per annum, but extra fees were paid for private festivities.

His reputation as a carillonneur was great, and it is recorded that he was particularly skilled in the art of extemporisation. It was his custom to begin his carillon recitals with a brilliant extempore fantasia, and it is probable that no player since his day has attained such virtuosity save Josef Denyn, the present city carillonneur of Malines and the director of the School of Carillon Playing in that city.

As a composer he is of the Handelian school, and his works are written in the idiom of his contemporaries, and resemble the composition of Arne. Some of his preludes are carillon music in its most artistic form, amongst which may be mentioned 'The Cuckoo,' edited by Miss Fanny Davies.

Chev. van Elewyck collected 51 compositions of Matthias. Of these three were printed:

(1) Fondements de la basse continue, etc. (Louvain.)
(2) 12 Petites sonates pour l'orgue ou le clavecin et violon.
(3) 6 Divertiments pour clavecin. (London.)

The others in MS. consist of a second treatise on harmony and composition, preludes and fugues for organ, sonatas for clavecin, airs, rondos, marches, minuets, fugues, etc., for carillon.

Elewyck, with the collaboration of Lemmens, the famous organist, issued in 1863 a volume of pieces selected from these, published by Schott. His work is out of print.

Matthias was succeeded by his son (2) Josse Thomas (*b.* 1752) as organist of St. Peter's Church. W. W. S.

GHIBEL (Ghibeli Ghibellini), Eliseo (*b.* Osimo, Ancona, *c.* 1520), maestro di cappella at S. Sacramento, Ancona, until 1581. In 1554 and 1565 he lived at Naples, and in the interim he appears to have been for some years at Messina as maestro di cappella. He composed madrigals, motets, introitus missarum, canzoni. (See list in *Q.-L.*)

GHISELIN, Jean, a 15th-16th century Netherlandish composer; one of the best masters of his time, whose work is full of grace and fantasy. A number of masses, motets, songs, etc., were published by Petrucci between 1501–42. The error of his identification with Jo. Verbonnet has been explained by Ambros.[1] (See also *Q.-L.*)

GHIZEGHEM, Hayne van (also called Heyne, or Ayne), singer in 1453 at Cambray Cathedral (?); in 1468 singer at the court of Charles the Bold. Morelot (*De la musique au XV^e siècle*, p. 10) reproduces a poem in which Ghizeghem is mentioned in conjunction with Morton, when both accompanied their songs richly with bass instruments. Several of his chansons are in MS. collections in various libraries, and in printed collective volumes of 1501, 1538 (*Riemann*; *Q.-L.*).

GHIZZOLO, Giovanni (*b.* Brescia), a Franciscan monk; maestro di cappella of Prince of Correggio in 1613, of Cardinal Aldobrandini at Ravenna in 1618; and at St. Antonio, Padua, in 1622. He retired to Novara, 1625. *Q.-L.* gives a list of his numerous still extant sacred and secular compositions which appeared between 1609–40.

GHRO, Johann (*b.* Dresden, 16th cent.), was organist to the Churfürstl. Schule of S. Affran, in Meissen, Saxony, in 1604–12, and in 1625 Musik-director and organist of the Kapelle of Rudolph von Bünaw at Wesenstein. He published pavans and galliards, which are described as plain and heavy in style.

LIST OF WORKS

1. 'Sechsvnddreissig neue liebliche vnd zierliche Intraden, so zuvor niemals gesehen, noch inn Truck kommen, jetzo aber zu sonderlichen wolgefallen allen der Edlen musica Liebhabern, bevor aufs denen, so sich der Text nicht gebrauchen, zur fröligkeit mit

[1] *Geschichte der Musik*, iii. 255.

fünff Stimmen gesetzet . . . Durch Johannem Ghro Dresd. Gedruckt zu Nürnberg durch Paulum Kauffmann.' 1603. 4to. Five partbooks in the Wolfenbüttel herzogl. Bibl. (See Vogel's Cat.) It was reprinted in 1611, with the same title, but 'Gedruckt zu Nürnberg durch Abraham Wagenmann in verlegung David Kaufmanns. 1611.' Contents the same, with the original preface dated 1603. Five partbooks in the Liegnitz königl. Ritteracademie Bibl.

2. 'Dreissig neue ausserlesene Padovane und Galliard, mit fünff Stimmen so zuvor niemals in Truck kommen, auff allen musikalischen Instrumenten lieblich zugebrauchen. Componirt durch Johannem Ghro Dresd. Gedruckt zu Nürnberg durch Paulum Kauffmann.' 1604, 4to. The preface is dated from 'Meissen, am Tage Petri u. Pauli im 1604 Jare. Joh. Ghro. Organist der Churfürstl. Schul zu S. Affran daselbsten.' Five part-books in the Frankfurt Gymnasial Bibl. etc. (See Israel's Cat.) It was reprinted in 1612; to the title was added . . . lieblich zugebrauchen. Sampt einem zu end angehengtem Quotlibet genannt, Bettlermantel, von mancherley guten Flecklin zusammen gestickt und geflickt . . . mit vier Stimmen verfertigt, durch Johann Ghroen Dresdensem der Churfürst. Schulen in Meissen Organisten. Gedruckt zu Nürnberg durch Abraham Wagenman in verlegung David Kauffmans. 1612.' 4to. It contains eighteen Padovanen and twelve Galliarden for five voices and the Quotlibet for four voices. Five partbooks in the Breslau Stadtbibl. etc. (See Bohn's Cat.)

3. 'Bettler Mantel, von mancherley guten Flecklein zusammen gestickt und geflickt, allen denen so inen was neues belieben lassen, zu Ehren mit vier Stimmen in Truckt verfertiget durch Johann Ghroen Dresdensem, der Churfürstl. Schulen inn Meissen Organisten. Gedruckt zu Nürnberg, durch Paulum Kauffmann.' 1606. 4to. The Altus and Tenor, the only two partbooks known, are in the Berlin königl. Bibliothek. (Eitner.)

4. 'Trifolium sacrum musicale oder geistliches musikalisches Kleeblätlein . . . insonderheit aber den anfahenden Knaben zum tägilchen Exercitio zum bestem componiret . . . durch Johann Grohen Dressd. dero Zeit der Bünauischen Capellen zum Wesenstein verordneten Direct. und Organisten. Nürnberg, durch Ab. Wagenmann gedr. in verl. David Kauffmanns.' 1625, 4to. Three partbooks, the Prima vox and the Tertia vox, are in the Berlin königl. Bibl. A composition by Joh. Groe 'Das ist mir lieb' in four movements, written for five voices, is in Burckhard Grossman's 'Angst der Hellen . . . der cxvi. Psalm Davids, durch etzliche vornehme Musicos im Chur und Fürstenthum Sachsen,' etc. Jena. 1623. A MS. copy of it (MS. z 110) is in the Berlin Königl. Vibl. (Eitner.)

In the Liegnitz Ritteracademie Bibl. in MS. 24 (No. 58) third part, is a 'Padouan a 5' by Joan. Groh. (See Pfudel's Cat. p. 37.)

In the Zwickau Ratsschulbibl. in MS. 10. No. 378, a motet 'Lobet den Herren' for eight voices, by Johannes Groh. (See Vollhardt's Cat.)

Becker, *Die Tonwerke des. 16 u. 17. Jahrh.* 1855, gives a work by J. Groh, 'Der CIV Psalm zu XXI Versikuln gesangweis gesetzt u. nach Art der Motetten zu 3, 4, bis 8 Stimmen.' Nürnberg. 1613. 4to.

Eitner, *Tänze des 15. bis 17. Jahrhunderts*, 1875, p. 126, reprinted No. 5 from Ghro's 36 *Intraden*, 1611. C. S.

GIACCIO, Oratio, early 16th-century composer, wrote Armoniose voci, canzonette . . . a 3 voc. Napoli, 1620; Laberinto amoroso, canzonette a 3 voci . . . Napoli, 1618 (*Q.-L.*).

GIACOBBI, Girolamo (Hieronymus Jacobus) (*b.* Bologna, *c.* 1575; *d.* there, Nov. 30, 1630), maestro di cappella St. Petronio, Bologna, Aug. 18, 1604. In 1615 Adr. Banchieri founded the Academia dei Gelati, the members of which used to meet at Giacobbi's house. He composed several dramatic works, but few have survived in MS. He left, however, a large number of published motets, psalms, vespers, hymns and other church compositions. (See *Q.-L.* and *Riemann.*)

GIACOMELLI, Geminiano (*b.* Parma,[1] *c.* 1686; *d.* there, Jan. 19, 1743), pupil of Capelli. His opera 'Ipernmestra,' produced at Parma and Venice, 1704, was so successful that the Duke sent him to Alessandro Scarlatti for further studies. Between 1724–39 he produced 19 operas with great success. He was for some time at the court at Vienna. His 'Cesar in Egitto' (Milan, 1735) is considered his best work. He also wrote some concert arias and a psalm for 2 tenors and a bass. (See list in *Q.-L.*)

GIACOMETTI, Giovanni Battista del Violino, one of the earliest 16th-century violin virtuosi, often referred to without his family name. He lived in Rome from 1571 until June 15, 1586, when he became maestro di cappella at the court of Mantua in Soriani's place. E. v. d. s.

GIAMBERTI, Giuseppe (*b.* Rome, 15—), a pupil of Nanino and Paolo Agostino. He was maestro di cappella at Orvieto Cathedral in 1628, and at S. Giovanni Maggiore in 1629. He wrote several important works of church and secular music, some 'to sing or play,' published 1623–1689. (For list and further particulars see *Q.-L.*)

GIANETTINI, Antonio (*b.* Venice, 1649; *d.* Modena, Aug. 1721), maestro di cappella at the court of the Dukes of Este from May 1, 1686. His first opera was produced at Venice, 1676. He composed operas, cantatas, oratorios, psalms, motets, etc. (*Riemann*; *Q.-L.*).

GIANNI SCHICCHI, opera in 1 act; text by Gioachino Forzano; music by Puccini. Produced Metropolitan Opera House, New York, Dec. 14, 1918; Costanzi Theatre, Rome, Jan. 11, 1919; Covent Garden, June 18, 1920; in English, British National Opera Co.; Theatre Royal, Glasgow, Nov. 7, 1923.

GIARDINI, Felice de (*b.* Turin, Apr. 12, 1716; *d.* Moscow, Dec. 17, 1796), an eminent violinist. He entered the choir of Milan Cathedral as a boy, and became a pupil of Paladini in singing, composition and the harpsichord. He afterwards returned to Turin, and studied the violin under Somis. He was still very young when he entered the opera-band at Rome, and soon afterwards that of San Carlo at Naples. In possession of a brilliant execution, he appears to have been fond of displaying it by interpolating in the accompaniments of the airs all sorts of runs, shakes and cadenzas, and thereby eliciting the applause of the house. Of this habit, however, he was cured in an emphatic manner. During the performance of an opera by Jommelli, the composer came into the orchestra and seated himself close to young Giardini. Giardini, anxious to give the maestro a proof of his cleverness, introduced into the ritornello of a pathetic air a brilliant cadenza of great length, at the end of which Jommelli rewarded him with a sound box on the ear. Giardini in after years was fond of relating this incident, and used to add that he never had a better lesson in his life.

From Naples he started in 1748 for a tour through Germany and thence to London. The date of his first public appearance here is variously given.[2] According to Burney it took place in 1750, at a concert of Cuzzoni's. His success was immense, and Burney affirms that no artist, Garrick alone excepted, was ever so much applauded as Giardini. His powerful yet mellow tone, the brilliancy and boldness of his execution, the spirited and expressive style in which he played the grand works of Tartini, as well as his own lighter but pleasing composi-

[1] Piacenza, according to Riemann.

[2] W. H. G. F. gives Apr. 27, 1751.

tions, created a perfect furore, and he became at once the declared favourite of the London public. In 1751 he started subscription concerts with the oboist Thomas Vincent. After Festing's death in 1752, Giardini took the place of leader at the Italian Opera, and appears to have infused new life and spirit into the band, which had much deteriorated under Festing's languid leadership.

In 1756 he undertook the management of the Italian Opera, but thereby suffered great losses. Nevertheless we find him as impresario in 1763, 1764 and 1765. After this he devoted himself once more to playing and teaching the violin, and leading at concerts and musical festivals. At this period F. Cramer became his formidable rival, though the two remained on most friendly terms. From 1770–76 he was leader at the Three Choir Festivals, from 1774–1780 at the Pantheon Concerts, and in 1782 and 1783 once more at the Italian Opera. In 1784 he left England, apparently resolved to retire from public activity and spend the rest of his life in Italy. But his restless spirit brought him back to London in 1790, when he started a comic opera at the Haymarket. This proving a failure, he went with his troupe to Russia, and died at Moscow.

Although Giardini's star went down as soon as Salomon and Cramer became his rivals, his influence on musical and operatic life in England was considerable. He brought out a number of operas, though with little success. He composed the second part of an oratorio, 'Ruth,' in 1763, the first part being by Avison and the third by Boyce. In 1765 and 1768 he wrote the other two parts, and his work was several times performed in London. He was the composer of the once popular hymn-tune called 'Moscow.' His numerous chamber compositions include:

Nine sets of Six Violin Solos (sonatas) (opp. 1, 4, 5, 6, 7, 8, 11, 16, 19). Violin Duets (opp. 3, 5).
Six Sonatas for Piano and Violin (op. 3).
Twelve Violin Concertos (opp. 4, 5, 15).
Seven sets of Trios for stringed Instruments (opp. 2, 4, 13, 17, 20, 26, 28).
Six Quintets for strings (op. 11).
Eighteen Quartets for strings (opp. 22, 23 and 29).

P. D.

GIBBONS. The name of a noted family of English musicians in the 16th and 17th centuries. (1) William (*d.* Cambridge, 1595). The date of his birth is unknown, and his origin and parentage have not as yet been traced. In 1567 he was admitted as one of the 'waits' of the city of Cambridge, an appointment that at that period provides evidence that he was a skilled musician, either as a singer or instrumentalist, or both. From about the year 1573 until his death he lived in the parish of Holy Trinity, Cambridge; his name was among the 'parish counscillors' in 1574 and again in 1578, and four of his children were baptized in that church. He was buried at Holy Trinity on Oct. 26, 1595. His will was proved in the Archidiaconal Court of Cambridge on Nov. 13 following. His widow died in Apr. 1603. He left four sons, Edward (2), Ellis (3), Ferdinando and Orlando (4), and four daughters, three of whom married. Of Ferdinando nothing further is known.

(2) Edward (*b. circa* 1570; *d. circa* 1650), was the eldest son of William. He graduated B.Mus. at Cambridge and was incorporated in the same degree at Oxford in 1592. Early in the year 1593 his name first appears in the Weekly Lists of King's College, Cambridge, as a lay-clerk with a salary of 20s. In the following Christmas term he received an addition of 11s. 8d. to his salary on succeeding Thomas Hammond as master of the choristers. The office of organist is nowhere mentioned in connexion with either Hammond or Gibbons in the records at King's. In the autumn of 1598 Hammond resumed his place as master of the choristers, and the name of Edward Gibbons disappears from the lists. John Walker, writing in 1714,[1] states that Gibbons was brought to Exeter by Bishop Cotton when he was first appointed to the see. His appointment was in Nov. 1598. It is not unlikely that Walker's statement is true, and it is not known otherwise what became of Gibbons when he left Cambridge. The statement that he became precentor and organist of Bristol Cathedral was made by Anthony Wood, and copied by most historians; but recent research proves beyond doubt that he never held office at that cathedral. The statement that he was in holy orders is also disproved. Walker, indeed, mentions that Cotton brought Gibbons from Bristol, but he does not say the cathedral. In the will of Ellis Gibbons, in 1603, Edward was described as 'of Acton,' but no explanation of this description has been discovered.

In any case it would seem that Edward Gibbons was already working at Exeter before 1607, and in 1609 he was, beyond all doubt, appointed a 'priest-vicar' of Exeter Cathedral, a special dispensation for his appointment having been granted by his patron, Bishop Cotton. In 1615 he was appointed succentor and duly installed. He was also chosen from time to time custos of the College of Vicars-choral, an office to which all the 'vicars,' priest and lay, annually elect one of the priest-vicars, but in spite of this evidence of their confidence, the fact that he was a layman was the subject of a formal protest to Archbishop Laud's commissioners in 1634, and he was also on this occasion accused of neglecting his duties. The protest had little effect upon his position, which he seems to have retained until his death; but the records during the years of the civil war are very incomplete, and nothing definite is known about him after the year 1634. Walker states that he lived to over 80 years of age and was twice married, in each case to a wealthy lady.

[1] *Sufferings of the Clergy.*

He had several children, two of whom were born before he left Cambridge. It was Walker, too, who was responsible for the story that he presented Charles I. with £1000 'when under his distresses.'

Very little of Edward Gibbons's music survives. In the British Museum is an organ prelude to an anthem, 'How hath the city sate solitary.' A three-part anthem, 'Awake and arise,' is at Ch. Ch., Oxford, and also a setting of the Kyrie and Creed to go with William Mundy's 'short' service. There is an 'In Nomine' *a* 5 in the Bodleian Library.

(3) Ellis (*b.* Cambridge, 1573; *d.* May 1603), second son of William and Mary Gibbons, was baptized at Holy Trinity, Cambridge, on Nov. 30, 1573. He was singularly honoured by Morley, who included two of his madrigals, 'Long live fair Oriana' (Hark, did you ever hear) and 'Round about her charret' in 'The Triumphes of Oriana.' No other composer except Morley himself contributed more than one number to this famous collection. No other composition, sacred or secular, by Ellis Gibbons is known to exist to-day.

Historians, following Anthony Wood, have unanimously stated that he was organist of Salisbury Cathedral, but this is apparently untrue. No trace of his name can be found at Salisbury, either in the registers or in the Chapter Act books or in the 'Clerk of Fabrik' accounts. The Act books are incomplete, but the 'Clerk of Fabrik' accounts cover the whole period in question and show that Richard Fuller was organist from 1592–98, that John Farrant then succeeded him until 1602, when John Holmes became organist. Ellis Gibbons was sole executor and residuary legatee of his mother's will, proved by him in Apr. 1603. His own will was dated May 14, 1603, and proved[1] on May 18. He left no children. He left property in Cambridge to his brother Edward, whom he described as 'of Acton,' subject to the life interest for his widow, Joan. In the printed index of P.C.C. wills he is described as of the parish of St. Benet's, Paul's Wharf, but the source of this statement is not mentioned and he is not so described in the will. The will was witnessed by his sister Elizabeth and her husband, James Dyer, and he gave a legacy to their daughter.

(4) Orlando (*b.* 1583; *d.* June 5, 1625) was the youngest child of William and Mary Gibbons of Cambridge. There is little reason to doubt that he was born at Cambridge, as stated by all historians as well as on the monument erected to his memory in Canterbury Cathedral; nevertheless, he was not baptized at Holy Trinity, Cambridge, but at St. Martin's, Oxford.[2] This fact was first noticed by Anthony Wood. The date recorded in the registers is Dec. 25, 1583. The parents may have been residing temporarily in Oxford. Be that as it may, it is scarcely conceivable that two children born that year bore the very unusual combination of names 'Orlando Gibbons,' and the absence of the name from the Holy Trinity registers removes the last vestige of doubt that this entry concerns the composer. Nor can there be any doubt about the identity of the Orlando Gibbons incorporated at Oxford on July 14, 1607, as 'M.A. of Cambridge.' Writers have submitted solutions of this problem without verifying the facts, for investigation of the Cambridge University registers shows that never in the whole history of the University did any one of this name take an Arts degree. The Oxford entry in 1607, therefore, contains an error, and Joseph Foster[3] is without doubt right in supposing that M.A. was accidentally written for Mus.B. by the registrar, and that the famous composer is the subject of this entry.

Early in 1596, when just 12 years of age, Orlando Gibbons entered the choir of King's College, Cambridge, and his name appears regularly in the weekly lists of the College (not of the 'choir,' as sometimes stated) until the autumn of 1598. The lists provide no evidence of his having been senior chorister. During this time he was his brother's pupil, and the two brothers left the choir at the same time. But Orlando's connexion with the College was kept up. He matriculated in 1598 as 'a sizar from King's.' In the years 1602 and 1603 the 'Mundum books' of King's College show that he received fees for music composed for special occasions. On Mar. 21, 1604, when only just 21 years old, he was appointed organist of the Chapel Royal, and held this post for the rest of his life. In 1606 he took the degree of B.Mus. at Cambridge, and about this date he married Elizabeth, daughter of John Patten of Westminster; Patten was at this time a yeoman of the Vestry of the Chapel Royal, and shortly afterwards he became Keeper of the King's Closet. He died in 1623; Orlando Gibbons was his sole executor and inherited a moderate sum as residuary legatee. Gibbons at this period was living in the Woolstaple in Westminster where Bridge Street now stands, and all his seven children were baptized in St. Margaret's Church. As marks of royal favour he received handsome grants from the King and Queen in 1611 and 1615, and in addition to his appointment as organist of the Chapel Royal he succeeded Walter Earle in 1619 as one of his majesty's 'musicians for the virginalles to attend in his highnes privie chamber' at a salary of £46. He already held a somewhat similar appointment at a salary of £40. A receipt for a quarter's pay in connexion with this latter office is preserved in the British Museum (Add. MS. 33,965), and is valuable as providing an

[1] P.C.C. 32 Bolein.
[2] Formerly 'Carfax' Church, and recently incorporated with All Saints.
[3] *Alum. Oxon.*, *sub* Gibbons, Orlando.

authentic example of the composer's autograph. This receipt covers the quarter ending Christmas day 1619. On May 17, 1622, when Camden founded the Chair of History at Oxford, the degree of Mus.D. was conferred upon Gibbons on the ground of his personal friendship with Camden. William Heyther, who founded the Chair of Music, was on the same occasion admitted to the degree of Mus.D., and not being a skilled musician, Gibbons's eight-part anthem, 'O clap your hands together,' was allowed to serve as Heyther's 'Commencement Song.' The 'Gostling' set of partbooks, now at York Minster, provide almost the only early text of this anthem, and in each book a note is appended referring to Heyther's use of this anthem. A score also belonging to Gostling and made for these partbooks is similarly endorsed. The score belonged recently to Dr. W. H. Cummings, and is now in the Fitzwilliam Museum at Cambridge.

In 1623 John Parsons, organist of Westminster Abbey, died, and Gibbons, who at the age of 39 had already enjoyed nineteen years of experience as organist of the Chapel Royal, was appointed in his place. Here he remained for the two years of life that were left to him. But during this short period he was responsible for conducting the music at one state function of the first importance, namely, the funeral of King James I. This was on Apr. 5, 1625. On that occasion he received as senior organist of the Chapel Royal, nine yards of 'blackes,' with two more for his servant. In less than two months after this Gibbons himself died. He was summoned with the whole of the Chapel Royal to attend the new King, Charles I., in state at Canterbury, where he was to await the arrival of his Queen, Henrietta Maria, from France. The royal marriage took place in Paris on May 1, the Duke of Buckingham representing the King as his proxy. The King arrived at Canterbury on June 1. For various reasons the arrival of the Queen was delayed, but she arrived at Dover on June 12. The next morning the King met her at Dover, and the same evening the bride and bridegroom reached Canterbury, where they stayed two nights before setting out for London. No ceremony connected with the marriage took place at Canterbury, nor is there any record of Gibbons being commissioned to write special music. The attendance of the Chapel Royal on the King on such an occasion of state was merely in accordance with ancient custom.

Meanwhile, before the arrival of the Queen, Gibbons was seized with an apoplectic fit and died on Whitsunday, June 5. He was buried the next day in Canterbury Cathedral, and a monumental tablet, surmounted by his bust (see *PLATE XXVII.*) and coat-of-arms (arg. a lion rampant sa. depressed by a bend, gu. charged with three escallops or), was placed on the north wall of the nave. A suspicion of plague was set at rest by a post-mortem examination by the two court physicians, which clearly describes the symptoms of apoplexy. Hawkins and others are in error in giving small-pox as the cause of Gibbons's death.

Letters of administration of his estate were granted to his widow on July 13, 1626, by the Dean and Chapter of Westminster.[1] Nothing further is known of the widow, who is thought to have died shortly after this date. The statement that her will was proved in July 1626 is an error. Gibbons had seven children, all of whom were baptized at St. Margaret's, Westminster. James, the eldest child, died in infancy; of CHRISTOPHER (5) more presently; Orlando, the youngest son, died unmarried at Exeter in 1650; the four daughters were Alice, Ann, Mary and Elizabeth.

A portrait of Gibbons, presented to the University by Dr. Philip Hayes, is now in the examination schools at Oxford. It is a copy of an original portrait once in the possession of Mrs. Fussell, widow of Peter Fussell, organist of Winchester; but this is unfortunately lost.

It is on his church music that the great reputation of Orlando Gibbons has been generally founded. He wrote no music for the Latin rites of the church, as far as is known, and in this matter he differs from all the great Tudor composers, for even those others wrote a few Latin motets who towards the close of the polyphonic period chiefly favoured the English rites. None of Gibbons's church music, except the two little anthems in Leighton's 'Teares or Lamentacions,' was printed in his lifetime, but Barnard in 1641 included in his 'First Book of Selected Church Musick' both Gibbons's services, his first Preces and Psalms and the following anthems: 'Almighty and everlasting God,' 'Deliver us' (both sections), 'Hosanna,' 'Lift up your heads' and 'Behold thou hast made my days.' This printed selection seems in early days to have precluded the rest of his work. Boyce in his 'Cathedral Music' retained of these only the F service, 'Almighty and everlasting God,' 'Hosanna' and 'Lift up your heads,' while he added 'O clap your hands,' and the spurious sanctus in F. The Boyce selection alone was available to keep Gibbons's name alive in cathedral circles for a century and a half after Boyce's time. Yet there are as many as forty anthems known to exist in addition to the Psalms attached to the Preces, among which 'Awake up, my glory' is definitely written in anthem form. Of these forty anthems it is remarkable that no more than fifteen are written in the purely polyphonic style, the remaining twenty-five are designed for chorus and verse or solo voices, the solo portions having an independent instrumental accompaniment, in some instances for strings

[1] D. and C. of Westr. Wills, Som. Ho., 1626 A. III. 104.

and in others for organ. In his polyphonic work Gibbons can challenge comparison with any other composer of that school; on a big scale 'Hosanna,' 'Lift up your heads,' 'O clap your hands,' and 'O Lord in thy wrath' stand supreme; and there are seven little gems written for four voices, among which 'O Lord increase my faith' and 'Almighty and everlasting God' are of special beauty. In the verse anthem, which, if we may judge by numbers, Gibbons more particularly favoured, he was to a large extent experimenting. It is true that this form was exploited by others before him, notably by Byrd, but in reaching out so far as he did in this direction Gibbons marked out a new path which was destined to be more clearly defined in the light of increased experience by Blow, Pelham Humfrey and Purcell half a century later. He deserves all the credit that is due to the pioneer, even if his own reputation as a composer is slightly tarnished when these twenty anthems or so are subjected to detached criticism. His second Service, with its passages for solo and verse and its many elaborate features, stands in the same relation to the well-known polyphonic Service as the verse anthems do to the others. Yet in certain instances Gibbons attained success of a very high order in the new style, as, for example, in 'O all true faithful hearts,' very generally sung now to modern words, 'O thou the central orb' and 'This is the record of John,' in which the declamatory features of the solo voice are treated with consummate skill. Gibbons wrote seventeen hymn tunes of exceptional dignity and purity. In 1873 Sir Frederick Ouseley (*q.v.*) edited and published a collection of Gibbons's church music in as complete a form as was possible at that date. Early in 1925 volume iv. of the Carnegie Edition of Tudor Church Music was issued containing all that is known of his church music (including fragments) as shown in the list below.

In 1612 Gibbons published his set of 'Madrigals and Mottets of 5 Parts: apt for Viols and Voyces.' This set consists of twenty numbers, but as some of these are separate sections of single compositions, the number is really only thirteen. The term motet had not at this date the limited meaning which has in later days been imposed upon it, and Gibbons no doubt was using it here to denote the serious type of madrigal of which there are several examples in the set. Written of necessity in the polyphonic style these works represent Gibbons at his highest level of excellence. The choice of words reflects the austerity of the composer's mind. The suggestion, based upon a phrase in the dedication of the text, that his patron, the younger Sir Christopher Hatton, wrote the words is disproved by the fact that the authorship of seven of the twenty numbers can be identified among the poems of Sylvester, Spenser and Raleigh; the selection may have been made by Hatton. Space will only permit brief mention here of 'The silver swan,' which closely approaches the form of the lutenist's 'Ayre,' 'Dainty fine bird' and the splendid and stern 'What is our life?' as representing types of madrigals and 'mottets' in Gibbons's noble set. (See *English Madrigal School*, vol. v.) Gibbons was one of a small group of composers, with Weelkes and Dering, who made elaborate settings of the 'Cries of London' (*q.v.*), using the traditional musical phrases associated with the cries. Gibbons's piece took the form of a fantasy constructed upon the traditional plain-song used by all the Elizabethan composers in their 'In Nomines' (*q.v.*). As far as is known Gibbons wrote no solo songs. The anthem 'The secret sins' is, however, a solo song with chorus.

Apart from his work as a composer, Orlando Gibbons was an executant of rare distinction, and was at the time of his death without a rival in England as a performer on the organ and the virginals; writing to Sir Dudley Carleton just after Gibbons's death, John Chamberlain described him as having 'the best hand in England.' As a natural consequence he wrote brilliantly for the keyboard instruments of his day. The only keyboard works of his that were printed appeared in the famous collection called *Parthenia*, which contained eight pieces by Byrd, seven by Bull and six by Gibbons, but more than forty of his keyboard pieces survive in MS. A modern edition of these, compiled by Miss Margaret Glyn, has been published in 5 vols. (Stainer & Bell).

It remains to speak of Gibbons's compositions for strings. In his lifetime a set of nine fantasies for three instruments was printed. The precise date of publication is unknown, and no record of them was entered at Stationers' Hall, but as they are described as the first music ever 'cut in copper' in England, they must have been produced before 1611, the date of *Parthenia*, and after 1606, for the composer is styled 'Batchelour of Musick.' The phrase on the title-page describing him as 'late' organist of the Chapel Royal cannot be explained and must be an error. There are nine pieces in this set and they are excellent examples of the fantasy form as the precursor of the fugue; they are characterised by a remarkable freedom in rhythmic design. They were reprinted for the Musical Antiquarian Society in 1843, and again, edited by the present writer, in 1924. There are fifteen more 3-part fantasies of the same character by Orlando Gibbons in manuscript in Marsh's Library, Dublin. Nos. 9-12 of these are also in the Christ Church (Oxford) Library. Two 4-part fantasies for strings at Christ Church and a pavan and galliard for six strings in Marsh's Library and the Bodleian Library are especially attractive; these have recently

been published under the editorship of the present writer. The list of Gibbons's known compositions in this class, including four In Nomines and four 6-part fantasies is given below.

LIST OF WORKS BY ORLANDO GIBBONS

I. Church Music

(a) Services

First Preces and Psalms (Thou openest Thine hand, and Awake up, my glory).
Second Preces and Psalm (I will magnify Thee).
First Service (V., T.D., B., K., C., M., N.D.) in F. [*N.B.*—The sanctus is spurious.]
Second Service (T.D., J., M., N.D.) in D min.

(b) Full Anthems

Almighty and everlasting God. *a* 4.
{ Deliver us. Part I. *a* 4.
{ Blessed be the Lord God. Part II. *a* 4.
Hosanna. *a* 6.
•I am the Resurrection. *a* 5.
Lift up your heads. *a* 6.
{ O clap your hands together. Part I. *a* 8.
{ God is gone up. Part II. *a* 8.
O Lord, how do my woes. *a* 4.
O Lord, I lift my heart. *a* 4.
O Lord, in Thee is all my trust. *a* 5.
O Lord, in Thy wrath rebuke me not. *a* 6.
O Lord, increase my faith. *a* 4.
•Out of the deep.
Why art Thou so heavy. *a* 4.

(c) Verse Anthems

•Almighty God, which hast given (Xmas.) *a* 5. Org. accpt.
Almighty God, who by Thy Son (St. Pet. Day). *a* 5. Org. accpt.
•Arise, O Lord God.
Behold, I bring you glad tidings (Xmas). *a* 5. Org. accpt.
Behold, Thou hast made my days (Dean Maxey's funeral). *a* 5. String accpt.
Blessed are all they (Lord Somerset's wedding). *a* 5. String accpt.
Glorious and powerful God. *a* 5. String accpt.
Grant, Holy Trinity. *a* 5. Org. accpt.
Great King of Gods (the King being in Scotland). *a* 5. String accpt.
Have mercy upon me. *a* 5. Organ accpt.
•Have pity on me. Org. accpt.
If Ye be risen (Easter). *a* 5. Org. accpt.
Lord, grant grace. *a* 8. String accpt.
•Lord, we beseech Thee. Org. accpt.
O all true faithful hearts. *a* 5. String accpt. (Thanksgiving for the King's recovery.)
O God, the King of glory (Ascension Day). *a* 5. Org. accpt.
•Praise the Lord. Org. accpt.
See, see, the Word is incarnate. *a* 5. String accpt.
Sing unto the Lord. *a* 5. String accpt.
•So God loved the world. Org. accpt.
The secret sins. *a* 5. Org. accpt.
This is the record of John (St. John Bapt.). *a* 5. String accpt.
•Thou God of wisdom.
•Unto Thee, O Lord.
We praise Thee, O Father. *a* 6. String accpt.

* Text incomplete.

N.B.—'Sing we merrily' is almost certainly by Christopher, not Orlando, Gibbons, and certain anthems of Christopher are sometimes wrongly attributed to Orlando.

Six hymn tunes printed in Wither's *Hymnes and Songs of the Church*, 162, and one more at Ch. Ch., Oxford. MS.

II. Secular Vocal Music

The First Set of Madrigals and Mottets of 5 parts: apt. for Viols and Voyces. Published in 1614.
Cries of London. Voices and strings. B.M. Add. MSS. 17792-6, 29372-6, 37402-6 and 29427 (tenor only).

III. Chamber Music

Four Fantasies. *a* 6. For strings. Ch. Ch. 21. [No. 1 is incomplete.]
•Pavan and Galliard. *a* 6. For strings. Marsh Lib. Dubl. Z. 3, Tab. 4, 1-6; Bodl. MS. Mus. Sch. E. 437-442.
Three 'In nomines.' *a* 5. For strings:
No. 1. Bodl. MS. Mus. Sch. D. 212-216, Ch. Ch. 423-8, Tenbury 302, Marsh Lib. Dubl. Z. 3, Tab. 4, 1-6.
No. 2. Bodl. MS. Mus. Sch. D. 212-216, Ch. Ch. 423-8, Tenbury 302.
No. 3. Bodl. MS. Mus. Sch. D. 212-216.
Pavan. *a* 5. For strings (3 parts only survive). B.M. Add. MSS.
•Two Fantasies. *a* 4. For strings. Ch. Ch. 732-736.
'In nomine.' *a* 4. For strings. Bodl. MS. Mus. Sch. D. 212-216.
•Nine Fantasies. *a* 3. For strings. Printed *circa* 1610. In MS. also in B.M., Bodl. and Ch. Ch.
Fifteen Fantasies *a* 3. For strings. Marsh Lib. Dubl., Z. 2, Tab. 1, 13.
Nos. 9 and 12 of these are also in Marsh Lib. Dubl., Z. 3, Tab. 4, 1-6.
Nos. 9-12 are also in Ch. Ch. 732-5.
Galliard. *a* 3. For strings. Marsh Lib. Dubl. Z. 3, Tab. 4, 1-6.
Published (ed. Fellowes) in 1924.

Keyboard Instrumental Music

Alman in D min. N.Y. Drex. 5612, 44.*
Alman in D min. N.Y. Drex. 5612, 122.
Alman in C. Cosyn 63. N.Y. Drex. 5612.
Alman in G. Cosyn 79.
Alman or Italian Ground. B.M. Add. MSS. 10337.† Add. MSS. 36661. Ch. Ch. 1113. N.Y. Drex. 5612. Paris, 18548.
Alman or King's Juell. B.M. Add. MSS. 36661. Cosyn.
French Alman. B.M. Add. MSS. 10337.* Cosyn. N.Y. Drex. 5612.*
Ayre or Toy in A min. Ch. Ch. 1003. Ch. Ch. 1113. N.Y. Drex. 5612. Paris, 18570, II.*
French Ayre. B.M. Add. MSS. 36661.
Coranto in D min. B.M. Add. MSS. 36661. Paris, 18548.
Coranto in D min. Paris, 18548, 44.† N.Y. Drex. 5611.
Coranto in D min. N.Y. Drex. 5611.
Coranto or Toy in A min. B.M. Add. MSS. 23623 † (called 'Adieu Coranto'). Cosyn. Fitz. 203.* N.Y. Drex. 5612.
French Coranto. B.M. Add. MSS. 36661.
Galliard. 'Lady Hatton.' Cosyn. Ch. Ch. 1113. N.Y. Drex. 5612.*
Galliard. 'Lord of Salisbury.' Parth. Ch. Ch. 431.* N.Y. Drex. 5612.*
Galliard in A min. Cosyn 55.
Galliard in A min. B.M. Add. MSS. 36661. Cosyn 58. N.Y. Drex 5612.†
Galliard in C. Parth. N.Y. Drex. 5612.*
Galliard in D min. Cosyn 62.
Galliard in D min. Cosyn 67.
Pavan, 'Lord of Salisbury.' Parth. Fitz. 292. N.Y. Drex. 5612. Paris, 18570, II.*
Pavan in D min. B.M. Add. MSS. 29996. Cosyn. Paris, 18548.
Pavan in G min. N.Y. Drex. 5612.
Prelude in A min. Cosyn. Ch. Ch. 47 (called 'Running Fantasia'). N.Y. Drex. 5611.† Paris, 18570, II.*
Prelude in G. Parth. B.M. Add. MSS. 22099. Add. MSS. 23623, 5.† Add. MSS. 23623, 44.† Add. MSS. 31403. Ch. Ch. 47. Ch. Ch. 89. N.Y. Drex. 5612. Paris, 18570.

Fantasies

Fantasy in A. Cummings.
Fantasy in A min. Plain-song. Ch. Ch. 1113, 68.
Fantasy in A min. Parth. B.M. Add. MSS. 31403, 20. Paris, 18548.*
Fantasy in A min. B.M. Add. MSS. 31403, 12. Cosyn. Ch. Ch. 1113, 66. Ch. Ch. 1142.
Fantasy in A min. B.M. Add. MSS. 31403, 18. Cosyn. Ch. Ch. 1113, 65.
Fantasy in C. B.M. Add. MSS. 31403, 16. Add. MSS. 36661. Cosyn.
Fantasy in C. B.M. Add. MSS. 31403, 14. Cosyn. Ch. Ch. 47, 1176.
Fantasy in D min. Cosyn. Cummings.
Fancy in D min. B.M. Add. MSS. 31.403. Cosyn 60.
Fancy in D min. B.M. Add. MSS. 36661. Ch. Ch. 1142.
Fancy in D min. Cosyn 77.
Fantasy in G. Cosyn 81.
Fantasy in G. Ch. Ch. 1113.
Two Fancies in G (voluntaries). Paris, 18546.
Fantasy for Double Orgaine. Cosyn.
In Nomine. B.M. Add. MSS. 36661. Cosyn. Ch. Ch. 1113, 63.
In Nomine. Ch. Ch. 1113, 79.* Paris, 18548.

Maskes

The Fairest Nimphs. B.M. Add. MSS. 10337.* Add. 36661. Paris, 18548.*
Lincoln's Inn Maske. Paris, 18548.
The Temple Maske. Cosyn. N.Y. Drex. 5612. Paris, 18548.
Welcome Home. Ch. Ch. 437. N.Y. Drex. 5612.* Paris, 18548.*

Variations

Ground. N.Y. Drex. 5612.
Pescod Time (The Hunt's up). Cosyn. N.Y. Drex. 5612.
Queenes Command. Parth. Ch. Ch. 47. N.Y. Drex. 5611,† Drex. 5612.
Saraband. Ch. Ch. 1175. N.Y. Drex. 5611.
Whoope do me no harm. Ch. Ch 47. Ch. Ch. 431. Paris, 18570, II.*
The Woode soe wilde. B.M. Add. MSS. 31403. Add. MSS. 36661. Fitz. 40,* inc.

* The name of Gibbons is not on the copy.
† Assigned to some one else.

[This list is taken by kind permission of Miss Margaret H. Glyn from her *About Elizabethan Virginal Music and its Composers.*]

(5) Christopher (*b.* Westminster, 1615; *d.* Oct. 20, 1676), second son of Orlando Gibbons, was baptized at St. Margaret's, Westminster, on Aug. 22, 1615. He was not 10 years old when his father died and is said to have been adopted by his Uncle Edward at Exeter. He received his early education as one of the children of the Chapel Royal. At Exeter he would have been the companion of Matthew Locke, with whom in later years he collaborated in writing the music for Shirley's masque, *Cupid and Death*. In 1638 he became organist of Winchester Cathedral, and on Sept. 23, 1646, he married at St. Bartholomew-the-Less, Mary, daughter of Dr. Kercher, Canon of Winchester and later Canon of St. Paul's Cathedral. Mrs. Gibbons died in 1662. Gibbons married secondly Elizabeth Ball. She survived her hus-

band six years and was buried in the cloisters of Westminster Abbey on Dec. 27, 1682, the entry in the register being made in her maiden name, accidentally misspelt Bull. Christopher Gibbons was appointed organist of the Chapel Royal and private organist to Charles II. in 1660, and in the same year he became organist of Westminster Abbey. In 1663, at the special request of the King, he was admitted to the degree of Mus.D. at Oxford. He died Oct. 20, 1676, and was buried in the cloisters of the Abbey. His nuncupative will [1] was proved on Nov. 6 following. He left three daughters by his second wife. Both as an executant and as a composer he was much inferior to his father. He wrote a very large number of string fantasies of two and three parts and some anthems. These are to be found in MS. in the Bodleian Library, the British Museum, Ch. Ch., Oxford, the R.C.M., Marsh's Library, Dublin, and at Durham and Ely Cathedrals.

(6) Richard Gibbons is a name appended to two fantasies for strings and are in Marsh's Library, (Z 3, Tab. 4, 1-6.) The same two fantasies are in the Bodleian Library (MS. Mus. Sch. C. 64-9), and in these partbooks in six cases the ascription is given as Mr. R. Gibbons, and in the other two cases as Mr. Gibbons. The compiler of the Bodleian Summary catalogue has assumed that R stands for Roland (Orlando), but there is no evidence for this, while the Dublin ascription gives the name Richard. If Richard Gibbons is the correct name of the composer of these two fantasies nothing at all is known of his personal history, but it may be an error for Richard Gibbs, organist of Norwich Cathedral, *circa* 1622–30. The Bodleian and Marsh MSS. may have a common origin and this would offer an explanation for the duplication of the error, if it be one. E. H. F.

GIBBS, Cecil Armstrong (*b.* Great Baddow, near Chelmsford, Aug. 10, 1889), composer, was educated at Winchester and Cambridge (Trinity). At the latter he profited by the help of Edward J. Dent (*q.v.*), studied further at the R.C.M., and subsequently joined the staff as a teacher of composition there. Gibbs excels in the sensitive treatment of poetry in song, and he has been particularly successful in setting the lyrics of Walter de la Mare. His incidental music to *Crossings*, written for performance at a private school and there performed (1919), was his first introduction to the stage, and incidental music to Maeterlinck's *The Betrothal* (Gaiety Theatre, 1921) brought his work before the public. A comic opera, 'The Blue Peter' (libretto by A. P. Herbert), was awarded publication by the Carnegie Trust in 1924, and 'Midsummer Madness,' a comedy (Clifford Bax) with music, had a successful production at the Lyric Theatre, Hammersmith, in July 1924. For list of Gibbs's chamber music and the earlier songs see *B. M. S. Ann.* 1920. C.

[1] P.P.C. 140 Bence.

GIBBS, Richard, English church composer of the first half of the 17th century, was organist at Norwich Cathedral in 1635. This date is given on the score of his anthem 'Have mercy' (Harl. 7340); but West (*Cath. Org.*) gives two query dates, 1622 and 1630, to define the period of his service there. There is some confusion as to the authorship of certain anthems by Gibbs, as a John Gibbs, described by Davey, in the index to his *Hist. of Music*, as 'of Westminster Abbey,' was composing about the same time: another Gibbs was organist at Hereford from 1595–57. The anthem included in Clifford's 'Collection' (1664) is the work of Richard, but the Gibbs who figures among the composers of the 40 In Nomines in the Bodl. Mus. Sch. is John Gibbs. Even the anthem referred to above is included in the *Catalogue of Ancient Choral Services* at Ely as by Richard (or John) Gibbs, but in the *Parish Choir Collection* (published in 1846 by the Society for Promoting Church Music) it is described as by Richard Gibbs.

SERVICES

Morning Service, T.D. and J. Durh. C. 18/18; Tenb. O.B./313.
Evening Service, M. and N.D. Durh. C. 18/20; Tenb. O.B./307.

ANTHEMS

Have mercy upon me, O God. Harl. 7340/42, Score.
If the Lord Himself. Tenb. O.B./282.
See, Sinful Soul. Durh.; B.M. Add. MSS. 30,478-9, tenor cantoris part only.
Q.-L. also refers to an Almaine and some Corantos in Ch. Ch. as by Gibbs. J. M[K].

GIBSON, George Alfred (*b.* Nottingham, Oct. 27, 1849; *d.* Mentone, May 21, 1924), violinist, began the study of the violin at the age of 10 under his father. Studied afterwards under Henry Farmer, and made appearances as a soloist at the age of 12. In 1867 he came to London and played in the band at the Prince of Wales's Theatre; in 1870 he was a first violin in the Italian Opera at Drury Lane, a year later he joined the Covent Garden orchestra. He made his first appearance at the Monday Popular Concerts on Jan. 28, 1882, appearing at intervals until 1893, when on the retirement of Strauss he was appointed to the post of viola in the Quartet. On Nov. 5, 1893, he was appointed leader of Her Majesty's Private Band. He led the orchestra at the coronations of King Edward VII. and King George V. Gibson's reputation rests primarily on his concerted music-playing, in private as well as in public, and on his ability as a teacher. He was professor of the violin at the R.A.M., and the G.S.M. His portrait, painted by Olivier, was exhibited at the Royal Academy and presented to him. W. W. C.

GIGAULT, (1) Nicolas (*b.* 1624 or 1625; *d. circa* 1707), a Paris organist, who was appointed organist of St. Nicholas des Champs *c.* 1652. In 1685 he published a large 'Livre d'orgue,' which shows him to have had encyclopædic knowledge of the organ music of

his time. Gigault treated discord with boldness and ability. His organ book has been re-edited by Guilmant and Pirro.

(2) JOACHIM (*b.* May 17, 1676; *d.* Mar. 1765), son of the preceding, succeeded his father as organist of St. Nicholas. F. R[L].

GIGELIRA, Italian for XYLOPHONE (*q.v.*).

GIGLI, (1) GIOVANNI BATTISTA, IL TEDESCHINO, a 17th-century composer at the court of Tuscany, and probably also of Este, as the MSS. of 2 oratorios, a cantata, and 6 trio sonatas by him are in the library at Modena. Gerber (2) mentions 12 sonatas composed for the Duke of Tuscany.

(2) INNOCENZO (*b.* Finale, Modena, Dec. 3, 1708; *d.* Aug. 13, 1772), composed oratorios (*Q.-L.*).

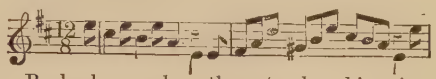
GIGOUT, EUGÈNE (*b.* Nancy, Mar. 23, 1844; *d.* Avenue de Villiers, Paris, Dec. 9, 1925), an eminent French organist, was educated at the maîtrise of the cathedral there, and entered Niedermeyer's École de Musique religieuse, in Paris, at the age of 13. He was one of Niedermeyer's favourite pupils, and subsequently married his younger daughter. At the Niedermeyer School he studied with Saint-Saëns (whom he often replaced at the Madeleine). He was professor in that school for upwards of twenty years, and, after a long interval, re-entered it in 1902 as professor of the organ. He became organist of Saint-Augustin in 1863, and during his tenure of that post made tours as a virtuoso on the organ in England, Germany, Italy, Spain, Switzerland, and played in Paris during the various international exhibitions. He enjoyed a great reputation as an extempore player. In 1885 he founded an organ school for organ and improvisation, subventioned by the State, an institution which has produced many distinguished pupils. In 1911 he succeeded Guilmant as professor of the organ at the Conservatoire.

G. F., with addns.

A prolific composer, Gigout has written much vocal and church music, a meditation for violin and orchestra, a pianoforte sonata, etc. He is best known, however, by his admirable organ music, which comprises two albums of ten and twelve pieces, about 50 detached works (many being of considerable proportions), and over 400 short pieces, chiefly modal, with pedal *ad lib.*, issued in three collections. In the last-named the variety and interest achieved in narrow space and by slender means is remarkable, and a large number of the pieces stand as model voluntaries and interludes. The style of Gigout's organ music, always scholarly and frequently austere, makes it as a whole more suitable for church use than for the concert-hall.

BIBL.—*Hommage à Eugène Gigout*, containing biography by G. Fauré and catalogue of works (Paris, 1923). H. G.

GIGUE (GIGA) is an old Italian dance which derives its name (or *vice versa*) from the *Giga*, *Gigue*, *Geige*, or early fiddle. It was written indiscriminately in 3-8, 6-8, 3-4, 6-4 and 12-8 time, and was in two strains or sections, each of which was repeated. Its time was lively, and it was usually employed to finish up a suite. A good example is that which winds up No. 8 of Corelli's twelve solos.



Bach also employs them to close his suites, and has left an immense variety, not a few of which are in common time, as well as 9-16 and 12-16. The well-known one in the partita in B♭ is in 4-4, and that in the last partita of the same set in 8-4. Handel's sixteen suites contain thirteen gigues, one of which contains 143 bars, and unlike most gigues, is not divided into two sections. There was a convention that the second part of the gigue should be built on an inversion of the first subject. (See Spitta, *J. S. Bach*, Engl. tr. iii. 159.) Mozart has left a very fine little speciman (Köchel, p. 574) which he wrote in an album at Leipzig after a surfeit of Bach.

English Jigs seem to have no special characteristics. The word came to be synonymous with any light irreverent rhythm, giving the point to Pope's line:

'Make the soul dance upon a jig to heaven.'

G.

For the various types of Irish jig see IRISH MUSIC.

BIBL.—DANIEL FRYKLUND, *Etymologische Studien über Geige-Gigue-Jig*. Pp. 12. Upsala, 1917. WERNER DANCKERT, *Geschichte der Gigue*. Erlangen Dissertation, 1923. J. ÉCORCHEVILLE, *Vingt Suites d'orchestre du XVIIe siècle français*. Paris, 1906.

GILBERT, HENRY FRANKLIN BELKNAP (*b.* Somerville, Massachusetts, U.S.A., Sept. 26, 1868), an American composer. He studied music in Boston, and for a time was occupied in business and in the study of French literature. In recent years he has devoted himself to composition, with the special purpose of utilising in music the idiom of the American negroes. In 1918 his symphonic ballet, 'The Dance in Place Congo,' based on Creole themes from Louisiana, was performed at the Metropolitan Opera House in New York, and then in Boston. Gilbert has also written numerous articles on musical subjects. His compositions include:

ORCHESTRAL

'Americanesque,' based on 3 minstrel-tunes. (About 1903.)
'Comedy-Overture on Negro Themes.' (1911, New York, Pittsburg, Boston, and often since.)
Three 'American Dances.' (1911.)
'Negro Rhapsody.' (1913, Norfolk Festival.)
Two 'Episodes,' 'Legend,' 'Negro Episode.'
Symphonic Prologue, 'Riders to the Sea,' after the tragedy of Synge, utilising studies in Celtic folk-music. (1915, Peterborough Festival.)
'Salammbô's Invocation to Tanith,' after Flaubert, for soprano and orch.
Six 'Indian Sketches,' for chorus and orch.
Hymn, 'To America.'
Symphonic Ballet, 'The Dance in Place Congo,' based on four Creole themes quoted by Cable.

PIANOFORTE

'The Island of the Fay,' after Poe.
'Indian Scenes,' 'Negro Dances.'

SONGS

'Pirate Song,' text from Stevenson.
Edited. 'One hundred Folk-Songs.' R. A.

GILES (GYLES), NATHANIEL, Mus.D. (*b. circa* 1558, in or near Worcester; *d.* Windsor, Jan. 24, 1633), organist and composer, was the son of Thomas Giles, organist of St. Paul's Cathedral. It was formerly supposed that he was a chorister at Magdalen College, Oxford, but this is now discredited.[1] He may, however, have been a clerk in that chapel in 1577, but for one year only. He was organist of Worcester Cathedral, 1581–85. He graduated Mus.B. at Oxford, June 26, 1585, supplicated for his doctor's degree in 1607, but not having sent in his exercise, he did not receive it until July 15, 1622. On Oct. 1, 1585, he became clerk, organist and master of the choristers at St. George's Chapel, Windsor.[2] He was employed in a similar capacity at the Chapel Royal (1596), as an indenture of that date states 'that (Nathaniel Gyles, B.M.) shall have for his Life a Clerk's Place, and be one of the Players on the organ. . . .'[3] On the death of William Hunnis in June the next year, he was officially appointed his successor as Gentleman and Master of the Children there, and held this post, as well as his Windsor appointment, until the time of his death. He was succeeded at Windsor by William Child, and was buried in one of the aisles of the chapel.

In the commonplace book of John BALDWIN (*q.v.*), there is appended an elaborate *Lesson of Descant of thirtie-eighte Proportions of sundrie Kindes, made by Master Giles, Master of the children at Windsor* (reprinted by Hawkins in the appendix to his *History of Music*). Below is a list of Giles's compositions:

SERVICES

First Verse Service (including T.D., J., K., C. and M.N.). Barnard. Durh.; B.M. Add. MSS. 30085-7. Score.
Second Verse Service (including T.D., J., K., C. and M.N.). PH.; Durh.; Tenb. O.B. /317.
Evening Service in C. B.M. Add. MSS. 17784/113b. Bass part only.
Evening Service in A min. B.M. Add. MSS. 17784/111b. Bass part only.

ANTHEMS

Almighty God. Collect for Whitsunday. PH.; Durh.; Tenb. O.B. /77.
Almighty Lord. B.M. Add. MSS. 31418/9b. Score.
Blessed are all they. Verse anthem by 'Dr. Giles et Mr. Gibbons.' Harl. 4142/3. Words only.
Blessed art thou. Harl. 4142/8. Words only.
Everlasting God which hast. Harl. 4142/6. Words only.
Except the Lord. Verse anthem. R.C.M. 1045-51. Incomp., Harl. 4142/22b. Words only.
God which on this day. Durh.; B.M. Add. MSS. 30478-9. Tenor cantoris part only.
Have mercy upon me, O Lord. Durh.; PH.; B.M. Add. MSS. 30478-9. Tenor cantoris part only.
Have mercy upon us, Lord. Durh. O.B. A 3/228; Tenb. O.B. /484.
He that hath my Commandments. Durh.; PH.; B.M. Add. MSS. 30478-9. Tenor cantoris part only.
Holie, Holie, Holie. Harl. 4142/9. Words only.
I am for peace. Verse anthem. Tenb. O.B. /233. (Possibly by Ahner.)
I will magnify thee. Verse anthem 'for trebles.' Harl. 7339/146. Score. B.M. Add. MSS. 17784/4. Bass part only. B.M. Add. MSS. 30478/9. Tenor cantoris part only.
Lord in thy wrath reprove. R.C.M. 1045-51. Incomp.
My Lord. Durh.; B.M. Add. MSS. 30478-9. Tenor cantoris part only.
O everlasting God. Durh.; B.M. Add. MSS. 30478-9. Tenor cantoris part only. For Michaelmas Day.
O give thanks, *a* 5. Barnard.
O God which as on this day. Harl. 4142/29b. Words only.
O hear my prayer, Lord. Verse anthem. Durh.; Tenb. O.B./230; B.M. Add. MSS. 30478-9. Tenor cantoris part only.
O how happy a thing it is. Durh.; Tenb. O.B. /486. Tenor cantoris part only.
O Lord in thee is all my trust. Verse anthem by 'Tho. Tallis and Nat. Giles.' Harl. 4142/28. Words only.
O Lord my God. Verse anthem. R.C.M. 1045-51. Incomp., Tenb. O.B. /31; Harl. 4142/18b. Words only.
O Lord of Hosts ('for yᵉ King'). Tenb. O.B. /367; Harl. 4142/35b. Words only.
O Lord of whom I do depend. Verse anthem. Tenb. O.B. /34; Harl. 4142/18b. Words only.
O Lord, our Governor. Verse anthem. Tenb. O.B. /232.
O Lord thou hast searched me out. B.M. Add. MSS. 30478-9. Tenor cantoris part only.
O Lord, turn not away thy face. B.M. Add. MSS. 30478-9. Tenor cantoris part only. Durh., incomp.; Tenb. O.B./35; R.C.M. 1045-51.
O sing unto the Lord. Harl. 4142/40b. Words only.
Out of the deep. Verse anthem. PH.; Durh.; R.C.M. 1045-51; B.M. Add. MSS. 31418/43b. Score.
The law of the Lord. Verse anthem. Tenb. O.B. /234v.
Thou God that guidst. Durh.
What child was he. Verse anthem. R.C.M. 1045-51; Tenb. O.B./29.

MOTETS

In te Domine speravi. Baldwin /107v. Incomp.
Miserere, *a* 2. Baldwin /102v. Incomp.
Salvator mundi, *a* 3. Baldwin /111v. Incomp.
Tibi soli. Baldwin /39. Incomp.
Vestigia mea dirige. Ch. Ch. 984-8; Baldwin /36. Incomp.
There is also a 5-part madrigal by Giles, 'Cease now, vaine thoughts,' in the British Museum (Add. MSS. 29372-7); altus part also in B.M. Add. MSS. 29427/13.

J. Mᴷ.

GILLIER (GILLIERS), JEAN CLAUDE (*b.* Paris, *c.* 1667; *d.* there, May 30, 1737), for thirty years contrabass-player at the Paris Opéra; a friend of Montéclair. He wrote airs and incidental music for Regnard's and Dancourt's plays. His son, 'GILLIER THE YOUNGER,' appears to have lived in London, where he published several sets of sonatas and a harpsichord concerto between 1750–60.

GILLIER, JOHN, a 17th-18th century English composer of catches, contributed to Hilton's 'Catch that catch can' (1701, 1720, 1730), and the Catch Club, Edinburgh (*Q.-L.*).

GILLY, DINH, French-Algerian baritone, a pupil of Cotogni. Gilly appeared for the first time in England at Covent Garden on May 16, 1911, as Amonasro to the Aïda of Emmy Destinn, and impressed at once by his dramatic style and the splendid resonance of his voice. Later in the season he sang Rana in the 'Girl of the Golden West' and Athanael in Massenet's 'Thaïs.' Gilly became a favourite at Covent Garden and sang there till the war caused opera to be closed down. Later, under Beecham, he made some appearances in opera in English, and though he could not hide his foreign accent his words were very clear. He has opened a singing-school in London.

S. H. P.

GILMAN, LAWRENCE (*b.* Flushing, New York, July 5, 1878), critic and author. He was educated in Hartford, Connecticut, but was self-taught in music. From 1901–13 he was musical critic of *Harper's Weekly*; in 1913 he occupied the same post on *The North American Review*. In 1923 he was appointed musical critic of the *New York Tribune* to succeed the late H. E. Krehbiel. For several years he has also written the programme notes for the concerts of the New York Philharmonic Society and of the Philadelphia Orchestra. Gilman's sympathies and studies have led him to an

[1] See Atkins, *Early Occupants of the Office of Organist of the Cathedral Church of Worcester*. Worcestershire Historical Society. 1918.

[2] See the warrant for this appointment and other information printed in West's *Cath. Org.* p. 165.

[3] See a record relating to the duties, salaries, housing, etc., of the organist and children of the Chapel Royal, now in the British Museum (Add. MSS. 4847, folio 75).

especial appreciation of modern tendencies in composition, and much of his writing has been in interpretation and advocacy of modern music. His literary style is noted for its finish and brilliancy.

His books include the following :

Phases of Modern Music. (1904.)
Edward MacDowell. (1905 ; in an enlarged edition, 1909.)
The Music of To-morrow. (1906.)
Stories of Symphonic Music. (1907.)
Aspects of Modern Music. (1908.)
Nature in Music. (1914.)
Guides to Strauss's 'Salome' and Debussy's 'Pelléas et Mélisande.' (1907.)

R. A.

GILMORE, Patrick Sarsfield (*b.* County Galway, Ireland, Dec. 25, 1829 ; *d.* St. Louis, Missouri, U.S.A., Sept. 24, 1892), a popular bandmaster. After emigrating to Canada as a member of a military band, he went to Massachusetts, where he organised and led a band of his own. During the Civil War he was a bandmaster in the United States Army. His widest reputation was made in organising two immense music festivals in Boston, called 'Peace Jubilees,' in 1869 and 1872. The first had an orchestra of 1000 and a chorus of 10,000 ; the second an orchestra of 2000 and a chorus of 20,000. A large organ, chimes of bells, and the detonations of artillery were added to the orchestral effects. Soon after the second 'Jubilee' Gilmore moved to New York and organised a brass band there which became widely known through its concert tours.

R. A.

GILSON, Paul (*b.* Brussels, June 15, 1865), an eminent composer, critic and professor of harmony in the Conservatoires of Belgium. He is the author of numerous orchestral, choral and vocal compositions.

Having learnt the elements of music from the organist Cantillon, he studied harmony and counterpoint with Duyck, a pupil of the elder Fétis. He also took private lessons from Gevaert, and in 1889 obtained the Prix de Rome, instituted by the Belgian government in imitation of the similar prize given by the French Institut. His prize cantata, 'Sinaï,' performed in 1890 at Brussels, produced a very great sensation. It was followed by a symphonic work, 'La Mer,' after a poem by Eddy Levis, which is recited before each movement of the symphony. Performed at the Concerts Populaires of Brussels in 1892, afterwards at Paris, at the Colonne Concerts, in many towns of Germany, and in London at the Crystal Palace, Nov. 1897, it is published in a piano score by Breitkopf & Härtel. It revealed a most remarkable mastery of orchestral technique, a strong sense of picturesque instrumentation, an uncommon knowledge of harmony joined to an interesting originality of invention, together with a clever employment of rhythms taken from Oriental folk-music.

Though of Flemish race, Gilson is the spiritual descendant of the Russian School, whose works he studied with marked attention. Besides his cantata already spoken of, we may mention among his choral works, 'Francesca da Rimini,' for soli, choir and orchestra (Concerts Populaires, Brussels, 1895) ; Inaugural Cantata for the Brussels Exhibition of 1897 ; and 'Le Démon,' an oratorio, after Lermontov, performed at Mons. For orchestra there are a fantasia on Canadian themes, a Scottish Rhapsody, a 'Humoresque' for wind instruments, often played at the Brussels Conservatoire. There are about 30 songs, with accompaniment for piano or orchestra. His dramatic works include a ballet, 'La Captive' (Théâtre de la Monnaie, 1902) ; incidental music for Em. Hiel's drama 'Alva,' and an opera, 'Prinses Zonneschijn' (produced at Antwerp, 1904). In later years Gilson has devoted himself more particularly to developing the repertory of music for wind instruments in combination. His scholastic appointments began with that of professor of harmony in the Conservatoire of Brussels (1899) followed (1904) by a similar post at Antwerp. In 1909 he resigned both posts for that of musical inspector in the schools of Belgium. He was musical critic to the *Soir* from 1906–16 and later became critic to the *Midi*. M. K. ; addns. E. C.

GIMEL, see Gymel.

GINES PÉREZ, Juan (*b.* Orihuela, baptized Oct. 7, 1548 ; *d.* there, 1612), Spanish church composer, maestro de capilla and director of the choir school at Valencia, 1581–95. He had previously held a similar post in his native town ; having been appointed at the early age of 14 and before 1601 he returned to it as a canon of the cathedral, appointed by Philip II. Uncertain and irascible by temperament, he wrote music which has an individual quality, due mainly to his method of spacing the voices, and to his endeavour in his motets to express the feeling of the text in general and not sentence by sentence. Pedrell (*Hisp. Schol. Mus. Sacr.* vol. 5) published several compositions, including motets for double choir ; an autograph MS. containing psalms, motets and a *villancico* to Spanish words is preserved in the cathedral at Segorbe. Others are at Valencia (Cathedral and Colegio del Patriarca.) He also composed some of the music sung during the annual performances of the Mystery of Elche (*q.v.*). J. B. T.

GINGUENÉ, Pierre Louis (*b.* Rennes, Apr. 25, 1748 ; *d.* Paris, Nov. 16, 1816), a poet and historian of literature. He wrote *Notice sur la vie et les ouvrages de Piccinni, Entretiens sur l'état actuel de l'opéra de Paris, Lettres et articles sur la musique*, articles in various papers concerning the quarrel between the Gluckists and Piccinnists, and in his *Histoire littéraire de l'Italie*, etc. (See *Riemann.*)

GINTZLER, Simon, a 16th-century lutenist, court musician of the Cardinal of Trento, 1547. He wrote *Intabolatura de Lauto*, Venice, 1547.

GIOCONDA, LA, opera in 4 acts, the libretto founded on Victor Hugo's *Angelo* by 'Tobia Gorrio' (*i.e.* Arrigo Boito); music by Amilcare Ponchielli. Produced Scala, Milan, Apr. 8, 1876; in a revised version, Genoa, in Dec. 1879; Covent Garden, May 31, 1883, in Italian; New York, Metropolitan Opera House, Dec. 20, 1883; in English, Moody-Manners Co., Kennington Theatre, May 6, 1903.

For another opera on this subject, see GIURAMENTO, IL.

GIOJELLI DELLA MADONNA, I; opera in 3 acts; text by C. Zangarini and E. Golisciani, to a plot of the composer, Wolf-Ferrari. Produced as 'Der Schmuck der Madonna,' Kurfürsten Oper, Berlin, Dec. 23, 1911; Covent Garden, May 30, 1912; in English (Carl Rosa Co.), Theatre Royal, Glasgow, Mar. 1912; Chicago, Auditorium Theatre, Jan. 16, 1912.

GIORDANI. An Italian musical family of the 18th century, the head of which seems to have been one (1) CARMINE GIORDANO, or Giordani, who wrote an opera, 'La Vittoria d'Amor,' at Naples in 1712, and whose 'versetti' for organ are in the B.M. Add. MSS. 14,247; a cantata for soprano is in B.M. Add. MSS. 14,227. That the name 'Carmine' was the surname of the family is an error which has been copied from Fétis into most of the dictionaries. The family appeared in comic operas at Naples until 1753, when the father, two daughters, and the elder son, Tommaso, migrated to London. T. Oliphant stated that they came out at the Haymarket Theatre under fictitious names in 1752–54.

(2) TOMMASO (*b.* Naples, *c.* 1733; *d.* Feb. 1806), went to Dublin in 1761, where he produced Italian operas at the Smock Alley Theatre, with a brother, a dancer, named Francesco.[1] In or about 1762 the whole family, with the exception of Giuseppe, came out at the Haymarket Theatre with great success; in 1765 and 1766 Tommaso was again in Ireland, and on Apr. 24 of that latter year, he brought out his comic opera 'Love in Disguise' for the first time. In 1767 his 'Phillis at Court' (words adapted from R. Lloyd's 'Capricious Lovers') was played at Crow Street (libretto in British Museum). He conducted the Castle Ode for Lord Townshend, the Viceroy, in Aug. 1769. His 'Artaserse' is mentioned in Bremner's catalogue for 1778. In 1778–81 he opened the little theatre in Capel Street, in partnership with a singer named Leoni, and remained there for nearly two years. He returned to London in 1781, and lodged at Spring Gardens, in the room above John O'Keeffe. Two of his airs were introduced into Arnold's 'Castle of Andalusia.' He returned to Dublin in 1783, married a Miss Wilkinson, and settled in the Irish capital. He taught Lady Morgan, Tom Cooke and others, the piano. In Apr. 1789 he composed and conducted a new Te Deum in the Catholic Chapel, Francis Street, Dublin, at a solemn High Mass, in thanksgiving for the King's recovery. In the same year his opera 'Perseverance' was produced at the Crow Street Theatre, Dublin. After 1798 we hear no more of him. His son Tommaso worked as a music-teacher in Dublin for thirty years. An opera of 'Antigono' (1773) is in the British Museum, an oratorio, 'Isaac,' was produced in Dublin in 1769, another opera, 'The Siege of Gibraltar,' in the Capel Street Theatre, Dublin, in Dec. 1783, and a list of overtures, songs, concertos, quartets and sonatas is given in *Q.-L.*

The younger brother, (3) GIUSEPPE (*b.* Naples, *c.* 1744; *d.* Fermo, Jan. 4, 1798), learnt composition at the Conservatorio di Loreto there. In 1771 he brought out his first opera, 'L'astuto in imbroglio,' at Pisa, and in 1772 joined his father and brother in London, producing an opera, 'Il bacio,' there in 1774, a work which achieved such success that it was given until 1782. He joined his elder brother's enterprise in Dublin, and was composer and director of the music until 1782, when he went back to Italy, remaining there for ten years, producing operas, oratorios, etc., in great numbers. In 1791 he went to Fermo as choirmaster at the Duomo. His works include two oratorios, 'La fuga in Egitto' (1775), 'Le tre ore d'agonia di Nostro Signore Gesu Cristo' (performed at Dresden, 1807), a Mass, motets, etc., and five operas, canzonets, overtures, concertos, quartets, etc. (see *Q.-L.*). A song, 'Let not age,' has preserved its popularity to the present day, and it is probable that the well-known 'Caro mio ben' is by this youngest of the family, who was commonly known as 'Giordanello.' (Information from *Eitner*; *Riemann*; W. H. G. F.; and W. B. S.) M.

GIORDANO, UMBERTO (*b.* Foggia, Aug. 27, 1867), composer. His father, who was an artisan, intended to bring up his son to his own trade, but in deference to the arguments of a friend, who had observed the boy's musical temperament, he allowed him to receive such musical instruction as Foggia afforded. Giordano's education was completed at the Conservatoire of Naples, where he studied under Paolo Serrao. He remained at Naples for nine years, and while still *in statu pupillari* wrote an opera, 'Marina,' which attracted the favourable notice of the publisher Sonzogno. In response to a commission from the latter Giordano wrote 'Mala vita,' the libretto of which was based by Daspuro upon the powerful but singularly repulsive play of that name. This work was produced at Rome in 1892. The fashion for operatic melodrama of the most blood-curdling type was then at its zenith, and 'Mala vita'

[1] Burney says, *c.* 1755. They were almost certainly in 'The Old Woman's Oratory,' 1752–54. W. B. S.

hit the taste of the day as much perhaps by the so-called 'actuality' of its subject as by any pretension to musical value. Giordano's next opera, 'Regina Diaz' (Naples, 1894), was a failure, but with 'Andrea Chénier' (Milan, 1896) he scored what hitherto has proved to be the greatest success of his career. 'Andrea Chénier' speedily made the round of the Italian theatres, and it was produced at Berlin in 1898. It was given in London by the Carl Rosa Company in an English version at the Camden Theatre, Apr. 16, 1903. In 1897 a revised version of 'Mala vita' was produced under the name of 'Il voto,' and in 1898 'Fedora,' an operatic version of Sardou's famous drama, repeated in a less degree the success of 'Andrea Chénier.' 'Siberia' (Milan, 1904), 'Marcella' (Milan, 1907), 'Mese Mariano' (Palermo, 1910) have been less widely performed, but 'Madame Sans-Gêne' (New York, 1915) had a certain vogue, partly due to the interest of the play (Sardou and Moreau) and partly to the representation of the principal character given by Geraldine Farrar at the first performance. Giordano collaborated with Franchetti in 'Giove a Pompei' (Rome, 1921). 'La cena delle beffe,' founded on the romantic play of Sem Benelli, had a brilliant première at the Scala, Milan (Dec. 20, 1924). Giordano is a typical member of the group of composers who sprang into fame on the skirts of Mascagni, whose methods of workmanship his earlier operas reproduce with singular fidelity. In 'Andrea Chénier' he displayed a more definite individuality of style. Giordano has an exuberant gift of melody and a strong feeling for dramatic effect, but his scores lack solidity, and in his music the usual theatrical tricks for extorting applause too often take the place of a sincere expression of emotion.

R. A. S., with addns.

GIORGI, see BANTI.

GIOVANELLI, RUGGIERO (*b.* Velletri, near Rome, 1560; *d.* Jan. 7, 1625).[1] In 1584 we find him maestro di cappella to San Luigi de' Francesi in Rome; from thence he passed to the Chiesa dell' Anima, belonging to the German College; and, Mar. 12, 1594, was appointed Palestrina's successor at St. Peter's, entering on his duties three days later. On Apr. 7, 1599, he was made a member of the Sistine Choir. In 1615 he published the second volume of his new edition of the 'Graduale,' undertaken at the request of Pope Paul V., and magnificently printed at the Medici press, but disfigured by many arbitrary alterations of the text. Proske has inserted a 'Dixit' of Giovanelli's in his *Musica divina* (tom. iii.), and speaks of his works as 'graceful, pure in style, very pleasing in harmony, and able to bear comparison with those of the greatest masters.' Baini's *Palestrina* also contains many allusions to Giovanelli. Amongst his works preserved in the Pontifical Chapel at Rome, Baini specially mentions a Miserere for 4 and 8 voices, and a Mass, *a* 8, on Palestrina's madrigal 'Vestiva i colli'; but he does not seem to have known of a particularly fine Mass, *a* 12, characterised by Proske as full of beauty and imagination. Giovanelli published six books of madrigals, with one of Canzonette and Villanelle, in the years 1585, 1586, 1588, 1589, 1593, 1599 and 1606. Others are to be found in the collections of Scotto and Phalese (Eitner, *Sammelwerke*). Four madrigals are translated in Morley's 'Madrigals to five voices,' 1598; and three specimens of his work are in Torchi's *L' arte musicale in Italia*, vol. ii.

F. G.

GIOVANNI DA CASCIA (JOHANNES DE FLORENTIA) (*b.* Cascia). From 1329–51 he lived at the court of Mastinos II. della Scala, Verona. He is regarded as the originator of the stylistic reform which spread from Florence soon after 1300. He composed madrigals, caccias, canzonets, ballads, etc. (*Riemann*).

GIOVANNINI (*d.* 1782), an Italian violinist and composer, a pupil of Leclair, who lived chiefly in Berlin from 1740 until his death.[2] About 1745 he went to London, and produced, under the pseudonym of the Count of St. Germain, a pasticcio entitled 'L' incostanza delusa'[3] (Haymarket, Apr. 7, 1745),[4] in which the airs were much admired. He also published some violin solos under the same name. He contributed to 'The Temple of Apollo,' 1747.[4] Spitta[5] tells us further that songs by Giovannini are included in Graefe's *Odensammlung* (1741 and 1743), two of which were since published in Lindner's *Geschichte des deutschen Liedes*, etc. (1871). These are said to show a strong resemblance to the style of 'Willst du dein Herz mir schenken?', the song described as 'Aria di Giovannini' in the larger of the two music books of Anna Magdalena Bach. Controversy as to the authorship of this song arose from Zelter's conjecture, followed by Rust,[6] that the song was by J. S. Bach. There seems no longer any reasonable doubt that Giovannini is the real composer.

M.; rev. C.

GIRARDEAU, ISABELLA (called LA ISABELLA), an Italian singer, married to a Frenchman, who performed in the early Italian operas in London. She is, perhaps, the same as the Isabella Calliari mentioned in Quadrio's list among the female singers who flourished in 1700–20. She succeeded 'the Baroness' at the Haymarket, and appeared first in 'Almahide.' She sang in the first and succeeding performances of Handel's 'Rinaldo.' In this, one of her songs, 'Bel piacer,' was wholly unaccompanied. On Dec. 12 of the same year, Gasparini's 'Antiochus' was produced, in which

[1] H. W. Frey (*Jahrb. f. Kirchenmusik*, 1909).

[2] Gerber's *Lexicon*.

[3] Ibid. *Neues Lexicon* (1812–14).

[4] Grattan Flood.

[5] *Life of Bach*, Eng. trans. vol. iii. p. 661.

[6] B.-G. xx. I. p. 15. See also the preface to B.-G. xliii. II., by Graf Waldersee, p. xv.; and the *Vierteljahrsschrift f. Musikwissenschaft*, i. p. 350 f.

La Isabella took a part, as she did also in the following January in his 'Ambleto.' In the latter she had 'a noisy song for trumpets and hautbois obligato' (Burney), from which it may be inferred that her voice was very strong.

J. M.

GIRELLI AGUILAR, SIGNORA, an Italian prima donna, who took part in the 'grand dramatic serenata' composed by Mozart (1771) in honour of the nuptials of the Archduke Ferdinand, celebrated at Milan on Oct. 17 of that year.

'The archduke and his bride, not only frequently inclined their heads from their box and applauded the maestro, but encored two airs sung by Manzuoli and Girelli.' [1]

After this, Girelli married a Frenchman named Aguilar, and visited London, succeeding Grassi, and singing the principal rôle in Vento's 'Sophonisba' (1772–73). J. M.

GIRELLI, SANTINO (*b.* Brescia, late 16th cent.), pupil of Lelio Bertani; living at Brescia in 1620. He wrote masses *a* 5 and *a* 8 v., op. 3 (1627), and 2 books of psalms, etc., in 1620 and 1626 respectively.

GIS, the German name for G sharp (see G).

GISELLE, OU LES WILIS, a ballet by Adolphe Adam on a plot adapted from Heine by Théophile Gautier. Produced Opéra, Paris, July 4, 1841; Her Majesty's, Mar. 12, 1842.

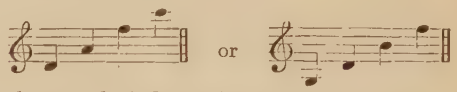
Loder's 'The Night Dancers,' and Puccini's 'Le Villi' have the same subject.

GISMONDI, CELESTE, a mezzo-soprano engaged at the opera in London in 1732–34. She made her first appearance (Dec. 1732) as Lisaura in Handel's 'Alessandro.' She played a small part in 'Orlando' (1733); parts were assigned to her also (1733) in 'Deborah,' 'Tolomeo,' and 'Ottone,' but, after this, she is said by Schoelcher to have assisted in setting up the rival theatre in Lincoln's Inn Fields. The newspapers of the day (Nov. 3, 1735), however, give another account of her secession, by announcing the death of

'Signora Celeste Gismondi . . . Wife to Mr. Hempson an English Gentleman, on Tuesday [Oct. 28], after a lingering Illness. She perform'd in Mr. Handel's Operas for several Winters with great Applause, but did not sing this season on any stage, on Account of her Indisposition.'

J. M.

GITTERN (GETERNE, GYTHREN, GYTHORN), the mediæval guitar, usually strung with four gut strings and played with a plectrum. One of the earliest illustrations in manuscripts of English workmanship will be found in the late 13th century *Ormesby Psalter* (Bodl. Lib.). By continental writers it was called *chitarra latina*, or *guitare latine*, to distinguish it from the *chitarra sarracenica* or *guitare moresque*, which with its long neck, rounded back, and oval-shaped body was introduced by the Moors into Spain. The name gittern is probably a contraction of the word chitarrone, 'a large cither' (cf. *chiterna, quinterna, guiterne*). According to Praetorius (1618) the strings were tuned in the following ways:



the actual pitch varying with the size of the instrument.

The strings were attached to an ornamental button at the end of the body and passed over a bridge as in the violin: in the front table there was either a large round sound-hole, as in the ordinary guitar, or small curved slits on either side of the bridge. In the earlier form of the instrument the neck, instead of being free from the body as at the present time, was in one piece with it and the depth of the body extended to the peg box: immediately behind the finger-board an oval-shaped hole was pierced, through which the player passed his thumb. An excellent illustration will be found in an early 14th-century manuscript of English workmanship (B.M. Arundel, 83); but, more interesting still, an actual specimen of the gittern is preserved at Warwick Castle. It is said to have been presented by Queen Elizabeth to the Earl of Leicester, and a full description will be found in Engel's Catalogue of the Musical Instruments in the South Kensington Museum, where a facsimile is exhibited. It bears the date of some 16th-century restoration (1578), for the exquisite carving on the body, neck and peg box is of the early 14th century. Unfortunately, at a yet later date it was mistaken for and transformed into an unwieldy violin; but it is undoubtedly a mediæval gittern, played with a plectrum.

Before the introduction into England of the large lute in the 15th century the gittern was the popular accompaniment to the voice. Langland (*Piers Plowman*, 14th cent.) says of himself that he was no minstrel, one proof being that he could not leap or dance or 'singe with the giterne.' In the 16th century the so-called Spanish guitar appeared in England and, stimulated by the craze for continental fashions in the following century, relegated the old gittern to oblivion. (See GUITAR.) In 1652 John Playford published 'A Book of New Lessons for the Cithren and Gittern,' and a few years later 'Musick's Solace on the Cithren and Gittern': as both cittern and gittern had but four strings, the tablature for the one could be easily used for the other. F. W. G.

GIUGLINI, ANTONIO (*b.* Fano, 1827; *d.* Pesaro, Oct. 12, 1865), appeared in London first in 1857 at Her Majesty's Theatre, where on Apr. 11 he made his début under Lumley, as Fernando in 'La favorita,' and afterwards sang as Arturo, Edgardo and Manrico. In 1858 he was re-engaged, and played as Thaddeus on

[1] Holmes, p. 79.

the production, in Italian, of the 'Bohemian Girl,' Ferdinand in Verdi's 'Luisa Miller,' and Raoul at Titiens's début. In 1859 and 1860 he sang under E. T. Smith at Drury Lane and Her Majesty's. In 1861 he sang under Mapleson at the Lyceum, in 1862–64 at Her Majesty's under the same manager. In the autumn of 1864 he was engaged at St. Petersburg, but did not appear owing to incipient madness. In 1865 he returned to England, but had to be confined by his manager in Dr. Tuke's Asylum at Chiswick. In the autumn he was removed to Italy. A. C.

GIULIANI, (1) Andreas (*d.* Augsburg, 1771), was Kapellmeister of Augsburg Cathedral at the time of his death. He wrote church music, instrumental overtures, sinfonia for string quartet, trio for 2 vlns. and basso (*Q.-L.*).

(2) Francesco (called 'il Cerato') of Arzignano in the province of Vincenza, an early 17th-century composer. He wrote 'Celeste ghirlanda di quaranti concerti a voce sola' (1629); 'Sacri concerti a 1-4 voci, op. 1' (1619).

GIULIETTA E ROMEO, see Romeo and Juliet (2) and (3).

GIULIO DEL PESTRINO, see Abundante.

GIURAMENTO, IL, *dramma serio*, libretto by Rossi from V. Hugo's *Angelo*; music by Mercadante. Produced La Scala, Milan, spring of 1837; Her Majesty's, 1840; Théâtre-Italien, Paris, Nov. 22, 1858. For another opera on the same subject see Gioconda, La. G.

GIUSTO, correct, suitable—'Tempo giusto,' in suitable time; as the fugues in 'Israel in Egypt,' 'Egypt was glad,' 'He led them through the deep,' 'Thy right hand, O Lord,' and 'The horse and his rider.' Also used in the sense of 'strict,' to restore the time after a *tempo rubato*. G.

GIZZIELLO, Gioacchino Conti detto (*b.* Arpino, Naples, Feb. 28, 1714; *d.* Rome, Oct. 25, 1761), so called after his master, D. Gizzi, was one of the greatest singers of the 18th century. He early underwent the preparation for the career of a sopranist. He gained a round, full, sweet voice of great extent and penetrating quality, which was united to a strong natural taste and feeling in music. At the age of 15 he made his début at Rome, with immense success. In 1731 he excited the greatest enthusiasm there by his singing in Vinci's 'Didone' and 'Artaserse.' An anecdote is related of this occasion, showing how much other singers were already affected by his fame. (See Farinelli.) He sang at Naples in 1732 and 1733 with the same success. Three years later (Apr. 13, 1736), he is announced in the London newspapers as 'expected here in a few days.' This was the critical moment at which the split occurred in Handel's company, and the great master was at a loss for artists to replace those who had seceded. On May 5 he began with 'Ariodante,' and Gizziello, who then made his first appearance in London,

'met with an uncommon reception; in justice to his voice and judgment, he may be truly esteemed one of the best performers in this kingdom.' [1]

In presence of Farinelli, no more could be said of the younger singer, who was still

'so modest and diffident, that when he first heard Farinelli, at a private rehearsal, he burst into tears, and fainted away with despondency.' [2]

'Atalanta' was brought out May 12, Gizziello again singing the principal man's part, as he did, a little later, in 'Poro.' In 1737 he appeared in 'Arminio,' 'Berenice,' 'Giustino' and 'Partenope.' In 1743 he went to Lisbon, where the improvement in his style, due to the example of Farinelli, was at once perceived. Charles III., King of Naples, engaged both him and Caffarelli to sing in the 'Achille in Sciro' of Pergolesi. Caffarelli came from Poland, and Gizziello from Portugal, and met for the first time. The former sang the first song with splendid effect, and Gizziello thought himself lost, as he listened to the continued applause; but he sang his own song, which followed, with such pathos and expression that he divided the honours of the performance. In 1749 he was invited by Farinelli to sing at Madrid with Mingotti; and stayed there three years. He then returned to Portugal. About the end of 1753 he quitted the stage, and settled at his native place. An excellent mezzotint portrait of him was scraped by Alex. Van Haecken, after a picture by C. Lucy, in 1736, folio. A good impression of it is scarce. J. M.

GLADSTONE, Dr. Francis Edward (*b.* Summertown, near Oxford, Mar. 2, 1845), organist. He was articled pupil to Dr. S. S. Wesley (1859–64), at Winchester. His posts included Holy Trinity Church, Weston-super-Mare, Llandaff Cathedral (1866), Chichester Cathedral (1870), Brighton (1873–76), St. Mark's, Lewisham, Norwich Cathedral (1877–1881), Christ Church, Lancaster Gate, London (1881–86). He took the degree of Mus.D. in 1879. Having been received into the Roman Catholic Church, he was appointed director of the choir at St. Mary of the Angels, Bayswater, about 1887, and held the post until 1894. He was made honorary member of the R.A.M. and was on the teaching staff of the R.C.M. He published a *Treatise on Strict Counterpoint*, 1906. He composed much music for his instrument, besides services, anthems, songs and partsongs. His larger choral works include 'Nicodemus' (produced by the Highbury Philharmonic Society, 1880) and 'Philippi, or the Acts of Paul and Silas in Macedonia'—the latter of which was written for the North-Eastern Choirs Association, and produced at Newcastle in July 1883; a cantata, 'Constance of Calais,' per-

[1] *Daily Post.* [2] Burney.

formed by the Highbury Philharmonic Society, in 1885; a Mass in E minor (MS.), written for the Brompton Oratory; and a short Mass in E♭. W. B. S.

GLÄSER, Franz (*b.* Obergeorgenthal, Bohemia, Apr. 19, 1798; *d.* Aug. 29, 1861), studied the violin at the Conservatorium of Prague in 1813–17. Going to Vienna in the latter year he became conductor at the Leopoldstadt Theatre, in 1822 at the Josephstadt Theatre, in 1827 at the Theatre 'an der Wien,' and in 1830 at the Königstadt Theatre in Berlin. From 1842 to his death he was court conductor at Copenhagen. He wrote a great number of operas, musical comedies, farces, etc., only one of which, 'Des Adlers Horst' (Berlin, 1832), achieved a wide celebrity. M.

GLANNER, Kaspar, was from *c.* 1556–78 or 1580 court organist at Salzburg. He wrote 'Der erste Theil newer teutscher geistlicher und weltlicher Liedlein mit vier und fünff Stimmen . . .' (1578); 'Der ander Theil newer teutscher . . . Liedlein . . .' (1580); and some pieces in Ochsenkhun's 'Tablature' of 1558 (*Q.-L.*).

GLAREANUS, Henricus (*b.* Canton of Glarus, June, 1488; *d.* Freiburg, Mar. 28, 1563), so called because he was born in the Canton of Glarus, his real name being Loris or, Latinised, Loritus; a celebrated teacher of music. He is said to have been a shepherd-boy in his youth; but he studied music with Rubellus at Berne, and afterwards under Cochläus at Cologne, where he was crowned poet-laureate in 1512 for a poem in honour of the Emperor, which he composed and sang to his own accompaniment. In 1515 he was teaching mathematics at Basle, and in 1517 was appointed, at the recommendation of Erasmus, professor of philosophy and 'artes liberales' in Paris. He returned in 1522 to Basle, where he is said to have set up a school, and from whence he removed to Freiburg im Breisgau in 1529. Prof. H. Schreiber, in an excellent monograph on Glareanus (Freiburg, 1837), proves that it was not at the University of either Paris, Basle or Freiburg, that he was professor. He was blind in his later years. His friends, Erasmus, Justus Lipsius and Vossius, wrote panegyrics on him. His principal works on the theory of music are *Isagoge in musicen Henrici Glareani*, etc. (the dedication 'ad Falconem Consulem urbis Aventinensis,' Avignon, is headed 'Basileae, anno Christi 1516, 4to ad idus Martias'), now extremely scarce, containing chapters on solmisation, the intervals, modes, tones, and their treatment; and ΔΩΔΕΚΑΧΟΡΔΟΝ (1547, fol.),[1] a still more important work, the aim of which is to prove that there are twelve church modes, corresponding to the ancient Greek modes, and not eight, as many writers have maintained. The third part contains numerous examples from the works of Okeghem, Obrecht, Josquin des Prés, and other musicians of the 15th and 16th centuries, valuable also as specimens of early music-printing. Wonnegger of Lithuania published an abstract of the Dodecachordon (*q.v.*) (Freiburg, 1557), the second edition of which (1559) contains a poem by Glareanus in praise of the thirteen Federal cities of Switzerland, set to music by Manfred Barbarin. The catalogue of Draudius mentions a third treatise *De musices divisione ac definitione* (Basle, 1549); but as the headings of the chapters are identical with those in the *Dodecachordon*, it can scarcely be a separate work. In 1888 Peter Bohn made a German translation of the *Dodecachordon* (*Publik. d. Ges. f. Musikforschung*), with the examples in modern score, and an abstract of Schreiber's biography. His theory of the twelve church modes, as parallel to the ancient Greek modes, will assure for Glareanus a lasting place among writers on the science of music. F. G.

[1] A unique copy with errata in the author's autograph is in the Library of Congress, Washington, U.S.A. W. H. G. F.

GLASENAPP, Carl Friedrich (*b.* Riga, Oct. 3, 1847; *d.* there, Apr. 14, 1915), studied philology at Dorpat, and lived after 1875 in his native town. He is the author of the authoritative life of Wagner; his book, *Richard Wagner, Leben und Wirken*, appeared in two volumes in 1876–77, and the second edition, much enlarged, in 1882. In 1894 appeared the first instalment of the third edition, renamed *Das Leben Richard Wagners in sechs Büchern dargestellt*, dividing the dates of the life as follows: Vol. i. 1813–43, ii. 1843–53, iii. 1853–1862, iv. 1862–72, v. 1872–77, vi. 1877–83. The last part was published in 1911. A translation, with still further amplifications, was made by Wm. Ashton Ellis, the three volumes having appeared in 1900, 1901 and 1903. The fourth and subsequent volumes of Ashton Ellis's work (1904) are independent of Glasenapp.

Glasenapp's other contributions to Wagnerian literature include

Wagner-Lexikon (with H. von Stein, 1883).
Wagner-Encyklopädie. (2 vols., 1891.)
Siegfried Wagner. (1906.)
Siegfried Wagner und seine Kunst (1911) with sequels.
(1) *Schwarzschwanenreich.* (1913.)
(2) *Sonnenflammen.* (1919.)
Bayreuther Briefe. (1907.)
Familien-briefe an R. Wagner. (1907.)
Contributions to *Bayreuther Blätter.*

M.; addns. *Riemann.*

GLASTONBURY, see Boughton.

GLAZOUNOV, Alexander Constantinovich (*b.* St. Petersburg, Aug. 10, 1865), eminent composer, was the son of a well-known publisher and bookseller.

After leaving the 'Real' or modern school, Glazounov attended some lectures at the University of St. Petersburg as a 'voluntary' or non-attached student. At the age of 9 he began to take lessons in pianoforte and elementary theory, with Elenovsky, and before he was 13 showed a great aptitude for composition. In 1879 he became acquainted with Balakirev,

who advised him to continue his general culture, while grounding himself thoroughly in classical music. A year or two later Balakirev, realising his uncommon talent, recommended him to study privately with Rimsky-Korsakov, under whose guidance he completed a course of composition and theory, extending over a year and a half. Glazounov is endowed with prodigious musical memory. He himself has said:

'At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awaking in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening.'

His most remarkable feat in this way was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.' Glazounov's first symphony, composed at 16, was given by Balakirev at one of the concerts of the Free School in 1882. It was re-orchestrated five times before the composer, satisfied with the result, finally published it as op. 5. Almost simultaneously he wrote the quartet in D (op. 1) and the pianoforte suite on the theme S-a-c-h-a (diminutive of his own name Alexander), op. 2. His first overture (on Greek themes, op. 3) was performed at one of the concerts of the Russian Musical Society under the baton of Anton Rubinstein. Thus the leaders of the two opposite musical factions united to forward the interests of this gifted youth.

Thanks in some degree to the friendly appreciation of Liszt, he soon became known outside Russia. His earliest successes abroad date from 1884 (first symphony at Weimar), 1889 (concerts of the Paris Exhibition) and 1897 (fourth symphony at the Philharmonic Society, London, July 1, and fifth symphony at Queen's Hall Symphony Concerts, Jan. 28). Glazounov's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple of the 'new Russian school' he is separated from Balakirev, Rimsky-Korsakov and Moussorgsky by his preference for classical forms in music. From the outset of his career he showed a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility, some of his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always towards greater simplicity and clearness of expression. Glazounov's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original, and frequently full of picturesque suggestion. As a master of orchestration he stands, with Rimsky-Korsakov, at the head of a school pre-eminently distinguished in this respect. Although Glazounov has made some essays in the sphere of programme music in the symphonic poems 'Stenka Razin,' 'The Forest,' and 'The Kremlin'—and more recently in the suite 'Aus dem Mittelalter'—yet his tendency has remained mainly towards classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality.

The last to join the circle of Balakirev, he came at a time when solidarity of opinion was no longer essential to the very existence of the Russian school. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounov is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounov's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his national feeling is displayed in the energetic and highly coloured music of the ballet 'Raymonda.' Comparing this work with Tchaikovsky's ballet 'The Sleeping Beauty,' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful and delicate,' the former shows us 'colossal groups cast in bronze'; life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and Oriental splendour of Rimsky-Korsakov and Borodin. The ballet 'Raymonda,' and its musical antithesis the sixth symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounov's works.

Apart from his art, Glazounov's life has been uneventful. Few composers have made their début under more favourable auspices, or have won appreciation so rapidly. Nor did he in youth ever experience the sting of neglect or the inconvenience of poverty. His life seemed the realisation of a fairy tale set to music until the political troubles of his country threw his life and his art into the shadows.

Glazounov made his first appearance as a conductor at the Paris Exhibition of 1889, and

frequently acted in that capacity at the Russian Symphony Concerts, St. Petersburg. In 1900 he was appointed professor at the St. Petersburg Conservatorium, where he took the class for instrumentation and score-reading. In 1906 he became director and held the post with honour until the revolution. His seventh symphony in F, op. 77, was played for the first time in England at the R.C.M., Feb. 17, 1903, and the eighth was given at the Leeds Festival in 1907. The list of his works, mostly published by Belaiev, and unavoidably incomplete as to later details, is as follows :

Op.

1. String quartet in D.
2. Suite on the theme 'S-a-c-h-a,' for PF.
3. Overture on Greek themes, No. 1.
5. First symphony in E.
6. Overture on Greek themes, No. 2.
7. Serenade for orch.
8. Elegy (To the Memory of a Hero) for orch.
9. Characteristic suite for orch.
10. String quartet in F.
11. Serenade for small orch.
12. Poème lyrique, for orch.
13. Symphonic poem, 'Stenka Razin.'
14. Two pieces for orch., 'Idylle' and 'Rêverie orientale.'
15. Five novelettes for str. quartet.
16. Second symphony in F♯ min.
17. Pensée à Liszt, vcl. and PF.
18. Mazurka for orch.
19. Fantasia, 'The Forest,' for orch.
20. Two pieces for vcl. with accompt. for PF. or orch.
21. Wedding March for orch.
22. Two pieces for PF., 'Barcarole' and 'Novelette.'
23. Valses on the theme 'S-a-b-e-la.'
24. Rêverie for horn and PF.
25. Prelude and two mazurkas for PF.
26. Symphonic sketch for orch., 'Une Fête slave,' adapted from a movement in the following.
26. Quatuor slave in G.
27. Two melodies to words by Poushkin.
28. Orchestral Fantasia, 'The Sea.'
29. Oriental Rhapsody for orch.
30. Symphonic Picture, 'The Kremlin.'
31. Three Études for PF.
32. Meditation for vln., with PF. accompt.
33. Third symphony in D.
34. Orchestral Sketch, 'Spring.'
35. Suite (for str. quartet).
36. Petite Valse for PF.
37. Nocturne for PF.
38. Quartet for brass instruments, 'In modo religioso.'
39. String quintet.
40. Triumphal March (Chicago Exhibition, 1895) with ch. *ad libitum*.
41. Grande Valse de Concert, for PF.
42. Three Miniatures for PF.
43. Valse de Salon, for PF.
44. Elegy for viola with PF. accompt.
45. Carnaval, Overture.
46. Suite, 'Chopiniana,' for orch.
47. Valse de Concert, for orch. No. 1.
48. Fourth symphony in E♭.
49. Trois Morceaux for PF.
50. Cortège solennel, for orch.
51. Valse de Concert, for orch, No. 2.
52. Orchestral suite, 'Scènes de ballet.'
53. Fantasia for orch.
54. Two Impromptus for PF.
55. Fifth symphony in B♭.
56. Coronation Cantata, for mixed ch., soli and orch.
57. Ballet, 'Raymonda.'
57a. Suite from do.
58. Sixth symphony in C min.
59. Six songs with PF. accompt.
60. Six do. do.
61. Ballet, 'Ruses d'Amour.'
62. Prelude and Fugue for PF.
63. Cantata for female ch. and soli, accompt. for two PF.s, eight hands.
64. String quartet in A.
65. Cantata for soli, choir, and orch. 'Memorial Cantata.' (Leeds Festival, 1901.)
66. Hymn to Poushkin for female ch.
66. Six songs with PF. accompt.
67. Ballet, 'The Seasons.'
68. Pas de caractère, for orch.
69. Intermezzo romantico for orch.
70. String quartet in D.
71. Chant du ménestrel for v'cl. with PF. or orch. accompt.
72. Theme and variations for PF.
73. Violin Concerto in A min.
74. PF. Sonata in B♭ min.
75. PF. Sonata in E.
77. Seventh symphony in F.
79. Orchestral suite, 'Aus dem Mittelalter.'
80. Duet for sopr. and alto, with PF. accompt.
83. Eighth symphony in E♭.
92. PF. Concerto in F min.

R. N.

GLEASON, Frederick Grant (*b.* Middletown, Conn., Dec. 17, 1848 ; *d.* Chicago, Dec. 6, 1903), an American composer, organist and teacher. His first musical studies were made under Dudley Buck in Hartford ; later, from 1869, he studied at Leipzig Conservatorium, Berlin and London. After his return to America he occupied several posts as organist in cities of his native state, but from 1877 lived and worked in Chicago, until his death. Among his many compositions were two romantic operas, 'Otto Visconti,' the overture of which was performed in Leipzig in 1892 ; and 'Montezuma,' of which he wrote both text and music ; a symphonic poem, 'Edris,' op. 21 ; the cantatas 'God our Deliverer,' 'The Culprit Fay,' 'Praise Song to Harmony,' and 'Auditorium Festival Ode.' R. A.

GLEE (derived from the Anglo-Saxon *gligge*), a piece of unaccompanied vocal music in at least three parts, and for solo voices, usually those of men.

The glee, though possibly suggested by the madrigal, to which this description partially applies, is separated from it, so far as its origin is concerned, by a long interval of time. (See Madrigal.) The first glees are due to the beginning of the 18th century, and the finest specimens of them to the seventy-five years between the middle of that century and the end of the first quarter of the 19th. Vocal compositions by masters of the latter part of the 17th century are sometimes found, in collections printed after their decease, to which the word 'glee' is appended. These are not glees, in the now accepted sense of the word, but simply airs by those masters, harmonised subsequently for three or four voices ; or choruses, mostly from operas, from which the original orchestral parts are simply omitted. Two eminent English composers, Arne and Boyce, wrote each a few pieces which they or their subsequent editors called glees ; but their productions in other styles altogether surpassed these, both in excellence and number. The earliest, possibly the greatest, master of the glee proper is Samuel Webbe, during whose long life (1740–1816) the best specimens of this class of composition were produced. Webbe actually outlived many of the most eminent practitioners in the school of which he was the founder.

The word 'glee' in no way describes or characterises the kind of composition to which it gives a name. It is simply the Anglo-Saxon *gligge*—music. A glee is not therefore necessarily of a cheerful character, as the name might seem to imply. That music was in early times commonly associated with cheerfulness is possibly true. The 'Gliggman,' according to Warton, was identical with the 'Joculator.' But the words of a glee may be mournful or sprightly, and the music such as will express them becomingly. The 'serious glee' is no more

a misnomer than the 'cheerful.' Both terms have been used by glee composers again and again.

The glee differs from the madrigal, as might be expected from the distance apart of their epochs, in its tonality, which is uniformly of the major and minor modes. Not only so. Whereas the 'subjects' of the madrigal are generally few, always contrapuntally treated, and this often at considerable length, those of the glee are generally many, and only rarely developed at all. Masses of harmony, rare in the madrigal, are common in the glee, and indeed give it some of its best effects. The characteristic figure of modern tonality, the 'perfect cadence,' rarely introduced in the former, is of frequent occurrence in the latter—sometimes indeed of such frequent occurrence as to give to many of these compositions a halting and disconnected character, as though they were continually about to come to an end. Indeed, the short phrases, incessant cadences, frequent changes of rhythm and pace of the average glee, contrast unfavourably with the 'long resounding' phrases of the madrigal, never brought to an end in one part till they are begun in another, overlapping one another, bearing one another up, and never allowing the hearer to anticipate a close till everything that can be done with every subject has been done, and the movement comes to a natural end.

In so far as the glee composer exhibits this power of sustentation, this strength of wing—the highest and the rarest qualification for every kind of polyphonic composition—his productions will be lasting in their attraction. The best glee writers, such as Webbe, Stevens, Callcott, Horsley, have exhibited it frequently as far as the style allows. Stevens's glee, 'Ye spotted Snakes,' is a model of construction, and if not the earliest, is one of the earliest specimens of pure vocal music in 'sonata form.'

The glee proper is wholly independent of instrumental accompaniment. The name, however, is occasionally given to compositions like 'The Chough and Crow,' by Sir Henry Bishop. These would be better entitled accompanied trios, quartets or choruses. The principal glee composers, over and above those already named—without exception Englishmen—are Attwood, Battishill, Cooke, Danby, Hindle, Lord Mornington, Paxton and Spofforth. (For the bibliography of the early Glee and Catch Collections see CATCH; cf. also PART-SONG.) J. H.

GLEE CLUB, THE (1783–1857). This club, originating in some meetings at the house of Robert Smith in St. Paul's Churchyard, began in 1783, at which motets, madrigals, glees, canons and catches were sung after dinner. The meetings were subsequently held at Dr. Beever's and other houses until, in 1787, it was resolved to establish a society to be called 'The Glee Club,' the first public meeting of which took place at the Newcastle Coffee House on Sat., Dec. 22, 1787. The original members were:

R. Smith, Dr. Arnold, Dr. Beever, Rev. J. Hinckes, T. S. (afterwards Dr.) Dupuis, J. Roberts, J. Heseltine, T. Aylward, C. Wright, T. Gregory, H. Desdier, L. Atterbury and T. Linley. The professional members were: S. Webbe, J. Dyne, P. Hobler, J. W. (afterwards Dr.) Callcott, J. Hindle, J. Bartleman, S. Webbe, jun., and S. Harrison.

In 1788 the Club removed to the Freemasons' Tavern, thence to the Crown and Anchor until Feb. 1790, when it returned to the Freemasons' Tavern, but removed once more, on July 6, 1791, to the Crown and Anchor, and again returned to the Freemasons' Tavern. In 1790 Samuel Webbe composed for the Club his 'Glorious Apollo,' which was ever after sung at the meetings as the opening glee, while Byrd's canon 'Non Nobis' was sung immediately after dinner, often followed by Dr. Cooke's canon 'Amen.' After 'Glorious Apollo' (first sung with three voices to a part and then full) the chairman, vice-chairman, conductor, sub-conductor and secretary each named a glee, and then the members according to seniority. Among the eminent visitors who have contributed to the music of the meetings were Samuel Wesley (who played Bach's fugues upon the pianoforte, or an extemporaneous effusion on some conspicuous passage in a glee recently sung), Moscheles and Mendelssohn. The Club was dissolved in 1857 and the library sold.

The Club must be distinguished from another Glee Club formed in 1793, the original members of which were Shield, Johnstone, Charles Bannister, Incledon, Dignum, C. Ashley and W. T. Parke, the last of whom [1] states that

'it was held on Sunday evenings at the Garrick's Head Coffee House in Bow Street, Covent Garden, once a fortnight, when we amused ourselves by singing the works of the old and modern masters, after which we sat down to supper.' C. M.

GLEISSNER, FRANZ (*b.* Neustadt a/d. Waldnab, 1760), composer of some operas, symphonies, quartets, duets, masses, an oratorio, etc.; better known by his adaptation of Senefelder's lithographic process for music printing. In 1798 he was in partnership with Senefelder, as the title-page of his symphony No. 1 shows. He was also in partnership with the Munich music publisher, Falter, and in 1799 established big litho-printing works for J. A. André at Offenbach. Thence he went to Vienna for similar purposes, and was still living at Munich in 1815. E. v. d. S.

GLEN, an eminent Scottish firm of musical instrument makers. (1) THOMAS MACBEAN GLEN, the founder (*b.* Inverkeithing, Fifeshire, May 1804; *d.* July 12, 1873), began business in the Cowgate, Edinburgh, in 1827; in 1836 removed to North Bank Street. Amongst the instruments invented by him was a wooden ophicleide, of which a large number were made,

[1] *Musical Memoirs*, ii. 175.

and known as 'Serpentcleides.' The business was carried on from 1866 by his sons (2) JOHN (*b.* Edinburgh, 1833; *d.* Nov. 29, 1904) and (3) ROBERT (*b.* Edinburgh, 1835). The Glens are now chiefly noted for their bagpipes, of which they are the recognised best makers. G.

Another bagpipe firm founded by (4) ALEXANDER GLEN (*b.* Inverkeithing, 1801), elder brother of the preceding Thomas Macbean (1), is established in Edinburgh. Both firms have issued musical works in connexion with the bagpipe.

John (2) was a high authority on, and possessed a uniquely valuable library of, early Scottish music. His published works are: *The Glen Collection of Scottish Dance Music*, two books, 1891 and 1895, and *Early Scottish Melodies*, 1900. All these are full of original research, and contain much biographical and historical matter which the student cannot afford to ignore. (See LIBRARIES, subsection EDINBURGH.)

Robert (3), his younger brother, was an equally great authority on, and collector of, ancient musical instruments and Scottish antiquities. F. K.

GLETLE, JOHANN MELCHIOR (*b.* Bremgarten, Switzerland; *d.* before 1684). In 1667 he was Kapellmeister at Augsburg Cathedral. He was a prolific composer of masses, psalms, motets, sonatas, etc., which, for the greater part, exist only in incomplete copies. (See *Q.-L.*)

GLIERE, REINHOLD MORITZOVICH (*b.* Kiev, Dec. 30, 1874, O.S.), composer and teacher, was a gold medallist of the Moscow Conservatoire, where he studied from 1894–1900 under Taneiev and Hyppolitov-Ivanov. His published works include: sextet for strings, op. 1; string quartet, op. 2; octet for strings, op. 3. His symphony in E flat, op. 8, composed in 1899, was first performed in Moscow at a concert of the Russian Musical Society in 1902. Later works are a second symphony, C minor, op. 25; a third symphony, 'Ilia Murometz,' op. 42, which has been performed at Bournemouth under Sir Dan Godfrey; several symphonic poems and works of chamber music.

He is a professor of composition at Moscow Conservatoire. R. N.

GLINKA, MICHAEL IVANOVITCH (*b.* Novospasskoi, Govt. of Smolensk, June 2, 1803[1]; *d.* Berlin, Feb. 15, 1857), whom Liszt designated the 'Prophet-Patriarch' of Russian music, was born on the estate of his father, a retired military man.

Glinka's early childhood was spent in the custody of his maternal grandmother, who reared him, physically and morally, in a hothouse atmosphere; thereby laying the seeds of that extreme delicacy of nerves and constitution from which he suffered to the end of his days. From infancy he showed remarkable sensibility to all musical sounds. The first ten years of his life were spent almost exclusively in the country, where he grew up under the influence of the folk-music, which left an indelible impression upon his gifted nature. In his autobiographical notes, Glinka gives the following account of these childish impressions:

'Sometimes my father entertained a large party of friends and relatives; and on these occasions, he would send for my uncle's musicians, a small orchestra drawn from the serfs on his estate, which lay eight versts away from ours. This band generally remained several days at our house, and when the guests had finished dancing, would play other kinds of music. . . . Some of their pieces made a new and indescribable impression upon me, so that for days afterwards I was in a kind of hectic state, or possessed by delicious languor. Once, when the time came for my drawing-lesson, I was so absent-minded that my teacher reproved me because my thoughts were entirely filled with music. "What am I to do?" I replied, "music is my very soul." . . . I often took a violin or piccolo, and tried to join in with the band, keeping of course to the tonic and dominant. . . . During supper Russian national songs were played, arranged for two flutes, two clarinets, two horns and two bassoons. This "meltingly" sad —but to me satisfactory combination—delighted me, especially the horns in the lower registers (I could not endure shrill tones); and perhaps these songs which I heard in my childhood first suggested the idea of making use of our national music.'

Glinka received his earliest instruction on the pianoforte from his governess, Fräulein Klammer. In 1817 he was sent to an aristocratic private school in St. Petersburg, which he left in 1822. During this period he took a short course of piano lessons from the celebrated John Field. When the latter left St. Petersburg, he continued to study the piano under Obmana and Carl Meyer. With the violin he made less progress, although he took lessons from Böhm, an excellent player and distinguished teacher, who frequently remarked to his pupil with pessimistic foreboding: 'Messieu Klinka, fous ne chouerez chamais du fiolon.' In 1822 he made his first essays in composition (variations and a valse for piano). Unluckily he never underwent any complete course of theoretical study until much later in life.

In 1823 Glinka travelled in the Caucasus, and was profoundly impressed by the sublime mountain scenery. On his return, he spent some time at his country home at Novospasskoi, devoting himself to the classical masters: Haydn, Mozart, Beethoven and Cherubini. At this time he composed a few pieces for his uncle's band. In 1824 he entered the Ministry of Ways and Communications, and settled in St. Petersburg. He now worked in a desultory fashion with various masters, and wrote a septet, two overtures, a quartet, etc. He also took singing lessons from an Italian master, Belloli, and many of his early amateurish songs date from this period. None of these early compositions, although possessing grace and attractive melody, can be regarded as more than tentative efforts to express himself in

[1] May 20, O.S.

music. During the four years he spent in the government service and lived in the capital, Glinka moved in a distinguished social circle, and enjoyed the friendship of the Counts Wielgorsky, Th. Tolstoi, the singer Ivanov, and the poets Joukovsky, Delvig and Poushkin. His mental growth at this time must have been rapid, and we learn from his contemporaries that he was an excellent linguist, a good mathematician, and fond of natural science, in fact something of a specialist in zoology.

In 1828 he resigned his official position, and, acting on medical advice, went to Italy, where he spent nearly three years in Milan, Rome and Naples. At this time he made the personal acquaintance of Donizetti and Bellini, and went through a phase of idolatry for Italian music. The enchantment was the natural result of his surroundings, and was not permanent. The remembrance of the strong, sad, yet highly-coloured music of his native land awoke suddenly to remind him that the soft and sensuous beauty of Italian melody was in reality alien to his nature. The intention of some day composing a national opera—hitherto a vague and nebulous dream—now began to take a definite form. In 1833 he left Italy and went to Berlin, where he placed himself under the celebrated master Dehn, and at 29 embarked upon his first serious course of theory. Dehn realised the waste of time involved in putting such a pupil through a long and graduated method of instruction. He helped Glinka to reduce to some kind of order his considerable stock of desultory knowledge, and gave him what may be described as a bird's-eye view of harmony, counterpoint, fugue and composition generally. The following year the death of his father compelled Glinka to return to Russia. The idea of composing a national opera was firmly rooted in his mind, and received the warmest encouragement from the literary circles he frequented. The poet Joukovsky first suggested to him the subject of 'Ivan Sousanin' (the hero of 'A Life for the Tsar') as being characteristically Russian. The actual libretto was entrusted to Baron Rozen. But Glinka's ardour, once aroused, soon outstripped that of his librettist, with the result that the latter was frequently obliged to fit words to ready-made music. Glinka himself says, 'The idea of contrasting the national music of Russia and Poland, many of the themes, and even the details, all flashed into my mind at once.' Under these circumstances it is not surprising that the libretto, while excellent as regards dramatic effect, is poor in literary quality. The opera took about two years to complete, and for a considerable time the Intendant of the Imperial Opera refused to accept it. Finally the influence of Glinka's friends prevailed, and the work, under the title of 'A Life for the Tsar,' was performed for the first time, in the presence of the Imperial family, Nov. 27, 1836. The success of the opera was immediate. The public were carried away by the freshness of the music—which with all its novelty did not depart too far from their accepted ideal—and still more touched by the patriotic sentiment of the subject. A few 'aristocrats,' sneering at the national colouring of the work, spoke of it as 'the music of coachmen'; thereby provoking Glinka's sarcastic rejoinder: 'What does it matter, since the men are superior to their masters!' But the more thoughtful critics saw that the opera was new in the best sense of the word, and marked a fresh departure in art—the birth of a genuine school of Russian music.

In 1838 Glinka was sent to Little Russia to discover fine voices for the service of the Imperial Chapel, in which he held the office of choirmaster from 1836–39. He had already composed a few numbers of a second opera upon Poushkin's poem 'Russlan and Lioudmilla,' but the work proceeded slowly; partly because of the multiplicity of librettists who took part in its construction, and partly because of Glinka's failing health and painful domestic dissensions, which led to his separation from his wife. The first performance of 'Russlan and Lioudmilla' did not take place until Nov. 1842, and it soon became evident that this work—the supreme effort of Glinka's genius—was not destined to please the public. 'Russlan,' while lacking the human interest and dramatic movement of 'A Life for the Tsar,' is infinitely superior from the purely musical point of view. As in his first opera, Glinka contrasted the characteristic melody and rhythms of Russia and Poland, so in 'Russlan' he employs—with far greater mastery—the music of the neighbouring East, side by side with that of his native land. Thus we have a chorus based upon a Persian melody; a ballet movement upon a Turkish theme in 6–8 time, and several genuine Tatar airs. Both Glinka's operas practically follow the traditional forms of French grand opera, while showing a certain freedom from conventional limitations which raises them above the fashionable model of the day. Glinka, for all his strong sense of nationality, was an eclectic who assimilated the Italian sense of beauty and respect for the human voice, the audacity and brilliance of the French school as represented by Berlioz, and the solidity—especially as regards technical methods—of the German classical composers.

The failure of 'Russlan and Lioudmilla,' the fruit of his matured convictions, came as a bitter disappointment to Glinka. Suffering in body and discouraged in spirit, he left Russia in 1844 for a prolonged sojourn in France and Spain. In Paris he made the acquaintance of Berlioz, whom he regarded as 'the first composer of the day—in his own line.' A

similarity of destinies—both were smarting under the unappreciative attitude of their compatriots—drew Berlioz and Glinka more closely together. In an article in the *Journal des Débats* in 1845, the French composer spoke very highly of Glinka's music, praising its originality and freshness of inspiration; while Glinka on the other hand did all in his power to forward the interests of Berlioz in Russia. The study of Berlioz's music and of the Paris public had its practical influence upon Glinka. 'I am determined to compose some orchestral concert pieces,' he wrote at this time; 'for I think it would be possible to unite the requirements of art and the demands of the public, and, profiting by the present perfection of instrumentation and execution, to compose works which should satisfy both the connoisseur and the ordinary hearer.' The outcome of this resolve was: 'The Jota Aragonese,' 'Night in Madrid,' 'Kamarinskaya,' etc. Another important work which Glinka composed between 1838–42 was the incidental music to Count Koukolnik's tragedy 'Prince Kholmsky.' This consisted of an overture, three songs, and four entr'actes, and is considered the finest example of Glinka's symphonic music. 'Many touches in "Prince Kholmsky,"' wrote Tchaikovsky, 'recall the brush of Beethoven. . . . Each entr'acte which follows the overture is a little picture painted by a master-hand. They are symphonic marvels, which would suffice a second-rate composer for a whole series of long symphonies.' In Spain Glinka collected a great deal of musical material for future use. On his return to Russia he went first to Smolensk and thence to Warsaw, where he remained three years. 'Kamarinskaya' was composed in 1848, 'Night in Madrid' in 1851, and during a second visit to Paris in 1852 he began a symphonic poem on the subject of Gogol's 'Tarass Boulba' which was never finished. On the outbreak of the Crimean War, Glinka was moved by patriotic feelings to return to St. Petersburg. Here he began a new opera on a play by Shakhovsky, but soon tired of it. In 1855 he started to write his autobiography, at the request of his sister Madame Shestakov. During his connexion with the Imperial Chapel, Glinka had composed a few examples of church music; now, after an interval of fourteen years, he once more turned his attention to this branch of his art. Believing that the harmonisation of the old folk-songs was based upon the ecclesiastical modes, he resolved to study the music of the Western Church, and went to Berlin in 1856 in order to go into the matter with Dehn. He was not destined to carry his studies very far. Returning from a concert at which the trio from 'A Life for the Tsar' had been sung, he was seized with a fit, and died at five in the morning. Glinka was buried in Berlin, but a few months later his remains were transported to St. Petersburg, and re-interred in the cemetery of the Alexander Nevsky Monastery.

Glinka's chief claim to be admitted to the first rank of musical genius lies in the fact that he possessed, in an extraordinary degree, both the assimilative and germinal forces. He summed a long series of tentative efforts to create a national opera, and at the same time he laid the foundation of the modern Russian school of music. He did not merely play with local colour, but recast the primitive speech of the folk-song into a new and polished idiom, so that henceforth Russian music was able to take its place among the distinctive schools of Western Europe. His operas must, therefore, be regarded as epoch-making works, even by those who compare the quality of the music unfavourably with the operatic masterpieces of other nations. It is a mistake to suppose that Glinka was lacking in creative power. He rarely uses the folk-tunes in their crude state. Almost invariably he originated his own melodies, although they were penetrated through and through by national sentiment and colour. His harmony is in perfect keeping with this characteristic melody, and he shows himself in many instances to be a skilful contrapuntist. Although he makes no tiresome display of musical erudition, it is impossible to study his scores without realising that he was a master of all technical means. Glinka's orchestral fantasias strike us as extraordinarily fresh and modern, despite the lapse of time. His orchestration, strong without violence, is invariably rich, felicitous and full, though temperate, in colour. He preferred, as far as possible, to get his effects by simple means, and did not crave the aid of 'every modern luxury.' A retarded development, the result of an amateur atmosphere, delicate health, and the comparative indifference of his contemporaries, are all reasons why Glinka did not accomplish all that might have been hoped from the distinguished quality of his genius. But a man's influence on succeeding generations is not always in proportion to the volume of his work. Glinka possessed that initiative faculty which begets a whole school of disciples and leaves an undying influence upon his art.

Glinka's chief works—none of which bear opus numbers—include:

INSTRUMENTAL MUSIC

ORCHESTRAL

Two Spanish overtures, 'The Jota Aragonese' and 'Night in Madrid'; Fantasia 'Kamarinskaya'; Incidental music to 'Prince Kholmsky'; Valse-Fantaisie (1839; new edition, 1856).

CHAMBER AND PIANOFORTE MUSIC

String quartet in F (1830); Minuet for string quartet; 'Pathetic' trio for pianoforte, clarinet and bassoon (1826–27). Sextet for pianoforte and strings (1833–34). For Pianoforte about forty pieces in all, including five valses, seven mazurkas, eight sets of variations, four fugues, polkas, nocturnes, polonaises, etc.

VOCAL MUSIC

OPERATIC

'A Life for the Tsar,' opera in four acts with an epilogue; 'Russlan and Liudmilla,' opera in five acts. Female chorus with orchestra

accompaniment composed for the pupils of the Catharine Institute (1841); Ditto, composed for the pupils of the Smolny Convent (1856); Polish hymn, 'Great is our God,' mixed chorus and orchestra (1837); Memorial cantata for the Emperor Alexander I., Pianoforte, tenor solo and mixed chorus (1826); Tarantella with chorus and dances; Prayer, 'In the hour of Life's trouble' (mezzo-soprano); 'The Midnight Review' (bass); 'Rachel's Song' and the 'Hebrew Song' from 'Prince Kholmsky.' Songs with pianoforte accompaniment, about eighty-five in all, of which the best known are: 'Doubt'; Gretchen's Song (Meine Ruh' ist hin); 'Thou wilt soon forget me'; 'I am here, Inezilia' and 'The Lark.' About ten duets and six vocal quartets and trios.

(See Berlioz's *Les Musiciens*, p. 205, and the *R.M.I.* xi. p. 725, for interesting essays.)

R. N.

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GLISSANDO (Ital., 'sliding'), (1) a direction generally used of pianoforte passages in which the back of the finger is made to slide, producing a very brilliant scale, of course exclusively on the white keys. In the finale of Beethoven's sonata in C, op. 53, there are passages in octaves which were formerly practicable as *glissando* passages on pianos with a light touch. The parallel passage in Weber's 'Concertstück' can be played thus even on a modern piano. M.

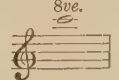
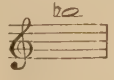
(2) The most important *glissando* effects of modern music are those of the harp in the orchestra. By means of the pedals a great variety of scale is obtainable on the harp. The introduction into the musical vocabulary of the scale in whole tones has immensely increased the use of the *glissando* on the harp, which is not amenable to chromatic progression (see Harp). For examples of the notation of these *glissandos*, see Abbreviations.

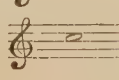
(3) The *glissando* of the violin family is a prolonged *portamento*, that is, a slide from one note to another without definition of the connecting intervals.

(4) A *glissando* of this type is also possible on the trombone, and much used in music of the 'Jazz' type. It was exploited by Arthur Pryor, trombone-player in J. P. Sousa's band.

C.

GLOCKENSPIEL (Fr. *carillon*; *jeu de timbre*; Ger. *Stahlspiel*; Ital. *campanetta*), the name given to an instrument by means of which a series of tuned bells, or steel bars, can be played by one performer. As used now in the orchestra, steel bars are employed in preference to bells, being more convenient, more easily manipulated, better in tone—being free from the dissonant overtones prominent in small bells—and capable of accurate tuning. The Glockenspiel has sometimes been constructed so as to be played from a keyboard, but the more usual plan is to strike the bars with a couple of wooden hammers. The bars are arranged in two rows, 'natural' notes and 'chromatic.'

The compass extends from

downwards to 

or to  in a larger type of instrument. The part is written two octaves below the actual pitch.

According to Gevaert the Glockenspiel originated in a toy-imitation of the Flemish carillons. (See Bell for early use of small chimes in the orchestra.) There is a military band form of the instrument known as the 'Lyra,' the bars being arranged on a lyre-shaped frame, while in Germany a series of inverted metal cups were arranged pyramidally on a support that could be held in the hand. Similar in construction was the 'Turkish Crescent' formerly used in the British Army. (See also Chinese Pavilion.)

At first only used for special 'bell' effects, the Glockenspiel has become an integral part of the modern symphony and opera orchestras, largely due to Wagner's introduction of it into the scores of the 'Ring' and 'Die Meistersinger.' (See Marimba and Tubuphone.)

N. C. G.

GLORIA. (1) Gloria in Excelsis, the angelical hymn in the Ordinary of the Mass, is found in the Eastern Church as early as the time of St. Athanasius. (See Mass.) In the second English Prayer Book (1552) it was transferred from its traditional position near the beginning to near the end of the office. (See Service.)

(2) Gloria Patri, an ascription to the Trinity said or sung at the end of Psalms and certain canticles in the offices of the Western Church. (See Service.)

GLOUCESTER FESTIVAL, see Three Choirs Festival.

GLOVER, Charles W. (*b.* London, Feb. 1806; *d.* there, Mar. 23, 1863), was a pupil of T. Cooke. He became a violin-player in the orchestras of Drury Lane and Covent Garden Theatres. In 1832 he was appointed musical director at the Queen's Theatre, Tottenham Street, and continued so for some years. He was the composer of numerous songs and duets, some of which were very popular, as 'Jeannette and Jeannot,' 'Sing not that song to me, sweet bird,' 'Of love, pretty maidens, beware.'

W. H. H.

GLOVER, (1) John William (*b.* Dublin, June 19, 1815; *d.* Dec. 18, 1899), studied in Dublin, and played in an orchestra from 1830. In 1848 he succeeded Haydn Corri as director of the music in the R.C. Pro-Cathedral, and was appointed professor of vocal music in the Normal Training School of the Irish National Education Board. In 1851 he founded the Choral Institute of Dublin, and for many years was an energetic promoter of choral music in Ireland. He composed two Italian operas by Metastasio, 'St. Patrick at Tara,' a cantata performed at the O'Connell centenary in 1875; 'Erin's Matin Song,' 1873; an ode to Thomas Moore, 'One hundred years ago,' 1879; and an opera on 'The Deserted Village,' 1880, besides

church music, songs, concertos, etc. (*Brit. Mus. Biog.*, etc.).

(2) James Mackey (*b.* Kingstown, Co. Dublin, June 18, 1861), grandson of the above, was director of music at Drury Lane Theatre, London, from 1893, for 30 years. The son of James Mackey and Mary Jane Glover, he assumed the name Glover in 1880.

His skill in the arrangement of music for innumerable pantomimes and other productions at Drury Lane earned him considerable notoriety. He published hundreds of songs, dances, and other pieces of theatrical music, and two books, *Jimmy Glover hys booke* (1911) and *Jimmy Glover's Friends* (1913).

GLOVER, Sarah Ann (*b.* Norwich, 1785; *d.* Malvern, Oct. 20, 1867), was the daughter of a clergyman in Norwich. Her *Manual of the Norwich Sol-Fa System* was published in 1845, but about four years before that John Curwen discovered the practical excellence of her system, and after various modifications and improvements, devoted himself to its promulgation. In 1850 Miss Glover published a *Manual containing a Development of the Tetrachordal System.*

GLOVER, Stephen Ralph (*b.* London, Dec. 7, 1813; *d.* Bayswater, Dec. 7, 1870), teacher and composer. From the year 1840 to nearly 1870 his facile pen produced sacred and sentimental songs, ballads, duets and pianoforte pieces, resulting in a record of some 12-1500 separate compositions, many of them published. The duet 'What are the wild waves saying?' (1850), and the multitude of his ballads, are now justly forgotten, as well as 'Beauty and the Beast,' a chamber opera, 1863. Less popular but more favourable examples of his talent are perhaps contained in a collection of (12) 'Songs from the Holy Scriptures,' published by Jefferys; and his setting of Longfellow's 'Excelsior' is not without merit. L. M. M.

GLOVER, William Howard (*b.* Kilburn, London, June 6, 1819; *d.* New York, Oct. 28, 1875), was a son of Mrs. Glover, the celebrated actress. He was for many years musical critic to the *Morning Post.* His chief compositions were 'Tam O'Shanter,' a cantata produced by the New Philharmonic Society, July 4, 1855, and performed at the Birmingham Festival of the same year, the operas of 'Ruy Blas,' produced at Covent Garden, Oct. 31, 1861, and 'Aminta,' at the Haymarket Theatre; 'Once too often,' operetta at Drury Lane, Jan. 20, 1862; 'The Coquette'; 'Palomita' (New York); Overtures to 'Manfred' and 'Comala'; numerous songs, romances, etc. He arranged performances of Beethoven's 'Pastoral Symphony,' with pictorial and choregraphical illustrations in 1863, and of 'Israel in Egypt' on a somewhat similar plan in 1865. In 1868 Glover quitted England for New York, where he was conductor of Niblo's orchestra.

W. H. H.; addns. from *D.N.B.*, etc.

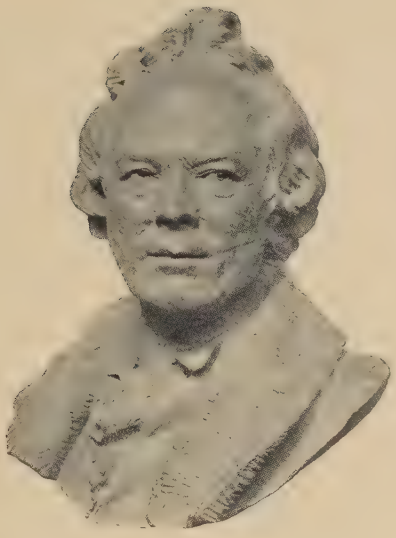
GLUCK, Christoph Willibald, Ritter von (*b.* Weidenwang, near Neumarkt, Upper Palatinate, July 2, 1714[1]; *d.* Vienna, Nov. 15, 1787), composer, famous for his reform of the opera in the 18th century.

His father, Alexander, and his mother, Walburga, belonged to the household of Prince Lobkowitz, and it was at his castle of Eisenberg that Christoph passed his early days. At 12 he was sent for six years to the Jesuit school at Kommotau in Bohemia, where he studied classics, and had his first lessons in singing, the violin, harpsichord and organ. In 1732 he went to Prague, where he continued his musical education under Czernohorsky, and also learned the violoncello; maintaining himself in the meanwhile by singing in church, playing the violin at the peasants' dances in the neighbouring villages, and giving concerts in the larger towns near Prague.

Early Operas.—In 1736 he went to Vienna, and at the house of Prince Lobkowitz was fortunate enough to meet Prince Melzi, a distinguished amateur, who engaged him for his private band, took him to Milan, and placed him with G. B. Sammartini to complete his studies in harmony. Gluck soon began to write operas[2]: 'Artaserse' (Milan), 1741; 'Demetrio' (Venice) and 'Demofoonte' (Milan), 1742; 'Artamene' (Crema), in 1743; 'La finta schiava' (in collaboration) (Venice), 'Ipermestra,' 'Sofonisba' (Milan), in 1744; and 'Poro' (Turin), 1744. All these and 'Ippolito' (Milan, Jan. 1745) were well received, and in consequence of their success he was invited in 1745 to London as composer for the opera at the Haymarket. Here he produced 'La caduta de' Giganti' (Jan. 7, 1746), and 'Artamene' (rewritten), both without success. It is recorded[3] of Handel that he declared the music detestable, and that the composer knew 'no more counterpoint than his cook'—Waltz, who, however, was a fair bass singer. Counterpoint was never Gluck's strong point, but the works just named had not even originality to recommend them. It is also said,[4] however, that Handel gave Gluck some cynical advice to the effect that he had taken too much trouble for the English. He also appeared on Apr. 23, 1746, at the Haymarket Theatre in the unexpected character of a performer on the musical glasses, accompanied by the orchestra.[5] (See Harmonica.)

But his journey to England, mortifying as it was to his vanity, exercised an important influence on Gluck's career, for it forced him to reflect on the nature of his gifts, and eventually led him to change his style. The pasticcio taught him that an air, though effective in the

[1] Baptized July 4.
[2] The list of works given here has been corrected from Wotquenne's thematic catalogue. See Further Bibliography at the end of this article.
[3] Schmied, *C. W. von Gluck.*
[4] Hadow, *Oxf. Hist. Mus.* v. 86.
[5] See the *General Advertiser*, Mar. 31, and H. Walpole's letter to Mann, Mar. 28.



GLUCK

From a bust by Houdon in the Donaldson Museum (R.C.M.)

ORLANDO GIBBONS

From a bust in Canterbury Cathedral

opera for which it was written, may fail to make any impression when transferred to a different situation and set to different words. A visit to Paris shortly after gave him the opportunity of hearing Rameau's operas; and in listening to the French composer's admirably appropriate recitatives, he came to the conclusion that the Italian opera of that time was but a concert, for which, as the Abbé Arnaud happily expressed it, the drama furnished the pretext. Returning to Vienna by way of Hamburg and Dresden, where 'Le nozze d' Ercole e d' Ebe' was produced in June 1747, he applied himself to the study of æsthetics as connected with music, and of the language and literature of various countries, taking care at the same time to frequent the most intellectual society within his reach. 'Semiramide riconosciuta' (Vienna, 1748) is a decided step in advance, and in it may be detected the germ of Gluck's distinctive qualities. About this time the composer fell in love with Marianna Pergin, daughter of a rich merchant, who refused his consent to the marriage. This, accordingly, took place after the father's death on Sept. 15, 1750. His next work was 'Filide,' or 'La Contessa de' Numi' (1749), a serenade, or more properly cantata, in two acts, written at Copenhagen for the birthday of Christian VII. 'Ezio' was given at Prague in 1750, and 'La clemenza di Tito' at Naples 1752; from the latter Gluck borrowed many a page for his French operas 'Armide' and 'Iphigénie en Tauride.' These operas were followed in 1752 by 'Issipile' (Prague), and in 1754 by 'Le Cinesi,' first performed at Schönbrunn, 'La danza' (Laxenburg, 1755), 'L'innocenza giustificata' (Vienna, 1755), and 'Antigono' (Rome, 1756). For this last he was rewarded with the order of the Golden Spur, and henceforth the title of 'Ritter' or 'Chevalier' is added to his name in his published works. From 1755–61 Gluck was permanently in Vienna, and to all appearance failing; he wrote divertissements for the palaces of Laxenburg and Schönbrunn; composed airs for the comedies or comic operettas performed at the court theatre; and produced an opera in three acts, 'Tetide' (1760), of which nothing has survived. The ballet of 'Don Juan' (Vienna, 1761), and a visit to Bologna, were the most prominent events of his career before his definite change of style. The years that he spent in Vienna, far from being wasted, were probably most useful to him, for by these apparently insignificant works he was acquiring flexibility of style, and securing powerful patrons, without losing sight of his ultimate aim. His opera 'Orfeo ed Euridice'[1] (Vienna, Oct. 5, 1762)—the libretto not as heretofore by Metastasio, but by Calzabigi—showed to all capable of forming a judgment what were the aims of the reformer of the lyric stage. After the production of this fine work, however, he returned to Metastasio and to *pièces de circonstance* for the court theatre—'Il trionfo di Clelia' (1763); 'La Rencontre imprévue,' afterwards produced in German as 'Die Pilgrime von Mekka' (1764); 'Il Parnasso confuso,' 'La Corona' and 'Telemacco,'[2] first produced in Rome, 1750, and partly rewritten (1765); in fact he was obliged to bend to circumstances, and before all things to please the princes who protected him and sang his music. 'Il Parnasso' was played by four archduchesses, the Archduke Leopold accompanying them on the harpsichord. It was probably between this date and the departure of Marie Antoinette for France (May 1770) that Gluck acted as singing-master to that princess.

Reform of the Opera.—At length, thinking the time had come for bringing his ideas before the public, and finding in Calzabigi a poet who shared his taste for strong dramatic situations, he produced in Vienna 'Alceste' (Dec. 16, 1767) and 'Paride ed Elena' (1770). The scores of these operas were published in Vienna (1769–1770),[3] and dedicated respectively to the Archduchess Leopold and the Duke of Braganza. Each contains a dedicatory epistle, briefly explaining Gluck's views on dramatic music (see below). As far as theory went, his system was not new, as it rested on the outlines already sketched by Benedetto Marcello in his 'Teatro alla moda' (1720); but theory and practice are two different things, and Gluck has the rare merit of showing in his 'Alceste' and 'Paride' that he was both composer and critic, and could not only imagine but produce an opera in which all is consecutive, where the music faithfully interprets each situation, and the interest arises from the perfect adaptation of the *ensemble* of the music to the whole of the drama. The composition of these two great works did not prevent his writing the intermezzi of 'Le Feste d' Apollo,' 'Bauci e Filemone' and 'Aristeo,' produced at the court theatre of Parma in 1769, but not published.

In spite of the favour he enjoyed at the court of Vienna, and of the incontestable beauties contained in 'Orfeo,' 'Alceste' and 'Paride ed Elena,' Gluck's countrymen criticised his new style in a manner so galling, that, conscious of his own power, and by no means devoid of vanity, he resolved to carry out elsewhere the revolution he had determined to effect in dramatic music. In Bailly du Rollet, an attaché of the French embassy in Vienna, he found an enthusiastic partisan and a valuable auxiliary; they consulted as to drama in which music might be employed for enhancing the expression of the words and the pathos of the situations; and their choice fell upon Racine's 'Iphigénie.' This opera, 'Iphigénie en Aulide,' was written in French in 1772, partially rehearsed at the

[1] Printed in 1764 in Paris at the expense of Count Durazzo.

[2] The overture to 'Telemacco' was subsequently transferred to Armide.'

[3] Printed in folio by G. T. Trattnern with movable types.

theatre in Vienna towards the end of the same year, and produced at the Opéra in Paris, Apr. 19, 1774. Gluck left no means untried to ensure success—statements of his views, public announcements,[1] public tributes of respect to J. J. Rousseau, letters to authors whose goodwill it was desirable to propitiate—in short, everything that ability and experience in such matters could suggest. And yet if it had not been for the all-powerful protection of his former pupil, Marie Antoinette, he would in all probability have failed in getting his work performed, so strong was the opposition which his arrival in France had roused, especially amongst those interested in keeping him out of the Académie de Musique. The Dauphiness seems to have been really attached to her old singing-master. In a letter to her sister Marie Christina (May 3, 1777) she calls him 'notre cher Gluck,' and after the success of 'Orphée' she granted him a pension of 6000 francs, and the same sum for every fresh work he should produce on the French stage.

The appearance of 'Iphigénie en Aulide' marks a new era in the history of French opera. This severe and deeply conceived work transports us bodily into Greece; it is pervaded throughout by an antique atmosphere, of the days of Sophocles rather than of Euripides. What a bold innovation is the overture, with the inexorable voice of the oracle making itself heard, and with the striking unison passage, which at once forces the ruling thought of the drama into notice, while it closely connects the symphony with the action on the stage! Then again, how grand, how just, how pathetic is the declamation of all the airs! These airs, it must be confessed, succeed each other too rapidly, and one cannot but regret that the librettist did not perceive how much the action is retarded by making three airs follow each other in one act, a mistake which might easily have been avoided. But how ingenious are the artifices to which Gluck resorts in order to give variety to the recitative and the declamatory passages! How skilfully he brings in his short incisive symphonies, and how much effect he produces by syncopation! How appropriately he introduces the orchestra to emphasise a word, or to point a dramatic antithesis! How graceful is the chorus 'Que d'attraits'! and how startling and attractive are the brilliancy, force and boldness of the harmony in the hymn of triumph 'Chantons, célébrons notre reine'! While listening to the air of Agamemnon, 'Au faîte des grandeurs,' the enthusiastic Abbé Arnaud exclaimed, 'With that air one might found a religion.' What a depth of expression is contained in the air 'Par un père cruel à la mort condamnée,' and what heart-rending emotion in the recitative

'J'entends retentir dans mon sein
Le cri plaintif de la nature!'

not to speak of the scene in which Clytemnestra faints, the duet between Achille and Iphigénie which gave rise to so many discussions, the quartet or the dance music!

Owing to the support of the court and the pains taken by Gluck to obtain a thoroughly satisfactory performance, 'Iphigénie' was most favourably received.[2] Its success gave the finishing stroke to the antiquated works of Lully and Rameau, and introduced into grand opera the revolution already effected in opéra-comique by Philidor, Monsigny and Grétry.

'Iphigénie' was speedily followed by 'Orphée et Eurydice,' adapted from the 'Orfeo' already mentioned, and produced at the Académie, Aug. 2, 1774. This opera made a profound impression, although Gluck was compelled to transpose the music of Orpheus to suit Legros, a tenor, as there was no contralto capable of taking the part.

In accordance with a desire expressed by Marie Antoinette, and which Gluck was too good a courtier to refuse, 'Le Poirier' (or 'L'Arbre enchanté'), a comedy by Vadé, which he had composed in 1762, and 'Cythère assiégée,' a piece of Favart's which he had converted into an opera in 1759, were performed at the court theatre at Versailles in 1775. The latter work was also produced in Paris (Aug. 1 of the same year) with a *divertissement* by P. M. Berton, and with a want of success which compelled Arnaud to admit that 'Hercules was more at home with the club than the distaff.'

For this failure, however, Gluck was consoled by the brilliant success of his 'Alceste,' which he rearranged for the French stage (Apr. 24, 1776), and which created quite as much enthusiasm as 'Orphée' had done, notwithstanding a want of variety in the libretto. It is in this fine work that the oracle of Apollo pronounces its stern decree on a reiterated note which strikingly pictures the immutability of the infernal deities. This touch of deliberate inspiration was not lost on Mozart in 'Don Giovanni,' nor on Ambroise Thomas in 'Hamlet.'

War with the Piccinnists.—In order to prove that it was not in tragedy alone he excelled, but that he also possessed the descriptive faculty, and could depict scenes of luxury, and express tender and graceful sentiments, Gluck composed 'Armide' (Sept. 23, 1777).[3] He had been reproached with having no melody, and with making his singers shriek; this work, which contains many charming passages, and a duet magnificent for passion and tenderness, was his answer. The excitement it aroused is

[1] *Mercure de France*, Oct. 1772 and Feb. 1773.

[2] The nightly receipts at first were 5000 livres, a sum then unheard of. The sum taken on Apr. 5, 1796, amounted, owing to the depreciation of the assignats, to 274,900 livres. G.

[3] Comparing it with 'Alceste,' Gluck himself says, 'The two operas are so different that you will hardly believe them to be by the same composer. . . . I have endeavoured to be more of the painter and the poet and less of the musician, and I confess that I should like to finish my career with this opera. In "Armide" there is a delicate quality which is wanting in "Alceste," for I have discovered the method of making the characters express themselves so that you will know at once whether it is Armide who is speaking or one of her followers.' G.

almost incredible. Piccinni had recently arrived in Paris, and, under Marmontel's superintendence, was composing his 'Roland,' to be produced four months after 'Armide.' His admirers, and the partisans of the old Italian music, were furious at Gluck's success, and every one knows the lengths to which the war of the Gluckists and Piccinnists was carried. It was even more violent than the old quarrel of the Bouffons, since the combatants were encouraged by the bodily presence of the rival masters. Marmontel, La Harpe, Ginguené, d'Alembert, the Chevalier de Chastellux, Framery and Coquéau, were among the attacking party, while the chief defenders were Suard and the Abbé Arnaud. Not content with disparaging Gluck's genius in his *Essai sur les révolutions de la musique*, Marmontel went the length of writing an entire poem, 'Polymnie,' in praise of the Italian school and his favourite Piccinni. Space will not permit us to enumerate the pamphlets, epigrams and satires which emanated from both sides in this contest; nearly all that are of any importance may be found in the memoirs [1] of the Abbé Leblond. The champions of the Italian school accused him of composing operas in which there was 'little melody, little nature, and little elegance or refinement.' They declared that the noise of his orchestra [2] was necessary to drown his clumsy modulations; that his accompanied recitative was nothing but an overloaded imitation of the Italian 'recitativo obbligato'; that his choruses were less dramatic than those of Rameau; and that his duets were borrowed, and badly borrowed, from the 'duetti a dialogo' which he had heard in Italy. They could not forgive what Marmontel calls his 'harsh and rugged harmony, the incoherent modulations, mutilations and incongruities contained in his airs,' but they were most offended by his 'want of care in choosing his subjects, in carrying out his designs, and giving completeness and finish to his melodies.' In short, they denied him the possession of any creative genius whatever. They might as well have denied the existence of the sun—but passion invariably blinds its votaries.

The Abbé Arnaud, on the other hand, met the systematic disparagement of Marmontel and La Harpe with his *Profession de foi en musique*; an excellent treatise on musical æsthetics, though little more than a paraphrase of the celebrated dedication which Gluck himself had prefixed to the score of 'Alceste.' This statement of the great reformer's principles is well worth transcribing.

'When I undertook to set the opera of "Alceste" to music (he begins), I resolved to avoid all those abuses which had crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which had rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I endeavoured to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment, and the interest of the situations, without interrupting the action, or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious colouring and well-disposed light and shade to an accurate drawing, which animates the figures without altering their outlines. I have therefore been very careful never to interrupt a singer in the heat of a dialogue in order to introduce a tedious ritornelle, nor to stop him in the middle of a piece either for the purpose of displaying the flexibility of his voice on some favourable vowel, or that the orchestra might give him time to take breath before a long-sustained note.

'Furthermore, I have not thought it right to hurry through the second part of a song if the words happened to be the most important of the whole, in order to repeat the first part regularly four times over; or to finish the air where the sense does not end in order to allow the singer to exhibit his power of varying the passage at pleasure. In fact, my object was to put an end to abuses against which good taste and good sense have long protested in vain.

'My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it was necessary above all to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene. I also thought that my chief endeavour should be to attain a grand simplicity, and consequently I have avoided making a parade of difficulties at the cost of clearness; I have set no value on novelty as such, unless it was naturally suggested by the situation and suited to the expression; in short there was no rule which I did not consider myself bound to sacrifice for the sake of effect.'

Gluck followed these precepts in composing his 'Iphigénie en Tauride,' produced in Paris (in four acts) with immense success, May 18, 1779. It is the highest and most complete expression of his genius. Amongst its many beauties must be specified the air of Thoas; the airs 'Je t'implore et je tremble' (borrowed from 'Telemacco'), 'O malheureuse Iphigénie' (originally written for 'La clemenza di Tito'), 'Unis dès la plus tendre enfance,' sung by Pylades; and, beyond all, the sleep of Orestes—the heart-breaking remorse of the deceitful parricide, the spirited choruses, and the barbarous Scythian dances. These passages all glow with colour, though the means by which the effect is produced are of the simplest kind. By this *chef-d'œuvre* Gluck amply vindicated his superiority over Piccinni, whose 'Iphigénie en Tauride' (Jan. 23, 1781) could not make way against that of his rival.

The last work which Gluck composed for the Opéra in Paris was 'Écho et Narcisse' (Sept. 21, 1779). Though not very successful, it was revived in Aug. 1780, and one of the airs, and the 'Hymne à l'Amour,' have since been introduced into 'Orphée.' It was, however, with 'Les Danaïdes' that Gluck intended to close his laborious career; but an apoplectic seizure compelled him to relinquish the task, and he

[1] See Authorities at the end of this article. *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le Chevalier Gluck* (Naples and Paris, 1781, with a portrait of Gluck engraved by Saint Aubin).

[2] Gluck was the first to introduce cymbals and the 'grosse caisse' or big drum into the orchestra.

transferred the libretto to his pupil Salieri. He left Paris for Vienna (Mar. 10, 1775), where he passed his last years in the enjoyment of the position secured by his fame and his large fortune, until his death from a second stroke of apoplexy.

Mlle. Pelletan (*d.* 1876) began a magnificent edition of Gluck's works. The full scores of the two 'Iphigénies,' with a portrait, and preface in three languages, 'Alceste,' 'Armide,' 'Écho et Narcisse,' the 'Prologo' of 1767 and 'Orphée' appeared therein (1873–96). For those who wish to study the physiognomy of this diplomatic composer, impetuous artist and amusingly vain man, there are the engravings of Miger [1] and Sichling from the portrait painted by Duplessis in 1775, Saint Aubin's engraving from Houdon's celebrated bust (see *PLATE XXVII.*), and Philippeaux's from the picture painted by Houdeville. There is a full-length statue of Gluck by Cavelier in the Opera House in Paris. Under Miger's portrait are the words of Pythagoras, 'He preferred the Muses to the Sirens,' words applied to him by Wieland, and, as such, in striking contrast to the many bitter remarks of earlier German critics.

Summary.—Before summing up our opinion of Gluck's works as a whole, we have only to remark that, according to Fétis, he failed in symphony proper, and was by no means distinguished as a composer of sacred music. A list of extant 'symphonies' (*i.e.* overtures), trios, sonatas, a concerto and a quartet is given in *Q.-L.* He wrote a portion of an oratorio, 'Il convito di Baldassare,' and for the Church the psalm 'Domine, Dominus noster' for choir and orchestra, a De profundis for the same (engraved), an Ave Verum and Tantum ergo for four-part choir with organ, and a part of the cantata 'Le Jugement dernier,' completed by Salieri. Seven odes by Klopstock, set for voice and harpsichord accompaniment, were printed in Vienna (1787), Berlin, Copenhagen and elsewhere; the Göttingen *Musenalmanach* for 1774–75 contains eight songs.

Gluck's fame therefore rests entirely on his dramatic compositions. Padre Martini said that he combined in the musical drama 'all the finest qualities of Italian, and many of those of French music, with the great beauties of the German orchestra'—in other words, he created cosmopolitan music. He was not satisfied with introducing a correct style of declamation, and banishing false and useless ornaments from the stage; and yet if he had merely carried to perfection the work begun by Lully and Rameau; if his efforts had been limited to removing the harpsichord from the orchestra, introducing the harp and trombones, employing the clarinets, scoring with skill and effect, giving more importance and interest to the overture, and employing with such magic effect the artifice of momentary pauses to vary or emphasise speech in music,—if he had done no more than this he would have earned our gratitude, but he would not in that case have been one of the monarchs of art. What then did he accomplish that was so extraordinary? He grasped the idea that the mission of music was not merely to afford gratification to the senses, and he proved that the expression of moral qualities is within her reach. He disdained all such tricks of the trade as do not appeal to the heart—in fact he 'preferred the Muses to the Sirens.' He aimed at depicting historic or legendary characters and antique social life, and in this work of genius he put into the mouth of each of his heroes accents suited to their sentiments, and to the spirit of the times in which they lived. He made use of the orchestra to add to the force of a dramatic situation, or (in one noble instance) to contrast external repose with the internal agitation of a remorseful conscience. In a word, all his French operas show him to have been a noble musician, a true poet, and a deep thinker.

Like Corneille he has endowed France with a series of sublime tragedies; and if the author of 'Le Cid,' 'Les Horaces,' 'Cinna,' 'Polyeucte' and 'Pompée' may be justly reproached with too great a preference for Lucan and Seneca, there is perhaps also cause for regret that Gluck was too much influenced by the declamatory school then prevalent in France. But, like the father of French tragedy, how nobly has he redeemed an occasional inflation or monotony, a few awkward phrases, or trifling inaccuracies of style! There is another point of resemblance between these two men, whose manly genius was reflective rather than spontaneous; all their works have in common the element of grandeur, but they differ from one another in physiognomy, form and character. The influence of such Art as theirs is anything but enervating; on the contrary, it elevates and strengthens the mind, and is thus placed beyond the reach of the caprices of fashion or the attacks of time. G. C., with addns.

The following summary of Gluck's dramatic works, with the dates of first performances, is based upon the catalogue of M. Wotquenne, already mentioned:

Artaserse, Milan, Dec. 26, 1741.
Demetrio, Venice, May 1742.
Demofoonte, Milan, Dec. 26, 1742.
Artamene, Crema, 1743.
Sofonisba, Milan, Jan. 13, 1744.
La finta schiava (in collaboration), Venice, May 1744.
Ipermestra, Turin, Oct. 1744.
Poro, Turin, Dec. 26, 1744.
Ippolito, Milan, Jan. 31, 1745.
La caduta de' Giganti, London, Jan. 7, 1746.
Artamene (rewritten), London, Mar. 4, 1746.
Le nozze d' Ercole e d' Ebe, Dresden, June 29, 1747.
Semiramide riconosciuta, Vienna, May 14, 1748.
La Contessa de' Numi, Copenhagen, Apr. 9, 1749.
Ezio, Prague, 1750.
La clemenza di Tito, Naples, Nov. 4, 1752.
Issipile, Prague, 1752.
Le Cinesi, Schönbrunn, Sept. 24, 1754.
La danza, Laxenburg, May 5, 1755.
L' orfano della China (ballet), Vienna, 1755.

[1] An etching of this by Le Rat forms the frontispiece to Part IV. of Lajarte's admirable *Bibliothèque musicale du Théâtre de l'Opéra*, 1876.

Alessandro (ballet), Laxenburg, 1755.
Les Amours champêtres (doubtful), Schönbrunn, 1755.
L' innocenza gratificata, Vienna, Dec. 8, 1755.
Antigono, Rome, Feb. 9, 1756.
Il re pastore, Vienna, Dec. 8, 1756.
Le Déguisement pastoral (doubtful), Schönbrunn, 1756.
Le Chinois poli en France (doubtful), Laxenburg, 1756.
L'Île de Merlin, Schönbrunn, Oct. 3, 1758.
La Fausse Esclave, Schönbrunn, 1758.
L'Arbre enchanté, Schönbrunn, Oct. 3, 1759.
Le Diable à quatre (doubtful), Laxenburg, 1759.
Cythère assiégée, Schwetzingen, 1759.
Tetide, Vienna, Oct. 8, 1760.
L'Ivrogne corrigé, Schönbrunn, 1760.
Le Cadi dupé, Schönbrunn, 1761.
Don Juan (ballet), Vienna, 1761.
Orfeo ed Euridice, Vienna, Oct. 5, 1762.
Il trionfo di Clelia, Bologna, May 14, 1763.
La Rencontre imprévue, Vienna, Jan. 1764.
Il Parnasso confuso, Schönbrunn, Jan. 24, 1765.
Telemacco, Vienna, Jan. 30, 1765.
La Corona, Vienna, 1765 (not performed).
Prologo, Florence, Feb. 22, 1767.
Alceste, Vienna, Dec. 16, 1767.
Le feste d' Apollo, Parma, Aug. 24, 1769.
Paride ed Elena, Vienna, Nov. 30, 1770.
Iphigénie en Aulide, Paris, Apr. 19, 1774.
Orphée et Eurydice, Paris, Aug. 2, 1774.
L'Arbre enchanté, Versailles, Feb. 27, 1775.
Cythère assiégée (revised), Paris, Aug. 1, 1775.
Alceste, Paris, Apr. 23, 1776.
Armide, Paris, Sept. 23, 1777.
Iphigénie en Tauride, Paris, May 18, 1779.
Écho et Narcisse, Paris, Sept. 21, 1779.

A ballet, 'Semiramis, which appeared in 1785, is probably apocryphal.

Cantata, 'The Last Judgment,' finished by Salieri, is in MS. in the Gesellschaft der Musikfreunde at Vienna. In the same library are eleven symphonies or overtures, and a string quartet.

Seven Odes of Klopstock for voice and clavier were published in 1787 at Vienna.

A symphony for six instruments, dated Venice, 1746, is in the Court Library at Vienna, where there are also two other symphonies.

The Brussels Conservatoire possesses three symphonies, and there is a concerto for flute and strings at Carlsruhe.

Seven trios for two violins and bass were published in London by Simpson, and six sonatas for the same instruments, by the same publisher, in 1746.

A quartet is in the Gesellschaft der Musikfreunde at Vienna.

An orchestral march and an unpublished sonata are mentioned in Wotquenne's catalogue.

Among modern editions of Gluck's works should be named the critical edition of Pelletan and Damcke, continued by Saint-Saëns and J. Tiersot (B. & H., Leipzig); Gevaert's *Collection des opéras français de Gluck* (Lemoine, Paris); also *D.D.T.* second series, XIV. (ii.), and *D.T.Ö.*, XXII. (ii.) and XXX. (ii.).

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GNECCO, Francesco (*b.* Genoa, 1769; *d.* Milan, 1810 [1]), became a pupil of Mariani, musical director of the Sistine Chapel and of the Cathedral of Savona. He was, according to Regli and Paloschi, a pupil of Cimarosa. Gnecco composed several operas, both serious and comic, of which two only, we believe, have ever been performed out of Italy, viz. 'Carolina e Filandro,' 1798, at the Italian Opera in the Salle Favart, Paris, Oct. 11, 1817 (Castil Blaze), and 'La prova d' un opera seria,' opera buffa in two acts, libretto by the composer, produced at Milan, 1805, and at the Salle Louvois, Paris, Sept. 4, 1806, with Signora Canavassi and Barilli. This last opera was a great success, and enjoyed considerable popularity. It was thrice revived in Paris, viz. in 1810, in 1831 with Malibran and Lablache; on Oct. 28 of the same year, with Pasta; and on Nov. 20 it was played with the first act of 'Tancredi' on the occasion of Malibran's last appearance in Paris. In 1834 it was reduced to one act. 'La prova' was produced June 23, 1831, at the King's Theatre, with Pasta, Curioni and Lablache, and, thanks to the last-named singer, became popular. It was revived in one act July 3, 1854, with Lablache, Viardot-Garcia, Stigelli and Ronconi, and was last produced on June 18 and 19, 1860, at Her Majesty's, for Ciampi, since which it has disappeared from the stage. A duet from it, 'O guardate che figura,' was highly popular in the concert-room when sung by Viardot and Tamburini, and on one occasion the former made it a vehicle for imitation of the latter's mannerisms, which the gentleman by no means took in good part.[2] A. C.

GNIESSIN, Mikhall Fabianovich (*b.* 1883), Russian composer. He was a favourite pupil of Rimsky-Korsakov, with whom he studied at the Petrograd Conservatoire. He was living in Moscow in 1925. In his early works he showed a sense of form acquired from his master, combined with Wagnerian influences. Later on he identified himself with the school of vague religious thought which prevailed in Russia shortly before the revolution. He set poems by Balmont and Vyacheslav-Ivanov, and composed a 'Symphonic Dithyramb' in memory of the mystical and fantastic painter Vroubel, to whose art he was attracted by the pantheistic tendencies they shared in common. His 'Symphonic Fragment' (after Shelley), op. 4, was produced in this country by Sir Henry J. Wood at a Promenade Concert, Sept. 19, 1917. His Sonata-Ballade for violoncello and piano was first performed by Casals and Siloti at a Philharmonic Concert in Moscow (1910). Gniessin was regarded as a promising composer of distinct, though not powerful, personality. Little has been heard of his work since the revolution. R. N.

GNOCCHUS (Gnocchi), Joannes Baptista (*b.* Parma, 16th cent.), composed masses, litanies, sacred songs and motets, published partly between 1597 and 1611 (Walther; *Q.-L.*).

GOBERT, Thomas (*d.* Paris, Sept. 26, 1672), Master of Royal Chapel, Paris, 1646–65; chaplain, 1646; canon of Ste. Chapelle, 1651; retired before 1686; composed 'Paraphrase des Pseaumes,' etc., several editions, 1659–86. E. v. d. S.

GODARD, Benjamin Louis Paul (*b.* Paris, Aug. 18, 1849; *d.* Cannes, Jan. 10, 1895), a

[1] According to Fétis. According to Regli and Paloschi, he was born in 1780 and died at Turin, 1811.

[2] Rev. J. E. Cox, *Musical Recollections.*

romantic composer, whose fame, however, was short-lived.

He first studied the violin under Richard Hammer, and entered the Conservatoire in 1863, where he studied harmony under Reber: he competed twice for the Prix de Rome, but without success. He began by writing chamber music; he played the viola in several chamber music societies, wrote numerous songs, and a number of pieces for piano. He also orchestrated with much delicacy Schumann's 'Kinderscenen' (produced in this form at the Concerts du Châtelet in 1876), for at the beginning of his career he seemed to be specially inspired by this master both in the concentrated expression of his songs and in the elegant forms of his piano pieces. Of two violin concertos, the second, 'Concerto romantique,' was played at the Concerts Populaires by Mlle. M. Tayau in 1876, and repeated several times both by her and Paul Viardot. In 1878 Godard, bracketed with Th. Dubois, carried off the prize at the musical competition instituted by the municipality of Paris, and his prize composition 'Le Tasse' was performed with much success at the Concerts du Châtelet (Dec. 18, 22 and 29, 1878). This dramatic symphony, with soli and chorus, written on a poem by Grandmougin, both the words and music of which are inspired by the 'Damnation de Faust,' was the work on which Godard's artistic reputation was primarily founded. After the exaggerated success of this very interesting and promising work, Godard produced compositions the good qualities of which were often obscured by too hasty workmanship. In succeeding years many symphonic works were produced in Paris at the Concerts du Châtelet and the Concerts Populaires (see list below). After the retirement of Pasdeloup, who was a firm admirer of Godard's works, and generally allowed him to conduct them himself, the latter formed the idea of reviving the Concerts Populaires under the name of Concerts Modernes, but the undertaking proved impracticable, lasting with great difficulty till the end of its first season (Oct. 1885–Apr. 1886). The suite, 'Lanterne magique,' and many of the graceful if rather superficial songs, are the things by which Godard is best known in England. A one-act opera, 'Les Bijoux de Jeannette,' was given in Paris in 1878; and on Jan. 31, 1884, Godard brought out at Antwerp a grand opera, 'Pedro de Zalamea,' written on a libretto by Silvestre and Détroyat, but without success. Other operas followed, the successful 'La Vivandière' being produced at the Opéra-Comique, Apr. 1, 1895. This was given in England by the Carl Rosa Company at Liverpool in 1896, and at the Garrick Theatre, London, in 1897. A. J., rev.

OPERAS

Les Bijoux de Jeannette' (1 act). Paris, 1878.
Pedro de Zalamea.' Antwerp, 1884.
Jocelyn.' Brussels, 1888.
'Le Dante.' Opéra-Comique, Paris, 1890.
'Jeanne d'Arc.' Opéra-Comique, Paris, 1891.
'La Vivandière.' Opéra-Comique, Paris, 1895.
'Les Guelfes.' Rouen, 1902.
'Ruy Blas.'

ORCHESTRA

'Le Tasse,' with voices. Concerts du Châtelet. 1878.
Scènes poétiques. Concerts du Châtelet. 1879.
Symphony. Concerts du Châtelet. 1880.
'Diane, poème dramatique.' Concerts Populaires. 1880.
'Symphonie-ballet.' Concerts Populaires. 1882.
'Symphonie gothique.' Concerts Populaires. 1883.
'Symphonie orientale' (poems by de Lisle, de Châtillon, Hugo, Godard). Concerts Populaires. 1884.
'Symphonie légendaire.' Concerts du Châtelet. 1886.
Incidental music to *Much Ado about Nothing*. Odéon. 1887.

CONCERTOS

2 Violin Concertos. Piano Concerto. (Concerts Populaires. 1878.)

CHAMBER MUSIC

3 Violin sonatas, trio PF. and strings, 3 string quartets. Piano pieces. Over 100 songs.

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GODBID, WILLIAM (*d. circa* 1678), the chief English printer of music from type in the middle of the 17th century. He printed all the musical works published by John Playford between the years 1658 and 1678. Godbid left his widow Anne, and John Playford, jun. (son of the above named, and apparently apprenticed to Godbid), in possession of his printing works in Little Britain.

In 1682 Anne Godbid had died or retired, and J. Playford, jun., alone retained the business until his death in 1686, in which year the plant is advertised as for sale. Godbid and his successor were also particularly noted for general learned and mathematical works in addition to musical publications. Frequently (following the old printers' custom) initials only are used on the imprints, as: 'W. G.' or 'printed by A. G. and J. P.' F. K.

GODDARD, ARABELLA (*b.* St. Servan, St. Malo, Jan. 12, 1836; *d.* Boulogne, Apr. 6, 1922), a distinguished English pianoforte-player, of an old Salisbury family, was, at the age of 6, placed under Kalkbrenner in Paris, and afterwards had a few lessons from Mrs. Anderson and from Thalberg in England. She made her first appearance in public at the Grand National Concerts at Her Majesty's Theatre, of which Balfe was conductor, on Oct. 23, 1850, where her style and mechanism at once made a great impression. On Thalberg's recommendation she was placed in the hands of J. W. DAVISON (*q.v.*), who led her to the study of those great compositions many of which she played in England for the first time. On Apr. 14, 1853, she made her début, and at once fixed her position as a classical player, at the concert of the Quartet Association, in Beethoven's pianoforte sonata in B♭, op. 106. The winter of 1854 and the whole of 1855 were passed by Miss Goddard in Germany and Italy. She carried her classical repertory with her; played *inter alia* at the Gewandhaus Concert, Oct. 1855; and was received with enthusiasm by some of the best critics of Germany. Returning to England, she made her first appearance at the Philharmonic on June 9, 1856, in Sterndale

Bennett's concerto in C minor[1]; at the Crystal Palace (in Moscheles' concerto in E) on Mar. 13, 1858, and at the Monday Popular Concerts on Mar. 9, 1859.

In 1857 and 1858 Miss Goddard played in London all the latest sonatas of Beethoven (from op. 101 to 111)—at that time almost absolute novelties to most of her hearers—as well as many other masterpieces by Clementi, Dussek, Mozart, Mendelssohn and other masters, either solo or with accompaniment of stringed instruments, in addition to the classical concertos, trios, sonatas, etc. In 1859 she married Davison, who, as already stated, was her real master and the former of her taste. In 1873 Madame Goddard left England for a lengthened tour through America, Australia and India, returning in the autumn of 1876, and making her first reappearance in two recitals at St. James's Hall on Oct. 12 and 19. She appeared in London at Sims Reeves's benefit concert in Mar. 1882; a benefit concert was given for her on Mar. 9, 1890. She became a Roman Catholic in 1900. G.

GODEFROID, the name of two brothers whose reputation was founded on their skilful harp-playing. The elder, (1) Jules Joseph (*b.* Namur, Feb. 23, 1811; *d.* Paris, Feb. 27, 1840), wrote pieces for his instrument, as well as two comic operas, 'Le Diadesté' and 'La Chasse royale.' The younger brother, (2) Dieudonné Joseph Guillaume Félix (*b.* Namur, July 24, 1818; *d.* Villers-sur-Mer, July 8, 1897), was a pupil of the Paris Conservatoire, and spent the latter part of his life in Brussels. Besides numerous harp solos, etc., he wrote an oratorio, 'La Fille de Saül,' two operas, 'La Harpe d'or' and 'La Dernière Bataille,' and a great number of drawing-room pieces for the pianoforte, which enjoyed great popularity in their day (*Riemann*; *Baker*).

GODFREY. A family of English military bandmasters. (1) Charles Godfrey (*b.* Kingston, Surrey, Nov. 22, 1790; *d.* Westminster, Dec. 12, 1863), the founder, was a drummer in the First Royal Surrey Militia; in 1813 joined the Coldstreams as a bassoon-player, and in 1825 became bandmaster, a post which he filled with honour till his death, at his house in Vincent Square, Westminster, after fifty years' service. He had been discharged from military engagement in 1834, but remained a civilian bandmaster. He was appointed Musician in Ordinary to the King in 1831, and was one of the Court of Assistants of the Royal Society of Musicians. The first journal of military music published in England, under the name of *Jullien's Journal*, was arranged by Godfrey. Of his five sons, three were educated at the R.A.M., and held simultaneously positions as bandmasters in Guards regiments.

(2) Daniel (*b.* Sept. 4, 1831; *d.* Beeston, near Nottingham, June 30, 1903), the eldest son, entered the R.A.M. as a student of the flute in 1847, and was bandmaster of the Grenadier Guards from 1856–96, when he formed a band of his own. In 1872 he took his band to the United States—the first visit of an English military band since the Independence. He was well known here and abroad by his waltzes for military band—'Guards,' 'Mabel,' 'Hilda,' etc. He was the first army bandmaster to receive commissioned rank (Honorary 2nd Lieutenant).

(3) Adolphus Frederick (*b.* Westminster, 1837; *d.* Aug. 28, 1882), the second son, entered the Coldstreams in 1856, and in 1863 succeeded his father as bandmaster of that regiment. He resigned this post in 1880.

(4) Charles (*b.* Jan. 17, 1839; *d.* 1919), the third son, joined the Scots Fusiliers as bandmaster in 1859 and left that regiment in 1868 for a similar position in the Royal Horse Guards, from which he retired in Jan. 1904. He was professor of military music at the R.C.M. and the G.S.M.

Several of the third generation of Godfreys have won distinction in music. Most conspicuous among them is (5) Daniel Eyers, L.R.A.M. (*b.* 1868), son of Daniel (2), known, since his knighthood (1922), as Sir Dan Godfrey.

Educated at King's College School and the R.C.M. (from 1884), he was conductor of the London Military Band in 1890; and after a tour, as conductor of an opera troupe, in South Africa in 1891–92, settled at Bournemouth (*q.v.*), where he has raised the orchestra of the Winter Gardens to a high pitch of excellence. His performances of the classics and of modern works show him to be a conductor (not merely a bandmaster) of very high rank, and the Symphony Concerts, which he has directed since their foundation in 1894, have an important influence on national as well as on local music. He was appointed resident musical adviser to the Corporation in 1895, and subsequently manager of the Winter Gardens. His book *Memories and Music* (1924) gives the record of his numerous activities and interests. In 1923 he was made F.R.C.M. in company with a number of other distinguished musicians.

Three sons of Charles (4) have also shown remarkable ability: (6) Arthur Eugene (*b.* Sept. 28, 1868) was a chorister at St. Paul's Cathedral in 1877–83, studied at the R.A.M. in 1883–89, gaining various prizes, and becoming an associate of the R.A.M.; he has won experience as a theatrical conductor, and a string quartet, songs, etc., give evidence of considerable talent. He has written much incidental music for plays, and his musical comedy, 'Little

[1] She had proposed to play this concerto with the Philharmonic three years earlier (1853) and had been prevented by the quarrel between Costa and Bennett. She had then played it with the New Philharmonic Society. See *The Life of Sterndale Bennett*, pp. 224-5.

Miss Nobody,' was produced with great success at the Lyric Theatre, and ran for over six months, from Sept. 1898. He was musical adviser to Messrs. Robert Cocks & Co., and later manager of Messrs. Hopwood & Crew, Ltd. (7) CHARLES GEORGE (*b.* London, Dec. 1866) was educated at St. Paul's School and the R.A.M., and got his first experience of military music as occasional substitute for his father. He was successively organist of St. John's Church, Wapping; bandmaster to the Corps of Commissionaires (1887); and conductor of the military band at the Crystal Palace, 1889–97. In the seasons of 1897 and 1898 he was conductor at the Pavilion Gardens, Buxton; and at Easter, 1899, was appointed musical director at the Spa, Scarborough, a post which he held with distinction till 1909. He has since been conductor of the Royal Parks Band, Hyde Park (1911–24). He has arranged much music for military band, and has written some orchestral pieces. (8) HERBERT A. (*b.* 1869) was educated at Christ's Hospital and the Royal School of Art (1884–86); he joined the Crystal Palace Military Band in 1889, solo cornet, and became its conductor in 1897, after obtaining experience as a conductor at Folkestone in 1895 and 1896. His works include marches and *pièces d'occasion*, as well as a complete ballet, 'The Home of the Butterflies,' 1901. (Information from *Brit. Mus. Biog.*, etc.)

M., with addns.

(9) DAN STUART (*b.* London, May 21, 1893), son of Sir Dan Godfrey (5), was educated at Sherborne and R.A.M. He enlisted in the Coldstream Guards in order to qualify for a military bandmastership. He served in the war and obtained a captaincy in the Dorset regiment. He has since conducted at Harrogate and St. Leonards, and he took part as orchestral conductor in the Bournemouth Musical Festival, 1923. He is director to the British Broadcasting Company's station at Manchester.

C.

GODOWSKY, LEOPOLD (*b.* Wilna, Russian Poland, Feb. 13, 1870), a distinguished pianist whose father was a physician in Wilna. When but 3 years of age Godowsky began to show signs of rare musical aptitude, so that on its early and rapid development it was decided that he should follow a musical career. Many of his juvenile attempts at original composition, made at this time, have since been utilised by Godowsky. His first public appearance as a pianist occurred in his native town in 1879, his success being so emphatic that a tour through Poland and Germany was there and then decided upon for him. At 13 years of age, by the generosity of a rich Königsberg banker, he was able to enter the Hochschule in Berlin, where his masters were Bargiel and Rudorff. There he remained two years, and in 1884 made his first American tour, in conjunction with Ovide Musin, the violinist. Two years later he returned to Europe and became a pupil in Paris of Saint-Saëns. Then followed a tour in France and a visit to London, in 1887 and 1888, where he was commanded to appear at the British Court. In 1890 he returned to America, where he married in 1901 Frieda Saxe, and returned for a tour to Europe; but subsequently he made his home successively in New York, Philadelphia, and Chicago (where he was director of the Conservatoire), and toured through the States and Canada. On Dec. 6, 1900, Godowsky appeared in Berlin, and set the seal upon his fame by a series of fine performances, which placed him in the front rank of contemporary pianists, a position he still continues not only to occupy but to strengthen. From 1909–14 he was professor in the 'Master school' of piano-playing (Akademie der Tonkunst) at Vienna. He then returned to the United States and settled in the West, where he has pursued his art as virtuoso and teacher. He has edited many educational works, notably *The Progressive Series of Piano-Lessons* (St. Louis). His fifty studies on Chopin's 'Études' are really original compositions, not mere transcriptions, and are full of merit. He has made concert-paraphrases for the piano of several works, notably 'Symphonic Metamorphoses on Joh. Strauss's Waltzes.' He himself has written a number of concert studies—opp. 11, 12 and 14, and sundry smaller works, as the polonaise in C, minuet in F, a couple of concert valses, and some songs; a toccata, op. 13; three pieces, op. 15; and four pieces, op. 16.

R. H. L.; addns. *Amer. Supp.*

GOD SAVE THE KING. So much has been written regarding the origin of our National Anthem, and so many irresponsible statements have been made, that it is difficult to sift the probable from the improbable.

The inquiry was started about the year 1800, and up to the present (1926) nothing tangible has been brought to light respecting the problem.

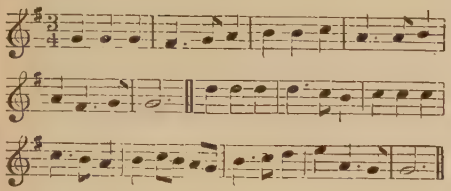
Here only a very brief summary of the facts can be given.

On Sept. 28, 1745, when the news of the defeat of Sir John Cope's army at Prestonpans became known in London, the National Anthem was sung at Drury Lane and at Covent Garden Theatres for several nights, and this was followed by the other theatres.

T. A. Arne had made the musical arrangement for Drury Lane, and Charles Burney, his pupil, that for Covent Garden.

In the *Gentleman's Magazine* for Oct. 1745 the piece is given, words and music, as 'A song for two voices, as sung at both playhouses.'

This is the first dated copy of the National Anthem. In what is certainly an earlier publication, *Thesaurus musicus*, the song

is headed 'For Two Voices.' This is the treble :

The words follow thus :

'God save our Lord the King,
Long live our noble King,
God save the King.
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King.

O Lord our God arise,
Scatter his enemies,
And make them fall ;
Confound their politicks,
Frustrate their knavish tricks,
On him our hopes are fix'd,
O save us all.'

The date of *Thesaurus musicus* may be fixed at 1742 or 1743. The *Gentleman's Magazine* copy has three verses and some verbal differences from the above. It begins with 'Lord save great George our King,' and the third verse is :

'Thy choicest gifts in store
On George be pleas'd to pour,
Long may he reign.
May he defend our laws
And ever give us cause
To say with heart and voice
God save the King.'

On Oct. 6 Marshal Wade left with his army for Scotland, and this occasioned the following verse to be added to subsequent copies :

'Lord, grant that Marshal Wade
May by Thy mighty aid
Victory bring.
May he sedition hush,
And like a torrent rush
Rebellious Scots to crush.
God save the King.'

It must be stated that through its life the National Anthem has suffered many verbal alterations, and even in its early days scarcely two copies are alike. The original :

'On *him* our hopes are fix'd,'

gave place to 'On *Thee*,' etc., thus destroying the original prayer for the King's safety and for the nation's belief in his personal right to reign.

Chappell in his *Popular Music of the Olden Time* stated that the two verses quoted as from *Thesaurus musicus* appear in *Harmonia Anglicana*, and as no copy of this work can be found, it has been rashly assumed that it never existed.

A careful examination of the title-page of *Thesaurus musicus* will show that a previous title has been present, and that it has been scraped off the plate. This may have been *Harmonia Anglicana*, as the rest of the wording given by Chappell is the same with *Thesaurus musicus*.

Nobody appears to have troubled to penetrate the mystery of the origin of the National Anthem until 1796, when George Savile Carey, son of Henry Carey, made a claim that his father was the author of the words and music and sought for a pension or some pecuniary reward.

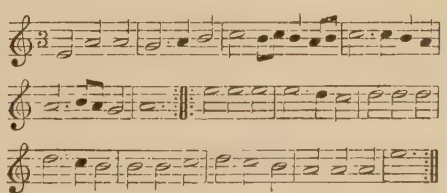
This claim does not appear to have been seriously considered. He based it upon the following evidence, produced half a century after his father's death : that the elder Carey had a difficulty with the bass and took it to John Christopher Smith to correct ; also that a gentleman had said that his father had told him that at a dinner in honour of Admiral Vernon's victory of Porto Bello in 1740, Henry Carey had sung the National Anthem and mentioned it as his own composition. This was confirmed by another gentleman in 1796. This is absolutely the only evidence in Carey's favour that can be adduced. It may be mentioned that Henry Carey wrote at least two songs on Vernon's victory which he was more likely to sing than 'God save the King.' Also that in that wine-bibbing age the gentleman must have been a little uncertain as to what song was sung after the bottles had circulated and at fifty years' distance.

We have now to consider another claim. Dr. William Kitchiner was possessed of a manuscript book that had formerly belonged to Dr. Pepusch. It was a transcript of compositions of Dr. John Bull, and was dated 1619. In this was a lengthy exercise upon four notes named 'God save the King.' It bore no relation to the air we know. At Dr. Kitchiner's death Richard Clark bought the book and it was found to contain an 'Ayre' which it is asserted was the original form of our anthem. Clark played the piece over to William Chappell, who thought it resembled 'God save the King,' but on taking it into his hand he found no likeness.

Clark certainly altered the notes and varnished the leaf. After his death, Clark's widow refused to let it be examined, and it has now disappeared.

Sir George Smart copied the 'Ayre,' but whether after or before Clark's alteration is uncertain.

This is Smart's copy :



Dr. Cummings and others assumed that Bull had a claim.

We now come to a later discovery. In 1916–17, W. Barclay Squire and Fuller Maitland, while preparing a number of Purcell's catches, found one named 'Upon the Duke's Return.' It was published in Playford's 'Catch that Catch Can,' 1685, and at an earlier date, in 1682, references are found. In this catch the words 'God save the King' occur, apparently as a quotation, thus showing that the phrase belonging to a song or hymn was known to Purcell. The Duke in question was afterwards James II.

In *The Minstrelsy of England*, 1902 (Bayley & Ferguson), edited by the present writer, it is urged that some inquiry should be made as to what hand James Oswald, a Scotch musician, had in the modern putting forth of the National Anthem or its composition. Oswald came to London in 1742 and appears to have been employed as a musical hack to John Simpson, who published all early copies (save that in the *Gentleman's Magazine*) of 'God save the King.' It is probable that Oswald was the 'Judicious Master' who edited and figured *Thesaurus musicus*. These sundry reasons for the belief in the Oswald claim are fully dealt with in the book referred to.

Much capital was made by Cummings of a book of words in which there is a Latinised version of the anthem. This book is now in the Leeds Public Library. It is a word-book of an entertainment on the birthday of the Princess of Wales in 1743. There is no evidence that the Latinised version is earlier than the English one.

Putting all this confusing mass to the test, it appears to the present writer that there may have been (as is claimed) a song or hymn in honour of the Stuart family, but of this there is not the slightest trace. That the present 'God save the King' was called forth by the Jacobite faction against the reigning monarch is most likely. It is obviously a fervent prayer on his behalf, before it culminated in the rising of 1745. 'Send him victorious' (that is, George II.); victorious over the plotters against him. 'Long to reign over us'—instead of a Stuart king.

> 'Scatter his enemies and make them fall.
> Confound their politicks,
> Frustrate their knavish tricks,
> On *him* [that is, on George] our hopes are fix'd;
> O save us all [from a Jacobite government].'

This is certainly not a general hymn, but a personal prayer in a moment of danger.

Information as to 'God save the King' may be found in full in the following books:

The Words of the Favourite Pieces performed at the Glee Club. Richard Clark, 1814.
An Account of the National Anthem entitled God save the King. Richard Clark, 1822.
The Loyal and National Songs of England. Dr. Wm. Kitchiner, 1823.
Popular Music of the Olden Time. Wm. Chappell, 1856–59.
God save the King; the Origin and History of the Music and Words of the National Anthem. Dr. Cummings, 1902.
The Minstrelsy of England—Alf. Moffat and Frank Kidson. Bayley & Ferguson, 1902.
The Musical Association Lectures, by J. A. Fuller Maitland, 1917.

These are all the works that deal (originally) with 'God save the King.' It may be mentioned that the tune has been adopted by nineteen or twenty nations besides our own country.

F. K.

GOEDICKE, Alexander Feodorovich (*b.* Moscow, Mar. 3, 1877), Russian composer and pianist. He studied under Pabst and Safonov (PF.) at the Moscow Conservatoire (1892–98); gold medallist; winner of the Rubinstein Prize (Vienna, 1900); professor at the above institution from 1907. His chief compositions are:

Opera 'Virinea,' 4 acts (MS.); 4 orchestral pieces, op. 4; 3 symphonies, opp. 15, 16 and 30 (MS.); Improvisations, op. 26; PF. Quintet in C, op. 21 (MS.); PF. Trio in G min., op. 14; Violin Sonata in A, op. 10; Russian folk-songs for voice, PF. and vcl.; PF. pieces and songs.

R. N.

GÖRNER, (1) Johann Gottlieb (*b.* Penig, Saxony, 1697; *d.* Leipzig, Feb. 15, 1778), organist at the Pauliner church, 1721; at Nicolai, 1729; at St. Thomas, 1729. In 1736 he was director of music at the Pauliner church. He founded a Collegium Musicum in 1723 by which he lured away some of Bach's best singers (see *Q.-L.*). He composed masses and other church music.

(2) Johann Valentin, his brother (*b.* Penig, Harz, Feb. 26, 1702), settled in Hamburg before 1732, and was Kapellmeister at the cathedral in 1752. He composed music to Hagedorn's poems in three parts, published respectively in 1742, 1744, 1752 (several editions). Examples are to be found in Friedländer, *Das deutsche Lied im* 18. *Jahrhundert.*

E. v. d. S.

GÖROLDT, Joh. Heinrich (*b.* Stempeda, Harz, Dec. 13, 1773), was music director at Quedlinburg in 1803, where he still lived in the forties. He composed cantatas, chorales, motets and pianoforte pieces, and wrote theoretical works and instruction books (*Q.-L.*).

GOES, Damião de (*b.* Alemquer, Feb. 1502; *d.* Lisbon, Jan. 30, 1574), the famous Portuguese historian and traveller, was also a practical musician and composer. Indeed, one of the charges brought against him by the Inquisition was that he associated with musicians, and invited singers to his house to perform masses and motets. The library of John IV. (destroyed in the Lisbon earthquake) contained a volume of 'Motetes e canções,' in which the name of Damião de Goes appears next to that of Josquin des Prés. Two of these still exist: a motet (3 v.) in the 'Dodecachordon' of Glareanus (Basle, 1547), reproduced by Hawkins, and another (6 v.), printed (according to Vieira's Dictionary) at Augsburg in 1545.

J. B. T.

GÖTTERDÄMMERUNG, see Ring des Nibelungen, Der.

GOETTING (GOETTINGUS), VALENTIN, of Witzenhausen-on-the-Werra, Hesse, a 16th-century musician who wrote 'Compendium musicae . . .,' 1586; Psalmus cxii. melodie suavi 8 voc. . . ., 1589 (*Q.-L.*).

GOETZ, HERMANN (*b.* Königsberg, Dec. 17, 1840; *d.* Hottingen, near Zürich, Dec. 3, 1876), showed remarkable musical powers in early life, but was not regularly taught music (he took some lessons from L. Köhler) until he was at the University of Königsberg, when he decided to adopt the career of a musician, and placed himself, in 1860, at the Stern Conservatorium in Berlin, under Bülow for piano, and Ulrich for composition. In 1863 he was appointed organist at Winterthur, and moved to Zürich in 1867, but retained the Winterthur appointment until 1870, when ill-health compelled him to resign the post. He devoted himself to the composition of an opera, the libretto of which was based by J. V. Widmann on *The Taming of the Shrew*, and called 'Der widerspänstigen Zähmung.' After innumerable disappointments, the composer at last had the good fortune to take his work to Ernst FRANK (*q.v.*), who saw that the opera had all the elements of success, and it was produced under his direction at Mannheim on Oct. 11, 1874. In Feb. 1875 it was played at Vienna, and made its way to Leipzig, Berlin and the other important German operatic centres. It was published in an English version by Augener & Co. in London, minutely analysed in the *Monthly Musical Record* in 1878, and produced at a matinée at Drury Lane, Oct. 12, 1878. In 1880 it was revived by the Carl Rosa Company at Her Majesty's Theatre, when, as on many former occasions in Germany, Mlle. Minnie Hauk, who undertook the principal part, substituted, for the finest number of the work, the splendid septet in the last act, an ineffective vocal waltz which the composer had reluctantly consented to write for her.

The fame of the opera brought Goetz's other works into prominence; they were not extensive, but they possess such individuality of conception, and such beauty of style, that they were not long in finding enthusiastic admirers, some of whom went so far as to compare Goetz with Brahms, to the disadvantage of the latter. The most important of the early compositions is the symphony in F, a work of lasting beauty, and one that well deserves a place in every classical repertory. The choral setting of Schiller's 'Nänie,' op. 10, and the (posthumous) setting of Psalm cxxxvii. for soprano solo, chorus and orchestra, were the first of Goetz's non-operatic works to make their way in England. The latter was given first here by the London Musical Society, June 27, 1879. The chamber compositions, which include a trio and a quintet for piano and strings (the latter work including a double bass), the piano sonata for four hands and the concerto for piano and orchestra, are marked by very high qualities. Whether from failing health, or from some other cause, Goetz's second opera, 'Francesca da Rimini,' produced at Mannheim, Sept. 30, 1877, after the composer's death, was not on a level with his first. Two of the three acts were finished, and the third sketched, by the composer, at whose request his friend Frank finished the score and directed the performance. Goetz died nearly ten months before its production.

In all, or almost all, of Goetz's compositions we feel that he is at his best in a tenderly elegiac mood; that his music gives a picture of a life full of disappointment, and proceeds from a nature quite unfitted to buffet with the world. It is always refined, and on occasion touches chords of sincere and deep emotion. If the comic side of the Shakespearean play on which his most successful work was based seems altogether beyond him, it must be conceded that the musical characterisation of Katharine is a masterpiece in its way. It may be doubted, however, whether her somewhat querulous accents in the earlier scenes represent Shakespeare's shrew; and, charming as is the scene in which she submits herself and acknowledges her love for Petruchio, the spectator feels that in this introspective melancholy, which is the prominent note of the character, much of the hearty animal spirits of the original has been lost.

The list of his published works is as follows:

Op.
1. Trio, pf. and str., in G minor.
2. Three easy pieces for piano and violin.
3. Three songs.
4. Rispetti, six Italian folk-songs.
5. Three Kinderlieder in Swiss dialect.
6. Quartet, pf. and str., E major.
7. Nine pianoforte pieces, 'Lose Blätter.'
8. Two pianoforte sonatinas.
9. Symphony, F major.
10. 'Nänie,' for mixed choir, solos and orch. (words by Schiller).
11. Cantata for male voices and orch. (words by W. Müller).
12. Six songs for soprano or tenor.
13. Genrebilder, six pianoforte pieces.

POSTHUMOUSLY PUBLISHED

14. Ps. cxxxvii. for soprano solo, choir and orch.
15. Frühlingsouvertüre, for orch.
16. Quintet, pf. and str. (with double bass), in C minor.
17. Sonata, for pianoforte, four hands, in G minor.
18. Concerto for piano, in B flat major.
19. Six songs.
20. Four songs for male voice quartet.
21. Seven songs for four-part chorus.
22. Violin concerto in G major, in one movement.

The two operas above mentioned have no opus numbers.

M.

BIBL.—*Zeitschrift, Int. Mus. Ges.* iii. 177 (1902); E. KREUZHAGE, *Hermann Goetz, sein Leben und seine Werke* (1906).

GOLDBERG, JOHANN GOTTLIEB (THEOPHILUS) (*b.* Königsberg, *c.* 1720), a pupil of Sebastian Bach from 1733–46, and one of the most remarkable players on the clavier and organ of the middle of the 18th century. He was brought to Bach from Königsberg by Count Kaiserling, the Russian ambassador, of whose establishment he appears to have been a member. Bach held him up as his cleverest and most industrious pupil, and with reason, for to immense executive power he joined an extra-

ordinary facility of improvisation and of playing the most difficult music at sight. His works (as named by Gerber) are not important, and remain in MS.—a motet and a psalm for voices and orchestra; preludes and fugues; 24 polonaises with variations; 2 concertos; a sonata, and 6 trios for flute, violin and bass—all exhibiting a certain melancholy and strong individuality. During the Seven Years' War (1756–63) he was 'Kammermusikus' to Count Brühl. Bach's Thirty Variations were written for Goldberg at the request of Count Kaiserling (in exchange for a golden goblet and 100 louis d'or), and he was accustomed to play them nightly to the Count to lull him to sleep. They are sometimes known as the Goldberg Variations. G.

GOLDBERG, Joseph Pasquale (*b.* Vienna, Jan. 1, 1825; *d.* there, Dec. 20, 1890), a famous singing teacher who began his career as a violinist, as a pupil of Mayseder. At the age of 12 he appeared at the Grand Redoutensaal, and performed a concerto in E minor, with orchestra, of his own composition, dedicated to Spohr. After a few years he left Vienna for Italy, and played at Trieste, Venice, Bergamo, etc. From Italy he went to Paris, and was then urged by Rubini and Meyerbeer to become a singer; he received his vocal instruction from Rubini and Bordogni, and afterwards from the old Lamperti in Italy. At the age of 18 in 1843, he made his début at Padua in Donizetti's 'Regina di Golconda,' and met with a most favourable reception. At Verona and Genoa he sang with his sister, Fanny Goldberg Marini, at that time one of the most celebrated prima donnas of Italy, in 'Maria di Rohan.' In 1847 he came to London to fulfil a six-weeks' engagement with Jullien. From 1850–61 he made several provincial concert tours in England with Grisi, Alboni, Mario, etc., and then settled in London. In 1871 Goldberg was commissioned by Correnti, Minister of Public Instruction, to report upon the Conservatoires of Italy, and to propose reforms in the method of instruction. His proposals were approved by Lauro Rossi, the then Principal of the Naples Conservatorio, and were put in force throughout Italy. In consideration of these services Goldberg was created a Knight of the Crown of Italy. He was the composer of 'La marcia trionfale,' which was played by the military bands when the troops of Victor Emanuel entered Rome for the first time. Goldberg was for many years professor at the R.A.M. G.

GOLDMARK, Carl (*b.* Keszthely on the Plattensee, Hungary, May 18, 1830[1]; *d.* Vienna, Jan. 2,[2] 1915), a composer, whose father, a cantor in the Jewish synagogue at Keszthely, was too poor to afford to give him regular musical instruction.

The village schoolmaster taught him the rudiments, and he entered the school of the 'Ödenburger Musik-Verein' in 1842. Here his talents, exhibited on the violin at a concert in the winter of 1843–44, were remarkable enough to warrant his being sent to Vienna to study in earnest; and in 1844–45 he was a pupil of Leopold Jansa, entering the Conservatorium in 1847 as a pupil of Böhm for violin, and of Preyer for harmony. The political disturbances of 1848 compelled the authorities to close the institution, and Goldmark was thrown on his own resources. He was engaged in the theatre band at Raab, and on the capitulation of the town to the Government he was actually led out to be shot as a rebel. A friend of his explained the mistake, and his life was spared. In 1850 he returned to Vienna and worked hard for the next seven years, becoming familiar with all the orchestral instruments, and making numerous essays in original composition. These, which consisted of a quartet for piano and strings, an overture, a couple of songs, and a psalm for soli, chorus and orchestra, were performed at a concert on Mar. 20, 1857, when the quartet was the most favourably reviewed of the compositions in the *Wiener Zeitung*. After a couple of years spent in further study at Pest, where another concert of his works took place in 1859, he returned for good to Vienna in 1860, and set up as a pianoforte teacher. By this time he had completed some of the compositions which have made his name best known throughout the musical world, such as the symphony (or suite) called 'Ländliche Hochzeit' and the 'Sakuntala' and 'Penthesilea' overtures. Some piano pieces, published without opus numbers by Haslinger, date from this time, and, with the works given at the concert of 1857, correspond with the spaces in the list of numbered compositions. The 'Sakuntala' overture, performed at one of the Philharmonic Concerts in Vienna on Dec. 26, 1865, was at once recognised as an important work, and even Hanslick spoke of its wealth of orchestral colouring, and considered that the composer had got over his earlier love of dissonance. Goldmark was for a time a critic too, and expressed himself strongly in the *Konstitutionnelle Zeitung* in favour of Wagner, whose works he had carefully studied so far as they were at that time accessible.

Almost ten years were devoted to the composition and revision of his first opera, 'Die Königin von Saba,' in four acts, to a libretto by Mosenthal, a work which, produced Mar. 10, 1875, at the Hofoper at Vienna, under Gericke's conductorship, and with a splendid cast, including Materna, Wild and Beck, made an emphatic success. The fine use of Oriental colour, the clever characterisation of the personages, and

[1] In the useful little pamphlet upon the composer by Otto Keller (Leipzig, H. Seemann) the date 1832 is given as that of the composer's birth, but the more generally accepted date is proved to be correct by the circumstance that an account is given of certain celebrations in honour of his seventieth birthday, which is duly dated 1900.

[2] *Riemann.*

the brilliant effect of the whole deserve all the recognition they have obtained all over Germany and in many towns in Italy, as well as in New York and Madrid. The Carl Rosa Company gave it for the first time in England at Manchester on Apr. 12, 1910. Another four years, from 1882, were spent in the composition of his second opera, 'Merlin' (libretto by Siegfried Lipiner), produced also at Vienna, Nov. 19, 1886, in which the last act was subjected to thorough revision after the first performance, greatly to its advantage. The list of Goldmark's operas is completed by 'Das Heimchen am Herd' (libretto by Willmers, founded on Dickens's *Cricket on the Hearth*), produced at Berlin, June 27, 1896; 'Die Kriegsgefangene,' produced at Vienna, Jan. 9, 1899; 'Götz von Berlichingen' (Pest, 1902); 'Ein Wintermärchen' (Vienna, 1908); and 'Der Fremdling.'

Goldmark's main characteristics are his complete mastery over every kind of musical effect, his wealth of melodic invention and skill in manipulating his themes. His orchestral works are always effective and often interesting, and his chamber compositions, notably his two suites for piano and violin—made familiar to English audiences by Sarasate—tell of his early familiarity with the violin.

His principal works are:

Op.
1-3. Unpublished early works. See above.
4. Trio in B flat.
5. 'Sturm und Drang,' pianoforte pieces.
6. Trio for pf. and strings.
8. String quartet in B flat.
9. String quintet in A minor.
10. 'Regenlied' for chorus.
11. Suite for pf. and violin, E major.
12. Three pieces for piano, 4 hands.
13. Overture, 'Sakuntala.'
14. Two choruses for male voices.
15. 'Frühlingsnetz,' male quartet, with accompt. of 4 horns and pf.
16. 'Meeresstille und glückliche Fahrt,' for male voices and horns.
17. Two choruses for male voices.
18. Twelve songs.
19. Scherzo in E minor for orchestra.
20. 'Beschwörung,' song for low voice.
21. Four songs.
22. Dances for pf., 4 hands; also for orchestra.
23. 'Frühlingshymne,' for alto solo, chorus and orchestra.
24. 'Im Fuscherthal,' six choral songs.
25. Sonata in D for violin and pf.
26. Symphony (Sinfonische Dichtung), 'Die ländliche Hochzeit.'
27. 'Die Königin von Saba,' opera in 4 acts.
28. Violin concerto in A minor.
29. Two Novelletten, prelude and fugue, for pf.
30. Quintet in B flat, pf. and strings.
31. Overture, 'Penthesilea.'
32. Songs from Wolff's *Wilder Jäger*.
33. Trio, pf. and strings.
34. Four Songs.
35. Symphony, E flat.
36. Overture, 'Im Frühling.'
37. Eight songs for high voice.
38. Overture, 'Der gefesselte Prometheus.'
39. Sonata for pf. and v'cello.
40. Psalm cxiii.
41. Two male choruses.
42. Two four-part songs with pf.
43. Suite in E flat, pf. and violin.
44. Overture, 'Sappho.'
45. Scherzo in A for orchestra.
46. Lieder.
49. Overture, 'In Italien.'
52. Praeludium und Fuge, pf.
53. Overture, 'Aus Jugendtagen.'

Without opus numbers:
A symphonic poem, 'Zrinyi,' and a second violin concerto.
Operas: as named above.

M.

BIBL.—HERMINE SCHWARZ, *Ignaz Brüll und sein Freundeskreis. Erinnerungen an Brüll, Goldmark und Brahms*, Vienna, 1922; KARL GOLDMARK, *Erinnerungen aus meinem Leben*, Vienna, 1923.

GOLDSCHMIDT, ADALBERT VON (*b.* Vienna, May 5, 1848; *d.* there, Dec. 21, 1906), composer of music dramas on principles akin to those of Wagner. When 22 years old he composed his first important work, 'Die sieben Todsünden,' an allegorical drama, the text of which is by Robert Hamerling, though containing several contributions from the pen of the composer. This was produced at Berlin in the spring of 1876, a few months before the 'Nibelungen Ring' made its appearance at Bayreuth, so that, although it was not published until later, it cannot have been influenced by the 'Ring.' This circumstance is the more interesting in that there is much internal evidence tending to display the two works as the result of similar waves of musical thought. Goldschmidt's drama was heard in Paris under Lamoureux's conductorship, at Hanover, Leipzig, Königsberg, Fribourg and Vienna, and was received everywhere with acclamations except in the composer's native town, where it was the object of acrimonious attacks from the press. Liszt, to whom the drama is dedicated, thought very highly of it. Another important work, which is available in print, is the music drama, 'Helianthus,' of which he wrote both the text and the music, and which is in many ways a considerable advance on its predecessor. It was produced at Leipzig in 1884. The work, however, which is in all probability his best, remains unpublished: the trilogy, 'Gaea' (1889), of the text of which Catulle Mendès has issued a French translation. His 'Die fromme Helene' was produced at Hamburg in 1897. Besides the works described, he published a symphonic poem and about a hundred songs, many of which attain to a very high level of artistic excellence. E. E.

GOLDSCHMIDT, HUGO (*b.* Breslau, Sept. 19, 1859; *d.* Wiesbaden, Dec. 26, 1920), is noteworthy for a number of works on singing and the early history of opera.

A pupil of Stockhausen, at Frankfort (1887–1890), Goldschmidt subsequently devoted himself to historical study. From 1893–1905 he was a co-director of the Scharwenka-Klindworth Conservatorium in Berlin. In 1918 he was made professor. He edited selected operas of Traetta in *D.D.T.* (2nd series). His principal literary works are:

Die italienische Gesangsmethode des 17. Jahrhunderts. 1890.
Der Vokalismus des neuhochdeutschen Kunstgesangs und der Bühnensprache. 1892.
Handbuch der deutschen Gesangspädagogik, pt. i. 1896.
Studien zu Geschichte der italienischen Oper im 17. Jahrh. 2 vols. 1904. (Monteverdi's 'Incoronazione di Poppea' in vol. 2.)
Die Lehre von der vokalen Ornamentik. 1907.
Geschichte der Musikästhetik im 18. Jahrh. 1915.

(*Riemann.*)

GOLDSCHMIDT, OTTO (*b.* Hamburg, Aug. 21, 1829; *d.* London, Feb. 24, 1907), pianist, composer and conductor, came of a family of Hamburg merchants.

He studied the piano and harmony under Jacob Schmitt and F. W. Grund. At the age of 14 he entered the Leipzig Conservatorium, where, until 1846, he studied the piano and

composition as a pupil in Mendelssohn's class. In 1848 he was sent to Paris, with the view of continuing his studies under Chopin, whose acquaintance he made, and was present at the last concert given by him in the Salle Pleyel. He came to England, and played (1849) at the Musical Union, and at a concert of Mlle. Jenny Lind's at Her Majesty's Theatre. In 1851 he went to America, succeeding Benedict as conductor of a series of concerts given by Jenny Lind (*q.v.*). He married that lady at Boston, U.S.A., on Feb. 5, 1852. From 1852 to Nov. 1855 he and his wife resided at Dresden, and from 1858 lived in or near London. He conducted the festivals held at Düsseldorf and Hamburg in 1863 and 1866 respectively, and in 1863 was appointed Vice-Principal of the R.A.M., then presided over by Sir W. Sterndale Bennett, with whom he edited 'The Chorale Book for England,' a collection of chorales set to translations of German hymns by Miss C. Winkworth (Longmans, 1863). He composed the oratorio 'Ruth' (op. 20) for the Hereford Festival of 1867, and it was subsequently performed in London, Düsseldorf and Hamburg. 'Music' (op. 27), a choral song for soprano solo and female chorus, to words by Sir Lewis Morris, was given at the Leeds Festival of 1898. He introduced into Germany Handel's 'Ode for S. Cecilia's Day,' and in England conducted 'L' Allegro ed Il Penseroso,' for which he wrote additional accompaniments. These works had not been heard in Germany or England in a complete form since Handel's time. In 1875 the Bach Choir, an association of amateurs, was formed under his direction. At its first concert on Apr. 26, 1876, Bach's Mass in B minor, with additional accompaniments by Goldschmidt, was performed complete for the first time in England. The marked success of that performance and the subsequent prosperity of the choir are due in a large measure to the earnestness and devotion of the first conductor. (See Bach Choir.) Besides the choral works already mentioned, Goldschmidt published a pianoforte concerto; a trio; pianoforte studies; two duets for two pianos; songs and partsongs; two pieces for clarinet (or violin) and piano (op. 26). In 1876 the King of Sweden conferred on him the Royal Order of Wasa; in 1893 the medal 'litteris et artibus' was conferred on him, together with the commandership of the order of the Polar Star. Goldschmidt was a member of the Council of the R.C.M. from its foundation. He died in London and was buried at Malvern (Feb. 28, 1907). An interesting biography appeared in the *Musical Herald* for May 1896.

A. D. C.

GOLDWIN, John (*b. circa* 1670; *d.* Nov. 7, 1719), was a pupil of Dr. William Child, and was in the choir of St. George's, Windsor, in 1690. On Apr. 12, 1697, he was appointed successor to his master as organist of St. George's Chapel; in 1703 he became also master of the choristers. His Service in F is printed in Arnold's *Cathedral Music*, and Boyce and Page also printed some of his anthems; others remain in MS. in Tudway and at Ely Cathedral, where he is entered as Golding. The largest collection of his compositions, including 21 anthems, motets and services, is at Christ Church.

W. H. H.

GOLINELLI, Stefano (*b.* Bologna, Oct. 26, 1818; *d.* there, July 3, 1891), was taught pianoforte-playing and counterpoint by Benedetto Donelli, and composition by Vaccaj. He was professor at the Liceo of Bologna from 1840–70, having been appointed by Rossini while director. To this composer Golinelli dedicated his 24 preludes for pianoforte, op. 23. He became acquainted with Hiller while on a visit to Bologna in 1842, and dedicated to him his 12 Studies, op. 15. He subsequently made a tour throughout Italy, and acquired a reputation as a composer. He also played in France, Germany and England, appearing in London in 1851 at the Musical Union, playing with Sivori and Piatti. He retired from public life altogether in 1870, and subsequently resided at Bologna or in the country. His compositions, to the number of 200, written exclusively for the piano, include

5 Sonatas, 3 Toccate (opp. 38, 48 and 186); 24 Preludes dedicated to Mlle. Louise Farrenc (op. 69); 24 Preludes 'Ai giovani pianisti' (op. 177), adopted by the Liceo; Album, dedicated to Mercadante; Tarantella, op. 33; Barcarola, op. 35; 'Adèle et Virginie,' 2 melodies, op. 34; 'Le viole mammole,' op. 39; Allegretto giojoso, Milan, 1878; operatic fantasias, etc.

A. C.

GOLLMICK, Adolf (*b.* Frankfort-on-M., Feb. 5, 1825; *d.* London, Mar. 7, 1883), received instruction on the pianoforte from his father, Carl Gollmick (1796–1866), writer and composer, and on the violin from Riefstahl and Heinrich Wolf. In 1844 he settled in London, and gave his first concert on Aug. 21 at Pape's Pianoforte Rooms. In 1847 he founded the Réunion des Beaux-Arts, in 1864 the Westbourne Operatic Society, and in 1879 the Kilburn Musical Association. In addition he gave concerts in London and the provinces, and at Hamburg, Frankfort, etc. His compositions include

The operas 'Balthazar,' performed in private at Frankfort, 1860; 'The Oracle,' Bijou Theatre, Bayswater, 1864; 'Doña Costanza,' Criterion Theatre, 1875; 'The Heir of Lynne,' operatic cantata, Dublin and St. George's Hall, 1877; 'The Blind Beggar of Bethnal Green,' dramatic cantata, London, Birmingham, etc., 1877; a symphony in C minor, MS.; a pianoforte quartet and trio in C minor.

A. C.

GOLTERMANN, Georg Eduard (*b.* Hanover, Aug. 19, 1824; *d.* Frankfort, Dec. 29, 1898), was the son of an organist, and learnt the violoncello at first from Prell the younger, and afterwards from Menter of Munich, where he studied composition with Lachner. In 1850–52 he made tours as a concert violoncellist, and in 1851 a symphony of his was played at Leipzig; in 1852 he was music director at Würzburg, and in 1853 went to Frankfort as second Kapell-

meister at the Stadt Theater, being first conductor from 1874. He celebrated his 25th anniversary as conductor there on May 1, 1878. A violoncello concerto and some other effective pieces for his own instrument obtained popularity.

GOLTERMANN, JOHANN AUGUST JULIUS (*b.* Hamburg, July 15, 1825; *d.* Stuttgart, Apr. 4, 1876), violoncellist, held a professorship of the violoncello at Prague from 1850–62, and from the latter date, until his retirement in 1870, was a member of the court band at Stuttgart.

GOMBERT, NICOLAS (*b.* Bruges), one of the most important and prolific composers of the school of Josquin des Prés, was born at Bruges, as we learn from the title-page of his motets, and was attached to the service of Charles V. He was apparently in the Emperor's chapel from 1520–31, and master of the choristers from 1530–34; in the latter year he was prebend, and subsequently canon, of Tournai. In 1537 he went to Spain with twenty singers, and held an office in the Imperial Chapel at Madrid.[1] That Josquin was his master is testified by Hermann Finck in his *Practica Musica*, and Fétis has given us the quotation from the copy of this rare work in his possession.

'Nostro vere tempore [the book was published in 1556] novi sunt inventores, in quibus est Nicolaus Gombert, Jusquini piae memoriae discipulus, qui omnibus musicis ostendit viam, imo semitam ad quaerendas fugas ac subtilitatem, ac est author musices plane diversae a superiori. Is enim vitat pausas,[2] et illius compositio est plena cum concordantiarum tum fugarum.'

Gombert set to music a poem by Avidius on the death of Josquin, which was also set by Benedictus. Burney gives us the music of this, but 'after performing the tedious task of scoring the setting by Gombert, found its chief merit to consist in imitations of his master.' A great merit nevertheless, for Gombert, a mere lad when Josquin died, persevered in his imitations so successfully that he not only came to be looked upon as his master's greatest pupil, but was able in due time, and when his own genius became mature, to engrave his name on a separate link in the chain of musical history. In the hands of his predecessors, in Josquin's especially, contrapuntal skill had already become subservient to the beauty of the music. A further improvement was making itself visible in the art. Composers began more and more to vary the character of their music according to the subject of the words. No one worked with this end more in view than Gombert, and nothing helped him so much as the increasing love for secular chamber music. Musicians of his time, far from looking down upon secular music, were beginning to make it one of their great specialities. It gave them full scope for their fancy, they were hampered by no prescribed forms, they had no prejudices to overcome. It gave them free access and welcome into half the educated homes in Europe. Gombert chooses the prettiest pastoral subjects. His love for nature is apparent in the very titles of his songs—'En ce mois délicieux'; 'Joyeux verger'; 'Le chant des oiseaux'; 'L'été chaud bouilloit'; 'Je m'en vois au vert bois,' etc. His power of description he carries into all the higher forms of his art, and his motets and psalms were not, in their time, surpassed for the wonderful manner in which the noble music blends itself with the ideas the words convey. Eitner[3] mentions nearly 250 of Gombert's compositions, printed in upwards of ninety different collections between 1539 and 1573. In *Q.-L.* the list of collections is given, as well as the motets, etc., in MS. A single motet, 'In nomine Jesu,' printed 26 years before any of these under the name *Gompert* in the Motetti B (Venice, Petrucci, 1503), must surely be the work of another composer. J. R. S.-B.

GOMEZ, ANTONIO CARLOS (*b.* Compinas, July 11, 1839; *d.* Parà, Sept. 16, 1896), a Portuguese by parentage and a Brazilian by birth, was sent to Europe by the Emperor, and received his musical education at the Conservatorio of Milan. His first work for the stage, 'A noite do castello,' was given at Rio de Janeiro in 1861, and his European début as a composer was made at the Teatro Fossati, Milan, in Jan. 1867, in a little piece called 'Se sa minga,' which had a remarkable success. His next was another 'revue' called 'Nella Luna' (1868), and he established his fame with 'Il Guarany,' produced at La Scala, Mar. 19, 1870, and shortly after brought out at Genoa, Florence and Rome. In England it was first performed on July 13, 1872, at Covent Garden. This was followed by 'Fosca' at La Scala, on Feb. 16, 1873, which was unsuccessful; and that by 'Salvator Rosa' (Genoa, Feb. 21, 1874), a great success there and elsewhere. 'Maria Tudor' was produced at Milan in 1879, 'Lo schiavo' at Rio in 1889, and 'Condor' at Milan in 1891. Besides these operas Gomez composed an ode entitled 'Il saluto del Brasile,' which was performed in the Exhibition Building at Philadelphia on July 19, 1876. Another cantata, 'Colombo,' was written for the Columbus Festival in 1892. Gomez was appointed director of the Conservatorium at Parà in 1895, but he died a few months after reaching Parà (*Baker*). G.

GOMEZ CAMARGO, MIGUEL (*b.* Guadalajara; *d.* Valladolid, 16th cent.), Spanish church musician, composer of a remarkable and ingenious Hymn to St. James, printed by Eslava (*Lira sacro-hispana*, vol. 1, Ser. 2). He was for many years choirmaster at Valladolid, at that time capital of Spain. J. B. T.

[1] Van der Straeten is the chief authority for these dates.

[2] The introduction of frequent pauses had become very common in music. Philip Basiron is censured for giving way to this 'fashionable folly' (Burney, vol. ii. p. 533).

[3] *Bibliographie der Musik-Sammelwerke*, 1877.

GOMPERTZ, Richard (*b.* Cologne, Apr. 27, 1859), violinist and teacher. In 1875 Gompertz went to Berlin to study with Joachim, and remained there for three years. His first appearance as a mature artist was at the Gürzenich Concerts, Cologne, where he played on two occasions under Ferdinand Hiller. In 1880 he was invited by Stanford to take up work as a player and teacher in Cambridge, and while there formed the Cambridge string quartet, with which he appeared at many of the Wednesday Popular Concerts there. On the foundation of the R.C.M. in 1883 he became a teacher of the violin, and professor in 1895. In 1884 and 1886 he appeared at the Crystal Palace concerts, and in the winter of 1886 he took part with Mme. Haas and Signor Piatti in a performance of Beethoven's 'Triple Concerto' at the first of Henschel's London Symphony Concerts. In later years he appeared almost exclusively, so far as London concerts were concerned, in the valuable concerts given by his own quartet, in which H. Inwards, E. Kreuz and C. Ould were his companions. In 1899 he left England to live at Dresden. M.

GONDOLIERS, THE, or The Kings of Barataria, a comic opera in 2 acts, by W. S. Gilbert, set to music by Arthur Sullivan; produced Savoy Theatre, Dec. 7, 1889.

GONG (Fr., Ger. and Ital. *Tam-tam*). This is an Eastern instrument, made of bronze (80 copper to 20 tin); in form, a thin round plate with the edges turned up, like a shallow sieve or tambourine. It is sounded usually with a bass-drumstick, the part being generally written on one line—a clef is, of course, immaterial. An early instance of its use (possibly the first) as an orchestral instrument is in Gossec's funeral music in honour of Mirabeau. Meyerbeer has even used it *pianissimo* with the orchestra in 'Robert le Diable' (scene of the resurrection of the nuns); and Cherubini has one stroke of it in his Requiem in C minor, absolutely solo ('Dies irae,' bar 7). If a long-continued and loud noise is desired, it should first be struck very gently, and the force of the stroke gradually increased until the effect becomes almost terrific.

It is a remarkable property of the alloys of copper and tin, that they become malleable by being heated and then plunged into cold water. Gongs are thus treated after being cast, and are then hammered. This was a secret in Europe until found out by M. d'Arcet, an eminent French chemist. V. de P.

GONZAGA, Guglielmo, Duke of Mantua (1536–89), often quoted in ancient musical publications. Several of his melodies have been used frequently as canti firmi, one of the favourite subjects being his 'Padre che 'l ciel,' which led to the discovery of his authorship of a book of madrigals (*a* 5 v., Venice, 1583). In the same place and year appeared also his 'Sacrae cantiones' (5 v.), both anonymous. E. v. d. S.

GOODBAN, (1) Thomas Goodhurst (*b.* Canterbury, Dec. 21, 1784; *d.* Canterbury, May 4, 1863). His mother was a vocalist, and his father combined the three qualifications of violinist, lay vicar of the cathedral, and host of the Prince of Orange tavern, where in 1779 he founded the Canterbury Catch Club. At 7 years old Goodban became a chorister of the cathedral under Samuel Porter. After leaving the choir he was placed in a solicitor's office, but on his father's death, about 1798, changed the legal profession for that of music. In 1809 he was appointed a lay-clerk in the cathedral, and in 1810, on the retirement of his cousin, Osmond Saffrey, was made leader and director of the Canterbury Catch Club, the Charter Glee for which he composed. In 1819 the members of the club presented him with a silver bowl and salver as a token of esteem.

Goodban was author of some instruction books for the violin and pianoforte, and of *The Rudiments of Music*, published about 1825, a work once highly popular. He was also the inventor of a 'Musical Game' for imparting elementary instruction, and of 'Musical Cards' for teaching the theory of music. His three sons were all members of the musical profession. (2) Charles, Mus.B. Oxon. (*b.* Canterbury, Aug. 1812; *d.* Hove, Aug. 6, 1881). (3) Henry William (*b.* 1816) wrote an overture which was played at the Crystal Palace in 1885, and was also a violoncellist. (4) Thomas (*b.* July 28, 1822) was a violinist. (5) James Frederic (*d.* Harborne, Kent, Feb. 1, 1903), nephew of Thomas (1), was also a violinist, and organist of St. John's, Paddington. W. H. H.

GOODGROOME, John (*b. circa* 1630; *d.* June 27, 1704), was a chorister in St. George's Chapel, Windsor. On the accession of Charles II. in 1660 he was appointed a gentleman of the Chapel Royal, and on Nov. 28, 1664, on the death of Purcell's father, was made Musician in Ordinary to the King. He composed several songs, some of which appeared in 'The Treasury of Musick,' 1669. A John Goodgroome, probably his son, was organist of St. Peter's, Cornhill, about 1725. Theodore Goodgroome, the singing-master of Samuel Pepys and his wife, was probably his brother. W. H. H.

GOODRICH, John Wallace (*b.* Newton, Mass., May 27, 1871), began his career as an organist at the age of 15, and later studied with Rheinberger at Munich and Widor in Paris. In 1897 he settled in Boston, taught the organ at the New England Conservatory, and as organist, conductor of choral societies, etc., has exerted a considerable local influence. His literary work is of wider importance. He has published translations of Pirro's *J. S. Bach*

and his Works for the Organ, and D'Ortigue's *Gregorian Accompaniment*, has written on *The Organ in France* (1917), and other essays on theoretical and practical subjects. C.

GOODSON, KATHARINE (*b.* Watford, Herts, June 18, 1872), after various provincial appearances as a pianist, when only 12 years of age went to the R.A.M., where she studied with Oscar Beringer from 1886–92. She was under Leschetizky in Vienna from 1892–96, and on her return to England in the latter year, made a great success at the Popular Concerts, after which she gave an interesting set of recitals and made a provincial tour in 1897. In that year, and every year since, she played with great success in various parts of the Continent, her début in Berlin taking place in 1899. In Vienna her first appearance was in 1900, when she played at the New Philharmonic Concerts, with the Bohemian Quartet, and at recitals. She played Tchaikovsky's concerto at a Richter Concert in London, 1901, and toured with Kubelik in 1902, 1903 and 1904. She was married to Arthur HINTON (*q.v.*) in 1903. Her playing is marked by *verve* and animation. She has a great command of tone-gradation, admirable technical finish, taste and individuality of style. M.

GOODSON, (1) RICHARD (*b.* 1655; *d.* Great Tew, Jan. 13, 1718), was appointed organist of New College, Oxford, in 1682, and in the same year succeeded Edward Lowe as organist of Christ Church, and professor of music in the University. It is probable that he received the degree of Mus.B. about this time.[1] Some Odes composed by him for performance at the Acts of Oxford are still extant. He was buried in the south aisle of Christ Church Cathedral. His son, (2) RICHARD, Mus.B. (*d.* Jan. 9, 1741), was the first organist of Newbury, to which post he was appointed Aug. 24, 1709. He graduated Mus.B. Mar. 1, 1716. On the death of his father he succeeded him in both posts, and was also organist of New College. W. H. H.; addns. W. H. G.

GOOSSENS, (1) EUGÈNE (*b.* Bruges, Feb. 25, 1845; *d.* Liverpool, Dec. 30, 1906), operatic conductor. He began studying music when 6 years old under Mechelaer, a celebrated choirmaster at the church of Notre Dame, Bruges; entered Brussels Conservatoire at the age of 14; and there studied composition under Fétis and violin under Meerts, winning several prizes of distinction. After a useful experience as conductor of various opera companies in Belgium, France and Italy, he came to England in 1873 and began his career as a conductor of comic opera. In 1882 he joined the Carl Rosa Company, and for ten years distinguished himself by his admirable work with that troupe when at the height of its artistic fame and prosperity. He fully maintained the excellence of ensemble reached by its founder, notably in the first English performance of 'Tannhäuser' given at Liverpool in 1882. On Nov. 8, 1892, he also directed a 'command' performance of 'The Daughter of the Regiment' before Queen Victoria at Balmoral. Shortly after this he settled in Liverpool, and, failing in his efforts to form a permanent orchestra there, he founded in 1894 the 'Goossens Male-voice Choir,' which quickly earned fame in the north and was considered one of the finest bodies of the kind in the kingdom. Besides teaching singing he did good work as organist and choirmaster of St. Anne's Roman Catholic Church, Liverpool. He was buried in that city, and over his grave in the Anfield Cemetery stands a memorial cross erected by the Goossens Choir and his old colleagues of the Carl Rosa Opera Company. He married Mlle. Sidonie, a well-known dancer, who appeared for some years at the Alhambra Theatre, London, in the 'eighties.

(2) EUGÈNE (*b.* Bordeaux, Jan. 28, 1867), son of the above, with whom he came to England in 1873. He was educated at the College of St. Louis, Bruges, and studied music, 1884–86, at the Brussels Conservatoire under Gevaert and Sandré for composition and Cornélis for violin. He worked with the Carl Rosa Opera Company for four years under his father as violinist, 'répétiteur' and subconductor; then, in 1891, entered the R.A.M., where he completed his studies in harmony and composition under Davenport. During 1893–1894 he played in the orchestra at the Royal Opera, Covent Garden, and subsequently travelled in succession with the Burns-Crotty, the Arthur Rousbey, and the Moody-Manners Opera Companies as principal conductor. He filled a similar position with the Carl Rosa Company from 1899–1915, during which period his abilities as a 'chef-d'orchestre' frequently came under the notice of London audiences and received highly favourable criticism. He also took a prominent part in this capacity in the season given by Beecham at His Majesty's Theatre in 1917, and joined the B.N.O.C. as conductor in 1926. He married a well-known member of the Carl Rosa Company, Miss Annie Cook, daughter of the once-popular basso-cantante, T. Aynsley COOK (*q.v.*), and has resided for some years as a teacher in Kensington. H. K.

(3) EUGÈNE (*b.* London, May 26, 1893), conductor and composer, is the son of Eugène Goossens (2). Another son, (4) LÉON, is a famous oboe-player, and two daughters are harpists.

Eugène Goossens (3) entered the Bruges Conservatoire in 1903, and the Liverpool College of Music in 1906, whence a scholarship brought him to the R.C.M. in London. There he studied composition, chiefly with

[1] See Abdy-Williams, *Degrees in Music*, p. 83.

Stanford, and the violin with Rivarde. From 1911–15 he played the violin in the Queen's Hall Orchestra, after which he became associated with Beecham as conductor, until the latter's temporary retirement from musical activities in 1920. For several years he was also a member of the Philharmonic String Quartet. When Stanford's operatic version of 'The Critic' was produced, in Jan. 1916, he conducted the performance in the character of 'Mr. Linley of Bath.' From that time onwards he has been one of the best-known conductors in England, appearing constantly at the opera and with the leading orchestras. In 1921 he formed his own orchestra and gave six symphony concerts of exceptional interest. The first of these programmes was so successful that it was repeated at the following concert, only one work being omitted to make room for one of his own, as he had preferred to appear as conductor only on the first occasion. Towards the end of that year he was conducting the Russian ballet in the 'Sleeping Princess' at the Alhambra in alternation with Fitelberg, and, on the intervening evenings, the Carl Rosa Opera at Covent Garden. In the autumn of 1923 and subsequently he conducted the Symphony Orchestra at Rochester, U.S.A., incidentally appearing in various capacities in New York and elsewhere. He conducted the Diaghilev season of Russian Ballet in London (His Majesty's Theatre) in the summer of 1926.

As a composer his name first became prominent in the early days of the war, when his two trios, opp. 6 and 7, were performed at the War Emergency Concerts, and attracted attention by the novelty of their idiom. Since then his style has undergone many rapid changes. The first landmark is provided by the group of chamber works, opp. 12-15, including the string quartet, of which he dedicated the three movements to his three colleagues in the Philharmonic, and the two well-known 'Sketches.' The next is the two sets of piano pieces, opp. 18 and 20, in which a phase of harmonic experiment is revealed in playful guise. Up to this time critics had frequently urged, not without some justification, that Goossens's music was all 'cold glitter.' Hence the appearance of his violin sonata and piano quintet, revealing emotional warmth and lyrical qualities of a high order, was opportune. 'The Eternal Rhythm' was the next outstanding work, and may be regarded as the culmination of this formative period, or rather succession of phases. From that point onwards Goossens has shown progressive leanings towards a new kind of classicism in which all the skill and experience gained on earlier, sometimes empirical, adventures in composition are being brought to the service of a more mature mode of expression. A striking instance is the first movement of the Sinfonietta, which, with all its richness of texture, is almost severely classical. 'Silence' was performed at the Gloucester Festival of 1922. The string sextet, which was commissioned for the Berkshire (U.S.A.) Festival of 1923, is also classical in feeling. Goossens's music is mostly chromatic, and his melodic invention usually moves freely among the twelve notes, giving only an occasional and transient importance to diatonic passages. Harmonically he makes a skilful use of all kinds of parallels, and of the effects resulting from the meeting of full chords in contrary motion. The notation gives such writing an appearance of complexity which is generally misleading, for Goossens is, for these days, singularly clear. His early and momentary leanings towards the grotesque and exotic were fruitful in that they provided a cloak for writing that might have seemed forced and unnatural but for some such excuse, but he has a fund of genuine musical humour that rises spontaneously to the surface on occasion. Behind all this the controlling force is a desire for polish and elegance that is almost suggestive of the 18th century, and it is doubtless this desire that has been the incentive to his recent classicism.

E. E.

1. Variations on a Chinese Theme for orchestra. 1911.
2. Miniature Phantasy for string orchestra. 1911.
3. Octet for flute, clarinet, horn, harp and strings. 1911.
4*a*. Chinese Folk-song for violin and piano. 1912.
4*b*. Serenade for flute. 1912.
5. Four Sketches for flute, violin and piano. 1912.
6. Suite for flute, violin and harp (Impromptu—Serenade—Divertissement). 1913.
7. 'Five Impressions of a Holiday,' for piano, flute and v'cl. (In the Hills—By the Rivers—The Water-Wheel—The Village Church—At the Fair.) 1914.
8. 'Perseus,' symphonic poem for orchestra. 1914.
9. Two Songs (Alfred de Musset). 1914.
10. Concert Study for piano. 1915.
11. Symphonic Prelude to a poem by Ossian, for orchestra. 1915.
12. Fantasy for string quartet. 1915.
13. Rhapsody for v'cl. and piano. 1916.
14. String Quartet in C. 1916.
15. Two Sketches for string quartet: By the Tarn—Jack o' Lantern. 1916.
16. Deux Proses lyriques (Edwin Evans): Hier dans le jardin ensoleillé—Mon chemin s'était assombri. 1916.
17*a*. 'Tam o' Shanter' Scherzo for orchestra. 1916.
17*b*. Two Persian Idylls (Edwin Evans): Breath of Ney—Heart of Kalyan. 1916.
18. 'Kaleidoscope.' Twelve short pieces for piano. 1917–18.
19. Three Songs. 1917.
20. Four Conceits for piano 1918.
21. Sonata for violin and piano. 1918.
22*a*. 'The Cowls' (Barbor), recitation with piano. 1918.
22*b*. 'The Curse' (Barbor), song. 1918.
22*c*. Two Scotch Folk-songs. 1918.
22*d*. Three Variations on 'Cadet Rousselle.' 1918.
23. Prelude (and incidental music) to 'Philip II.' (Verhaeren).
23*a*. Quintet in one movement for piano and strings. 1919.
24. Lyric Poem for violin and piano. 1919.
25. Three 'Nature Poems' for piano. 1920.
26. Three Songs with string quartet (poets of 16th and 17th centuries). 1920.
27. 'The Eternal Rhythm,' for orchestra. 1920.
28. 'Hommage à Debussy,' for piano. 1920.
29. 'L'École en crinoline,' ballet. 1921.
30. Suite, 'Phœbus and Pan' (arr. from Bach). 1921.
31. 'Silence,' for choir and orchestra. 1922.
32. Two Blake Songs. 1922.
33. Incidental music to 'East of Suez' (W. Somerset Maughan). 1922.
34. Sinfonietta for orchestra. 1922.
35. Sextet for 3 violins, viola and 2 v'cls. 1923.
36. 'Ships' for piano (Tug—Tramp—Liner). 1924.
37. Two Ballades for harp. 1924.
38. Two studies for piano (Folk Tune—Scherzo). 1924.
39. Pastoral and Harlequinade for flute, oboe and piano. 1924.
40. Fantasy for flute, oboe, 2 clarinets, 2 bassoons, 2 horns and trumpet. 1924.
41. 'Judith,' opera in 1 act (Arnold Bennett). 1925.

GOOVAERTS, Alphonse Jean Marie André (*b.* Antwerp, May 25, 1847; *d.* Brussels, Dec. 25, 1922), church composer and *littérateur*, came of an artistic family, his grandfather being a Flemish poet of some celebrity, and his

father an excellent amateur musician. When still a child Goovaerts showed great talent for music, but after some education at the Jesuits' College at Antwerp, owing to family losses he was obliged at the age of 15 to embrace a mercantile career. During this part of his life he studied music with the greatest assiduity, and soon after 1866 (when he obtained a post in the Antwerp Town Library) his sacred motets began to be performed in the churches of his native town. From 1868–74 he published seven small volumes of Flemish songs, to words by Franz Willems, set for three voices and intended for the use of primary Flemish schools. In 1869 his 'Messe solennelle,' for orchestra, chorus and organ, was performed on St. Cecilia's Day with great success, although it was the work of a musician entirely self-taught in harmony, composition and orchestration. It had been preceded by a small Mass *a* 4 with organ accompaniment, and several Flemish songs, etc.

Goovaerts next began to occupy himself with literature, without, however, neglecting the composition of church music. In 1874 he began the efforts for the reform of church music by which he is best known. Having been appointed musical secretary to the Antwerp Cathedral, he established an amateur *Domchor*, for which he transcribed 90 motets, etc., by Palestrina, Lasso and the great Flemish and Italian composers. These attempted reforms met with strong opposition, to which Goovaerts replied by articles in the *Fédération Artistique* and other papers, and by a work on the subject published simultaneously in French and Flemish in 1876, *La Musique d'église. Considérations sur son état actuel et histoire abrégée de toutes les écoles de l'Europe.* After two journeys in Germany and Holland, to study the work of the Ratisbon school of the former country and the Gregorian Association of the latter, Goovaerts in 1881 became one of the leaders of the Gregorian Association founded by the Belgian bishops in that year, for which he composed a motet, 'Adoramus,' for four equal voices. In 1877 he was crowned by the Belgian Académie, and in 1880 he received the gold medal for his *History of Music Printing in the Netherlands.* In the same year appeared his valuable work on Abraham Verhoeven, which was translated into Flemish in the following year. Goovaerts, after having been for some time Assistant Librarian at the Antwerp Town Library, was appointed in 1887 keeper of the Archives Royales at Brussels. The following is a list of his principal musical and literary works:

Compositions.—Ave Maria; 2 O Salutaris; Flemish Songs; Pieces for Piano and Violin; Petite Messe; Messe Solennelle; Dree stemmige Liederen voor de Schooljengd; Adoramus; Ave Verum; Tantum Ergo; O Jesu, sapientia; Noël (P. V.); Lieder and Scenas; Choral Music, etc.

Books.—*Notice biographique et bibliographique sur Pierre Phalèse, imprimeur de musique à Anvers au 16e siècle, suivie du catalogue chronologique de ses impressions; Levensschets van Ridder Leo de Burbure; Une Nouvelle Œuvre de Pierre Benoit, analysée par Pierre Phalèse* (translated into Flemish); *Notice historique sur un tableau de Michel-Angelo de Caravaggio; La Musique d'église* (translated into Flemish); *Généalogie de la famille de Liagre; Le Peintre Michel-Ange Immeuraet; Généalogie de la famille Wouters; Histoire et bibliographie de la typographie musicale dans les Pays-Bas; Origine des gazettes et nouvelles périodiques; Abraham Verhoeven* (translated into Flemish); Articles in the Biographie Nationale.

W. B. S.

GORDIGIANI, Luigi (*b.* Modena, June 21, 1806; *d.* Florence, May 1, 1860), the son of one musician (Antonio) and the younger brother of another (Giovanni Battista, 1795–1871, a singer and teacher), has been called the Italian Schubert. His musical education was most desultory, but his talent was great, and while still in his teens he had written three cantatas. In 1820 his father died, and he was forced to make a living by writing pianoforte pieces under such German pen-names as Zeuner and Von Fürstenberger. His start in life was due to two Russian princes, Nicholas Demidov and Joseph Poniatovski, the latter of whom not only furnished him with the libretto of an opera, 'Filippo,' but himself acted in it with his wife and brother, in Florence, in 1840. Between the years 1835 and 1849 Gordigiani composed or produced nine other operas, all at different theatres in Florence. But it is by his 'Canzonette' and 'Canti populari' for voice and piano that he will be remembered—delicious melodies, of a sentimental, usually mournful, cast, in the taste or on the actual melodies of old Italian national tunes, and often set to words of his own. They are more than 300 in number, and were published in parts, usually of eight or ten each, with characteristic titles—'In cima al monte,' 'Le farfalle di Firenze,' 'Mosaico etrusco,' etc. They have been republished in many languages. Among the best known of his compositions are the charming duets for female voices on popular themes. He also published a collection of Tuscan airs with accompaniments in three books. Gordigiani was odd and fantastic in manners and disposition. G.

GORDON, William (*b. circa* end of 18th cent.), a Swiss of English descent who in 1826 began improvements in the construction of the flute. His modifications were perhaps anticipated, but certainly carried out by Boehm, and resulted in the flute which bears that name. For the controversy in regard to the priority of invention, see C. Welch's *History of the Boehm Flute*, 3rd ed. (See Boehm; Flute.)

GORGHEGGI, see Solfeggio.

GORIA, Alexandre Edouard (*b.* Paris, Jan. 21, 1823; *d.* July 6, 1860), was a pupil of the Conservatoire from 1830–39, under Dourlen and Zimmerman. He took the first pianoforte prize in 1835, and had a successful career as a teacher and a writer of popular drawing-room pieces until his death (*Baker*).

GOSS, John Jeremiah (*b.* Salisbury, 1770; *d.* London, Apr. 25, 1817), received his musical education as a chorister of the cathedral there,

of which he subsequently became a lay-vicar. On Nov. 30, 1808, he was appointed a gentleman of the Chapel Royal, and about the same period obtained the places of vicar choral of St. Paul's Cathedral and lay-vicar of Westminster Abbey. His voice was a pure alto of beautiful quality, and his skill and taste in part-singing remarkable. He was for many years the principal alto at the Meetings of the Three Choirs. W. H. H.

GOSS, Sir John, Mus.D. (*b.* Fareham, Hants, Dec. 27, 1800; *d.* Brixton, May 10, 1880), eminent church musician, was son of Joseph Goss, organist of Fareham.

In 1811 he became one of the children of the Chapel Royal under John Stafford Smith, and on leaving the choir became a pupil of Attwood, under whom he completed his musical education.[1] He became organist of Stockwell Chapel in 1821; in 1824 was appointed organist of the new church of St. Luke, Chelsea, and in 1838 succeeded Attwood as organist of St. Paul's Cathedral. On the death of William Knyvett in 1856 Goss was appointed one of the composers to the Chapel Royal. He was knighted in 1872, and shortly afterwards resigned his appointment at St. Paul's. He graduated as Doctor of Music at Cambridge in 1876.

Goss's compositions consist of services and anthems, chants, psalm-tunes, glees, songs, orchestral pieces, etc. Of his anthems (a list of 27 is given in Brown and Stratton's *Brit. Mus. Biog.*) the best known are 'If we believe,' written for the funeral of the Duke of Wellington; 'Praise the Lord, O my soul,' composed for the bicentenary festival of the Sons of the Clergy; 'The wilderness'; 'O Saviour of the world'; and 'The Lord is my strength,' composed, together with a Te Deum, for the Thanksgiving for the recovery of the Prince of Wales (Feb. 27, 1872). (See Anthem.) Of his glees, published 1826 and 1852, 'There is beauty on the mountain' is a charming specimen of truly graceful composition. In 1827 he edited a collection of hymn-tunes under the title 'Parochial Psalmody.' In 1833 he published *An Introduction to Harmony and Thorough-bass*, a second edition of which appeared in 1847, and which reached a 13th edition. In 1841 he edited a collection of 'Chants, Ancient and Modern'; and in 1856 the 'Church Psalter and Hymnbook,' in conjunction with the Rev. W. Mercer. He also published 'The Organist's Companion,' a series of voluntaries and interludes, besides other works. His music is always melodious and beautifully written for the voices, and is remarkable for a union of solidity and grace, with a certain unaffected native charm which has ensured it a long life. (See *Mus. T.*, Apr.-June 1901.)

W. H. H., with addns.

1 In 1817 he sang as a tenor in the chorus at the first production of 'Don Giovanni' in English. W. H. G. F.

GOSS-CUSTARD. Two brothers, sons of Walter Goss-Custard, organist, and grand-nephews of Sir John Goss, have achieved distinction as English organists. (1) Henry (*b.* St. Leonards-on-Sea, Feb. 7, 1871), after important work in London, which included the honorary organistship of the Royal Philharmonic Society, was elected to the organistship of the new Cathedral at Liverpool (1917). He has devoted himself both to the establishment of the choral traditions of the Cathedral and to work as a recitalist on the magnificent instrument installed under his supervision (see Liverpool).

(2) Reginald (*b.* St. Leonards-on-Sea, Mar. 29, 1877) followed Edwin Lemare as organist of St. Margaret's, Westminster, and carried on his traditions as a brilliant recitalist. Since 1922 he has been organist of St. Michael's, Chester Square, but his reputation is that of a concert organist rather than a church musician. He has made many tours, notably in America (1916). C.

GOSSEC, (1) François Joseph (*b.* Vergnies, Belgian Hainault, Jan. 17, 1734; *d.* Passy, Feb. 16, 1829), the founder of symphonic music in France, and a composer of importance in every branch of the art, was the son of a small farmer whose name is spelt Gossé, Gossez and Gosset, in the registers of his native place.

From early childhood he showed a decided taste for music, and there is a story that while herding the cows he made himself a fiddle out of a sabot with strings of horse-hair. He was always particularly fond of the violin, and studied it specifically after leaving the cathedral of Antwerp, of which he was a chorister till the age of 15. In 1751 he came to Paris with a letter of introduction to Rameau, and through him he became conductor of the private band which was maintained by the Fermier-général La Pouplinière (also spelt La Poplinière) for the express purpose of trying the new works of his protégé and friend, the author of 'Castor et Pollux.' It was for this orchestra that Gossec composed symphonies, the first of which dates from 1754, the year before Haydn's quartets, and five years before the latter's first symphony. That very year Gossec published his first quartets, which became rapidly popular. After La Pouplinière's death he became attached to the household of the Prince de Conti, for whom he had composed his quartets, and until about 1769 was 'intendant' of the music of the Prince de Condé. Under this encouragement he entered upon the departments of sacred and dramatic music, and quickly gained a reputation in both. In his 'Messe des Morts,' first performed in May 1760, then at St. Roch, 1762, he produced an effect which was not only quite new but also very mysterious and impressive, by writing the 'Tuba mirum' for two orchestras, the one of wind instruments

concealed outside, while the strings of the other, in the church, are playing an accompaniment *pianissimo* and *tremolo* in the upper registers.[1] In his oratorio of 'La Nativité'[2] he does the same with a chorus of angels, which is sung by an invisible choir at a distance.

In writing for the stage (opéra-comique, and opéra) he was less of an innovator. After a first attempt in 'Le Tonnelier,' with Audinot, he produced successively 'Le Faux Lord' (1765), a 3-act opéra-comique which failed, owing to the inferiority of the libretto; 'Les Pêcheurs' (1766), long and successfully performed; 'Toinon et Toinette' (1767); 'Le Double Déguisement' (1767), withdrawn after the first representation; 'Sabinus' (1774); 'Alexis et Daphné,' produced the same night with 'Philémon et Baucis' (1775); 'Hylas et Sylvie' (1776); 'La Fête de village,' intermezzo (1778); 'Thésée' (1782), reduced to 3 acts, with one of Lully's airs retained and re-scored; 'Rosine' (1786); and 'La Reprise de Toulon' (1796). He also collaborated with Philidor and Botson in 'Berthe' (Brussels, 1775). 'Les Sabots et le cerisier' was given in 1803; 'Le Périgourdin' (or 'La Périgourdine') was performed at the house of the Prince de Conti; 'Nitocris' (MS.) remained unfinished. He composed ballets, 'Les Scythes enchaînés' for Gluck's 'Iphigénie en Tauride'; 'Mirsa' (1779); 'Callisto' (not performed). A number of works were written in honour of the Republic, and in connexion with various revolutionary celebrations; some of the best known are 'Le Chant du 14 Juillet' (1790); 'L'Offrande à la liberté' (Oct. 21, 1792); 'Le Triomphe de la République, ou le Camp de Grandpré' (Jan. 27, 1793).

The ease with which Gossec obtained the representation of his operas at the Comédie Italienne and the Académie de Musique proves how great and legitimate an influence he had acquired. He had in fact founded the Concert des Amateurs in 1770, regenerated the Concert Spirituel in 1773, been second conductor of the Académie in 1780–82, had organised the École de Chant, the predecessor of the Conservatoire de Musique, in 1784, and at the time of the Revolution was conductor of the band of the National Guard. He composed many pieces for the patriotic fêtes of that agitated period, among which the 'Hymne à l'Être suprême' and 'Peuple, réveille-toi,' and the music for the funeral of Mirabeau, in which he introduced the lugubrious sounds of the gong, deserve special mention. On the foundation of the Conservatoire in 1795 Gossec was appointed joint inspector with Cherubini, Lesueur and Méhul, and professor of composition, a post he retained till 1815, Catel being one of his best pupils. He wrote numerous 'solfèges,' and an *Exposition des principes de la musique* for the classical publications of the Conservatoire. He was a member of the Institut from its foundation (1795), and a Chevalier of the Legion of Honour (1802). He retired from his professorship in 1816, but until 1823 continued to attend the meetings of the Académie des Beaux-Arts, in which he took great interest.

Gossec's works are both numerous and important, and include, besides the compositions already named, symphonies for orchestra (see SYMPHONY), the chronology of which it is difficult to clear. It is safe to say that he composed more than 30 symphonies; op. 4 (Sei sinfonie a piu strumenti) dates from 1759; opp. 5 and 6 contain 12 symphonies. He himself made a list of his instrumental compositions from opp. 1-13. 'La Chasse,' performed at the Concert Spirituel, Mar. 1774, suggested to Méhul his 'Ouverture du jeune Henri'; 3 symphonies for wind; a symphonie-concertante for 11 instruments; overtures; quartets (12 quartets, opp. 14, 15), trios and other chamber music; masses with full orchestra; a Te Deum, then considered very effective; motets for the Concert Spirituel, including a 'Dixit Dominus' and an 'Exaudiat'; several oratorios, among them 'L'Arche d'alliance,' performed at the Concert Spirituel, and 'Saul,' in which he inserted an O Salutaris for three voices, composed for Rousseau, Lais and Chéron during a country walk; fine choruses for Racine's 'Athalie,' sung at the court in 1786, and Rochefort's 'Électre' (1783); and finally a 'Dernière Messe des Vivants' (1813), and the ballet héroïque of 'Calisto,' neither of which has been engraved; both are in the large collection of his autographs in the library of the Conservatoire.

Gossec exerted a great influence on the development of instrumental music in France; himself influenced by J. Stamitz, he gave the first models of symphony, and introduced horns and clarinets into the Opéra orchestra. He was an artist to whom the French school owes much, though he did not leave any works that have survived their epoch.

An oil-painting of him ornaments one of the rooms in the library of the Conservatoire. There is another small portrait engraved by Frémy after Brun, and a marble bust by Caillouete, a pupil of Cartellier. The Belgians, always ready to show honour to the illustrious men of their own country, erected at Vergnies a monument to the memory of Gossec, in the form of a quadrangular fountain surmounted by his bust. It was inaugurated Sept. 9, 1877.

In England Gossec is almost entirely unknown, though the British Museum contains many of his works.

[1] See Michel Brenet, *La Messe des Morts*, *Journal Musical*, Aug. 1899.

[2] Words by Chabanon de Maugris, who died in 1780.

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G. C.; rev. with addns. by M. L. P.

(2) Alexandre François Joseph, son of the above, died young. He was a professor of pianoforte and composed 'Six folies musicales graves, pathétiques et gaies avec accompagnement de violon ad libitum' (Paris, 1789).

M. L. P.

GOSSWIN, Anton, contralto in 1568 in Munich court chapel; in 1580 Kapellmeister to the Bishop of Liège, Hildesheim, Freising, living at the latter town. He composed masses and other church music, and 'Newe teutsche Lieder,' 3 v., adapted mostly from Orlando di Lassus' 5-part songs. E. v. d. S.

GOSTENA, Giovanni Battista dalla (*b.* Genoa; *d.* probably before 1605), pupil of Philippe de Monte, and from 1584–89 maestro di cappella at Genoa cathedral. He probably died before 1605, when his pupil Molinaro succeeded him at the cathedral. He composed a book of madrigals *a* 4, 1582, and another *a* 5, 1584; books of canzonette *a* 4, 1589; 25 fantasias for lute (in Molinaro's 'Intavolatura'), 1599, and several motets, etc., in collective volumes (*Q.-L.*).

GOSTLING, Rev. John (*b. circa* 1650[1]; *d.* July 17, 1733), was the son of Isaac Gostling, mercer, of East Malling, Kent, and was admitted to St. John's College, Cambridge, from Rochester School, in Oct. 1668, aged 18. He was sworn a gentleman extraordinary of the Chapel Royal on Feb. 25, 1678/9, and three days later was admitted in ordinary, on the death of William Tucker. He is called 'a base from Canterbury, Master of Arts.' He subsequently became a minor canon of Canterbury, vicar of Littlebourn, chaplain to the King, Subdean of St. Paul's and Prebendary of Lincoln. He was one of the most famous singers of his time, on account of the volume and compass of his bass voice. He was one of the 'ministers' at the coronations of James II. and of William and Mary. Hawkins[2] gives an anecdote explaining the origin of Purcell's anthem, 'They that go down to the sea in ships,' a work written to suit Gostling's voice, and at his own request. M.; addn. W. H. C.

GOTTSCHALK, Louis Moreau (*b.* New Orleans, May 8, 1829; *d.* Rio de Janeiro, Dec. 18, 1869), who gained a wide but ephemeral reputation as pianist and composer, was the son of an English father, Doctor of Science at Cambridge, Mass., and a French mother, daughter of Count Antoine de Bruslé, colonel of a cavalry regiment and governor of St. Domingo at the time of the insurrection. He studied in Paris under Charles Hallé, Camille Stamaty and Maleden, and made a professional tour in the French provinces, Savoy, Switzerland and Spain, in which last country he had an enormous success (1852). On his return from his travels he began his first tour through America, playing his piano compositions and conducting his orchestral works at monster festivals; a symphony entitled 'La Nuit des tropiques,' a triumphal cantata, an overture, fragments of an unpublished opera, etc., were heard in this way. His two operas, 'Charles IX' and 'Isaura de Salerno,' were never performed; besides the symphony just mentioned, his orchestral works include a second, called 'Montevideo,' a grand march dedicated to the Emperor of Brazil, 'Escenas campestres cubanas,' and 'Gran Tarantella.'[3] His success was so great that an American speculator, Max Strakosch, since famous for having brought out Mme. Patti, engaged him to make a tour through the States. From this period Gottschalk's career was one of incessant and successful travel. He died suddenly, at the very time when, tired of his wandering life, he was planning a quiet retreat at Paris. A. J., with addns.

GOTTSCHED, Johann Christoph (*b.* Judithenkirch, near Königsberg, Feb. 2, 1700; *d.* Leipzig, Dec. 12, 1766), deserves mention in this place because of his attitude to opera generally and to Italian opera in particular. His career as a writer, and as professor in the Leipzig University, lay apart from music, but that he took a great interest in music is proved by the fact that his house was a centre of musical activity in the lifetime of Bach, whose pupil, Krebs, was the teacher of Frau Gottsched, a lady of remarkable literary attainments, and an ardent amateur of music. The professor used his great influence on behalf of German opera, and compiled a kind of preparatory catalogue of German plays printed between 1450 and 1750, with and without music, under the title of *Nöthiger Vorrath zur Geschichte der deutschen dramatischen Dichtkunst*, etc. (Leipzig, 1758; with a continuation published 1765). It seems fairly certain that Gottsched's weekly publication, *Die vernünftigen Tadlerinnen*, was the original model for J. A. Scheibe's periodical *Der critische Musikus*, in which systematic attacks were made upon the ridiculous customs of Italian opera as then presented. Whether based upon the opinions held by Gottsched or not, this work of Scheibe's had wide influence in banishing Italian opera from Germany, and in establishing German opera in its stead. (See Scheibe.) M.

Bibl.—*Q.-L.*; Spitta, *Bach*, Engl. transl. iii. 241, 250; *Sammelbände* of the Int. Mus. Ges. Jhrg. ii. p. 654 ff.

[1] At the time of his marriage, Feb. 27, 1674/5, he was said to be 'about twenty-four.' Chester's *London Marriage Licences*.
[2] *History*, p. 707 (Novello's ed.).
[3] *Baker*.

GOUDIMEL, Claude (*b.* Besançon, *c.* 1505–1510), French composer.

He had probably moved to Paris by 1549, in which year he makes his first appearance as a composer in a book of chansons published by Du Chemin of Paris. On the title-pages of two works published in 1553 and 1555 respectively, his name is printed as joint publisher with Du Chemin. In 1557 Goudimel was living in Metz, in close association with many of the Huguenots there. The exact date of his joining the Protestants is uncertain, but 1557 and 1558 are the years when a Magnificat and 4 Masses appeared—the last music that he composed for the Catholic Church. Moreover, in 1565 he stood godfather to a child in the Protestant church at Metz. Michel Brenet's discovery of the 1551 edition of Goudimel's 'Psaumes en forme de motets' (*Claude Goudimel, Essai bio-bibliographique*, Besançon, 1898) is interesting, for there is little doubt that Catholics and Huguenots alike made use of the melodies in the Huguenot psalters, until Catholic authority stepped in and forbade the practice. Douen[1] discusses at great length the question as to the authorship of these melodies, and on the whole concludes that Goudimel did not compose them, but added his harmonies to well-known tunes, the melody being nearly always placed in the tenor part. A feeling of uneasiness among the Huguenots in Metz led to large numbers of them leaving between 1565 and 1568 to seek safer quarters; Goudimel returned to his native town Besançon, going later on to Lyons. In the poetical works of Paul Melissus Schedius published at Frankfort in 1574 and 1575 are pieces addressed to Goudimel, and in the later edition are also two letters, written in Latin from Goudimel to Melissus. The first is dated 1570; the second from Lyons, Aug. 23, 1572, was written on his return from Besançon only a few days before his death, for Goudimel perished in the massacre of the Huguenots at Lyons, Aug. 27, 1572. The doubt expressed by Hawkins[2] as to Goudimel ever having 'past the limits of his own country' is justified by later researches, for Michel Brenet, who in her able essay deals with every available source of information, was unable to discover any trace of Goudimel's residence in Rome, where he is popularly supposed to have founded a school of music, in which Animuccia, Alessandro della Viola, Gio. Maria Nanino, the great Palestrina and others, were pupils. Palestrina's adoption of themes in Goudimel's compositions is sometimes quoted as a proof of their connexion. In his 'Missa brevis' (1570) he borrowed from Goudimel's 'Audi filia' Mass, and in his 'Missa sine nomine' (1570) from Jean Maillard's 'Je suis désherité' Mass, which had been published together in 1558. But Michel Brenet gives instances of his using other compositions in the same way, and in this he was following the custom of the time. There seems also to be no ground for supposing that Goudimel was a member of the Papal Choir.

Nearly all the principal collections of chansons published in Paris from 1549 onwards contain compositions by Goudimel. There are 32 in the set published by Nicolas Du Chemin beginning with the

'Premier livre, contenant XXV. chansons nouvelles à quatre parties en deux volumes, les meilleures et plus excellentes qu'on a pu choisir entre plusieurs non encore imprimées, par l'advis et jugement de bons et scavans musiciens: 1549,'

and concluding in 1554 with the 'Unziesme livre, contenant XXII chansons,' etc. There are at least 16 in those published by Adrien le Roy and Robert Ballard, from the 'Sixiesme livre de chansons nouvellement composées en musique à quatre parties par bons et excellens musiciens, imprimées en quatre volumes, 1556,' to the 'Vingt-deuxiesme livre de chansons à quatre et cinq parties, 1583.'[3] Single songs are also to be found in two books of 'Chansons, nouvellement mises en musique par bons et scavantz musiciens à quatre parties en quatre volumes: Paris, Michel Fezandat, 1556'; and in a 'Premier livre de chansons . . . par bons et excellents autheurs: Paris, Nicolas Du Chemin, 1557.'

Two songs, for five voices, are in the

'Mellange de chansons tant des vieux autheurs que des modernes, à cinq, six, sept et huict parties: Paris, Adr. Le Roy et Robt. Ballard, 1572.'

Two more in

'Le premier livre à quatre parties de la Fleur des Chansons de deux plus excellents musiciens de ce temps, à scavoir d'Orlande de Lassus et de Claude Goudimel: celles de M. Claude Goudimel n'ont jamais été mises en lumière: Lyon, Jean Bavent, 1574';

the 'Deuxième livre,' 1575, is said to contain seven songs. In *Les amours de P. de Ronsard . . . commentées par Marc. Ant. de Muret:* Paris, 1553, are four Odes in four-part harmony. They were reprinted by Julien Tiersot, *Ronsard et la musique de son temps* (see list of reprints below), who gives an interesting appreciation of Goudimel's music; the Ode à Michel de l'Hospital

'est d'une beauté harmonieuse, d'une ampleur de lignes dont on ne trouve pas beaucoup d'autres exemples dans la musique profane du XVIe siècle,' etc.

In 1555 appeared

'Q. Horatii Flacci poetae lyrici odae omnes quotquot carminum generibus differunt ad rhythmos musicos redactae: Parisiis, Nicolas Du Chemin et Claude Goudimel.'[4]

Also the 'Chansons spirituelles de Marc-Antoine de Muret mises en musique à quatre parties: Paris, Nicolas Du Chemin, 1555.' Both works are said to contain 4-part music by Goudimel, although at the present time no copy of either book seems to be known. It is thought that the following work, edited by Goudimel, was first published in Lyons in 1572:

[1] *Clément Marot et le psautier huguenot*, 1878.
[2] *Hist. of Music*, p. 421, ed. 1853.
[3] See Michel Brenet, also Eitner's *Bibliog. der Musik-Sammelwerke*, for text, and for the numerous editions of the various volumes.
[4] See Brenet, *Man. du libraire*, col. 326.

'L'excellence des chansons musicales composées par M. Jaques Arcadet tant propres à la voix qu'aux instruments, recueillies et reveuës par Claude Goudimel natif de Besançon. Par Jean de Tournes, imprimeur du roy à Lyon, 1586.'

One composition, 'Par le desert de mes peines' for four voices, rather unexpectedly appears in a quaint little book entitled '*Instruction methodique et fort facile pour apprendre la musique practique*, par Corneille de Montfort, dit de Blockland, 1587, Jean de Tournes à Lyon.' The explanation is given by 'l'imprimeur au lecteur':

'Voyant qu'à la fin de ce petit traicté y avoit quelques pages blanches, j'en ay voulu remplir une partie de la dernière chanson à quatre, qu'a composé feu Claude Goudimel, l'un des premiers musiciens de son temps,' etc.

A great number of psalm-books, each containing from six to ten compositions by Goudimel, were published in Paris, at first by Du Chemin, but from 1557 onwards by Adr. Le Roy and Robt. Ballard. Michel Brenet gives the full title of the 1551 edition already alluded to:

'Premier livre, contenant huyct Pseaulmes de David, traduictz par Clement Marot et mis en musique au long (en forme de mottetz) par Claude Goudimel; dont aulcuns vers (pour la commodité des musiciens) sont à trois, à quatre, et à cinq parties, et aussi à voix pareilles,' etc.

Later editions appeared in 1557 and 1565. The 'Tiers livre' is of interest, as the dedication is dated from Metz, June 20, 1557. The series was concluded by the 'Huitiesme livre' in 1566. Six psalms set to music by Goudimel were included in 'Le second livre des pseaulmes . . . en forme de motetz par divers excellents musiciens. De l'imprimerie de Simon Du Bosc et Guillaume Gueroult,' 1555. The two books, 'du meslange des pseaumes et cantiques à trois parties, recueillis de la musique d'Orlande de Lassus et autres excellens musiciens de nostre temps,' 1577, each contained two of Goudimel's psalms.

'Cinquante pseaumes de David, avec la musique à cinq parties d'Orl. de Lassus, Vingt autres pseaumes à cinq et six parties par divers excellents musiciens. De l'imprimerie de Jerosme Commelin, 1597,'

included 'A toy ô Dieu, qui es là-haut' for six voices by Goudimel.

The first complete psalter appeared in 1564:

'Les CL pseaumes de David, nouvellement mis en musique à quatre parties par Claude Goudimel, Paris, Adr. Le Roy et R. Ballard.'

It was re-issued in 1565. In both editions the dedication is dated from Metz. An edition in one volume was published at Geneva: 'par les héritiers de François Jaqui, 1565'; a later edition, also printed at Geneva—'par Pierre de Saint-André, 1580'—was republished by Henry Expert, *Les Maîtres musiciens de la Renaissance française*, 1895–97.

Lobwasser's German translation of the psalms was first published with Goudimel's music in 1573:

'Der Psalter . . . in deutsche reyme verstendiglich und deutlich gebracht . . . durch Amb. Lobwasser. Und hierüber bey einem jeden Psalmen seine zuhörige vier Stimmen,' etc.

Its steady popularity was shown by the number of reprints, in 1578, 1597, 1615, 1649, 1698, etc.[1]

[1] See *Douen*, vol. ii.

Goudimel's music is to be found in nearly all the psalm-books published in various languages during the 17th and 18th centuries. For instance, in those issued at Delft, 1602; Charenton, 1607; Geneva, 1667 and 1668; at Hanau, 1612, with both the French and German translations; at Zürich, 1701:

'Die Harpfe des Königs Davids . . . durch J. K. Hardmeyer angestimmet dass sie sowol in denen gewonnlichen Weisen des getreuen Märtyrers Cl. Goudimels, als in denen neuen Gesangweisen gesungen werden können,' etc.

Again the French melodies are used in 'De CL. Psalmen Davids . . . door Petrum Dathenum': Amsterdam, 1620; in 'Ils Psalms da David, suainter la melodia francêsa, . . . Lurainz Wietzel,' 1733; and in the Italian editions 'Li CL. sacri Salmi di Davide . . . accomodati alle melodie di A. Lobwasser da And. G. Planta,' 1740; and 'Ils Psalmis de David, segond melodia de A. Lobwasser,' 1762.

The music in the 'Vierter Theil der Arien . . . ausgegeben von Hein. Alberten,' 1645; No. 33, psalm 19; Siebender Theil, 1648; No. 9, psalm 146; Achter Theil, 1650; No. 7, psalm 125, is 'nach der Weise des berümbten Goudimels.'

There are 5 masses composed by Goudimel; Du Chemin, in 1554, published one, 'Il ne se trouve en amitié,' with 4 motets and 2 Magnificats (first printed in 1553); the four others were published by Adr. Le Roy et R. Ballard in 1558: 'Missae tres a Claudio Goudimel . . . cum quatuor vocibus. *Audi filia. Tant plus ie metz. De mes ennuis.*' 'Missae tres a Cl. de Sermisy, Joanne Mallard, Claudio Goudimel, cum quatuor vocibus conditae. *Le bien que i'ay*, Cl. Goudimel.' The last has been edited by Ch. Bordes: *Anthologie des maîtres religieux primitifs*, vol. ii. p. 42, No. 9. There are modern MS. scores of the 5 masses and of one Magnificat in the Munich library.

In other works:

1. Primus liber septemdecim continet 4 et 5 vocum modulos, etc.: Paris, 1551. Motets: 'Quare fremuerunt' for five voices, and 'Domine quid multiplicati sunt' for four voices; the latter was reprinted in 'Liber quartus eccle. cant. 4 vocum': Antwerp, Tylman Susato, 1553; and in 'Tertia pars magni operis musici': Nuremberg, 1559. There are also MS copies of it in the British Museum (Add. MSS. 11,584), and in the Königsberg library.
2. Canticum Beatae Mariae Virginis, Parisiis, ex typographia Nicolai Du Chemin et Claudii Goudimel, 1553. Magnificat primi toni, and Magnificat octavi toni, both for four voices.
The same. Adr. Le Roy et R. Ballard, 1557. Magnificat tertii toni, for four voices.
3. Quartus liber modulorum, 4, 5 et 6 vocum: Paris, Simon Du Bosc et Guillaume Gueroult, 1555. Two motets, first printed in 1554.

In MS.:
- In the Berlin State Bibl. modern scores of motets and psalms. (Fitner.)
- In Rome in the library of Santa Maria in Vallicella there were, according to a note of Baini, ten MS. motets for 4, 5, 6, 8 and 12 voices. (Brenet.)
- The Santini catalogue includes eight motets for 4, 5, 6, 8 and 12 voices; four Magnificats; and the five masses.
- The Kiesewetter Catalogue includes the Mass, 'Il ne se trouve' for four voices, and three motets.

In modern publications:
- O. Douen: *Clément Marot et le psautier huguenot*, 1878, 2 vols. and *Choix de psaumes*. (Paris, 1879.)
- August Ebrard: *Ausgewählte Psalmen Davids nach Goudimels Weisen*. (Erlangen, 1852.) Thirty-three psalms.
- Riggenbach und Löw: *Ausgewählte Psalmen . . . mit den Tonsätzen Cl. Goudimels*. (Basel, 1868.) Forty psalms.
- A. Reissmann: *Allg. Gesch. der Musik*, 1863, II. No. 6. One psalm.
- R. Schlecht: *Gesch. der Kirchenmusik*, 1871, Nos. 49, 50. Two psalms.
- C. V. Winterfeld: *Die evangelische Kirchenmusik*, 1843, Musikbeilage, p. 40. Seven psalms.
- H. Bellermann: *Der Contrapunct*, 1862, p. 340, No. 7. Motet 'O crux benedicta' for five voices.

Van Maldeghem: *Trésor musical*, 3ème année, 1867. Musique religieuse. 'Salve Regina' for twelve voices, scored from the Vatican MS. and two motets for four voices. 11ème année, 1875. Musique profane. Three chansons for three voices, in score. Vol. iii. of 'Arion' contains Goudimel's Psalm cv.
H. Expert: *Le Psautier huguenot du XVIe siècle, publié sur un plan nouveau.* (Paris, Fischbacher, 1902.)
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Henri Longnon: *La Fleur des poésies de P. de Ronsard, gentilhomme vendômois*—including a musical supplement.
H. Expert: *La Fleur des musiciens de P. de Ronsard, sonnets, odes et chansons à quatre voix*, etc. (Paris, 1923.)
Videntes stellam Magi, motet (4 voices) in the *Anthologie des maîtres religieux primitifs* (Ch. Bordes). 3rd year.
See also the *R.M.I.* vol. vi. p. 495.

C. S.; addns. M. L. P.

GOULDING & CO. (afterwards D'Almaine & Co.), an important London music publishing house, founded by George Goulding about the year 1784.

Goulding's first address was 25 James Street, Covent Garden, from whence he issued songs and minor instrumental publications, one of these being 'Six Sonatinas for the harpsichord or pianoforte by a pupil of Giuseppe Haydn'; 'Pupil' being engraved very small and 'Haydn' very large. In or near the year 1787 Goulding's address was 'The Haydn's Head,' 6 James Street, probably due to a renumbering of the street rather than to a change of premises. Shortly after this he had an additional place of business at 17 Great Turnstile, but about 1790 this secondary address gave place to one at 113 Bishopsgate Street.

Early in 1799 Goulding took others into partnership, and removed westward to 45 Pall Mall, the new firm being styled 'Goulding & Co.' or 'Goulding, Phipps & D'Almaine.' They obtained Royal patronage, and became 'music-sellers to the Prince and Princess of Wales.'

In 1803 the firm took over a second place of business at 76 St. James Street, but in 1804/05 they had given up both this and the Pall Mall shop, and removed to 117 New Bond Street, with an agency at 7 Westmorland Street, Dublin (1803–15). In 1808/09 the number in New Bond Street changed to 124, and about this time, Phipps having left the firm to establish one of his own (Phipps & Holloway), it became 'Goulding, D'Almaine & Potter.' In 1811 they established themselves in a fine old mansion at the north-east corner of Soho Square, numbered 20. Messrs. Goulding remained at 20 Soho Square until 1858, and from here they did an enormous trade. About the year 1835 Goulding's name is absent from the name of the firm, which then stood as 'D'Almaine & Co.' In 1838 their catalogue is advertised to contain works from 200,000 engraved plates, and after this year D'Almaine & Co. removed to 104 New Bond Street. In later years the house becomes 'D'Almaine & Mackinlay.'

D'Almaine died in his eighty-third or eighty-fourth year in 1866, and in 1867 the plates and stock were sold by auction.

The earlier publications of George Goulding were of a minor character, being principally books of popular airs for the flute or violin, with tutors for these instruments, a few song sheets and similar class of music. After the removal to Pall Mall the standard of publication became higher, and much of the vocal music of the day, including some operas, was published by the firm. The Soho Square period may, however, be regarded as the golden age of the house, and from here the bulk of Bishop's music was issued, and many volumes of an ornamental character, with Selections of Scottish and Welsh airs, etc. In 'Melodies of Various Nations,' one of their common types of issue, appeared the spurious 'Sicilian air' which afterwards blossomed into 'Home, Sweet Home.' For some years about this time John Parry was their chief musical arranger and editor.

D'Almaine & Co. still maintained the 'popular' character of issue, and in the early 'sixties Quadrilles, Lancers, and other drawing-room music bear their imprint. F. K.

GOUNOD, Charles François (*b.* Paris, June 17, 1818; *d.* Saint-Cloud, Oct. 17, 1893), was descended from a family of artists. In the 18th century his ancestors were lodged at the Louvre as the King's 'fourbisseurs.' His father, François Louis (*d.* 1823), was a painter and obtained the second Grand Prix de Rome for painting in 1783.

Charles received his early musical education from his mother, a distinguished pianist, and having finished his classical studies at the Lycée St. Louis, and taken his degree as Bachelier ès lettres, in 1836 entered the Conservatoire, where he was in Halévy's class for counterpoint, and learned composition from Paër and Lesueur. In 1837 his cantata 'Marie Stuart et Rizzio' obtained the second Prix de Rome, which he shared with the pianist Louis Chollet; and in 1839 he won the Grand Prix de Rome for his cantata 'Fernand.' No artist or literary man can tread the soil of Italy with indifference, and Gounod's residence in Rome exercised an influence on his ardent imagination, of which his whole career bears traces. The years he spent at the Villa Medici as a pensioner of the Académie de France were chiefly occupied with the study of the music of the old masters, especially Palestrina; and his first important compositions were a Mass for three equal voices and full orchestra, performed May 1, 1841, at the Church of San Luigi dei Francesi (the unpublished MS. is in the Library of the Paris Conservatoire), and a Mass for three voices without accompaniment, produced in Vienna in 1842. It was while visiting Austria and Germany on his way back to Paris that he first heard the compositions of Robert Schumann, of which he knew nothing previously; the effect they must have had on the impressionable mind of the young composer may be imagined. In Berlin he made the acquaintance of Mendelssohn. The ideas imbibed

in Rome, however, prevailed, he remained faithful to Palestrina, and on reaching Paris became organist and maître de chapelle of the church of the 'Missions étrangères,' rue du Bac.

It was at this period that he attended for two years a course of theology; in 1846 he even became an out-pupil at the 'Séminaire,' and it was generally expected that he would take Orders. Fortunately he perceived the mistake in time, and renounced the idea of the priesthood; but these years of theological study had given him a love of reading, and literary attainments of a kind rarely possessed by musicians. We may believe that he employed the five years of silence (1845–50) in studying the works of Schumann and Berlioz. It was probably during this time that he wrote his 'Messe solennelle' in G, for solos, chorus, orchestra and organ, and which gave him his first appearance before the world—by a strange and almost prophetic chance, in London! Four numbers from that work, included by Hullah in a Concert at S. Martin's Hall, Jan. 15, 1851, formed the text of various articles in the English papers, and especially of one in the *Athenæum* (Jan. 18) which was reprinted in Paris and elsewhere, and caused much discussion. 'Whatever the ultimate result, here at any rate is a poet and musician of a very high order.'

But the theatre was destined mainly to occupy Gounod for many years. His first opera, 'Sapho,' in three acts, was given at the Opéra, Apr. 16, 1851, with Mme. Viardot in the principal part. It contains many passages rich in colour, though scarcely dramatic; the grand scena of Sapho, 'Héro sur la tour,' her final song, 'O ma lyre immortelle,' and the herdsman's air, have alone survived. In writing the numerous choruses for Ponsard's tragedy of 'Ulysse' (performed Comédie Française, June 18, 1852), Gounod again attempted to produce an antique colouring by means of rhythmical effects and modulations of an obsolete character; but the music, though betraying a master hand, was stigmatised as monotonous, and the charming chorus of the 'Servantes infidèles' was the only piece received with real enthusiasm. In 1852 he became conductor of the Orphéon in Paris; and the eight years he was there engaged in teaching choral singing gave him much valuable experience both of the human voice in itself, and of the various effects to be obtained from large bodies of voices. For the Orphéonistes he composed several choruses, and two masses for four men's voices; but such works as these were not calculated to satisfy the ambition of so exceptionally gifted an artist. Anxious to try his strength in all branches of music, he wrote several symphonies (one in D, a second in E♭ [1]), which were performed with success at the concerts of the Association des jeunes Artistes, but are of no importance. In France, however, the stage was the sole avenue to fame and fortune, and accordingly his main efforts were made in that direction. The 'Nonne sanglante' (Oct. 18, 1854), a 5-act opera founded on a weird legend in Lewis's 'Monk,' was given only eleven times, although it contains a second act of a high order of merit as music, and a very striking duet—that of the legend. After this second failure at the Opéra Gounod was compelled to seek success elsewhere, and accordingly produced 'Le Médecin malgré lui,' an opéra-comique arranged by Carré and Barbier from Molière's comedy, at the Théâtre Lyrique (Jan. 15, 1858).[2] The most successful number was the septet of the consultation; as for the charming *couplets* sung by Sganarelle when in liquor, they are delightful from a musical point of view, and essentially lyric, but contain not a particle of the *vis comica*. Under the title of the 'Mock Doctor' the piece had a fair success in London. 'Faust,' however, also produced at the Théâtre Lyrique, Mar. 19, 1859,[3] with Mme. Miolan-Carvalho as Marguerite, placed Gounod at once in the first rank of living composers. The fantastic part of Faust may not be quite satisfactory, and the stronger dramatic situations are perhaps handled with less skill than those which are more elegiac, picturesque or purely lyric, but in spite of such objections the work must be classed among those which reflect high honour on the French school. The Kermesse and the garden-scene would alone be sufficient to immortalise their author. 'Philémon et Baucis,' a one-act opera composed for the theatre at Baden, was rewritten in three acts for the Théâtre Lyrique, and performed Feb. 18, 1860. The score contains some charming passages, and much ingenuity and elegance of detail; but unfortunately the libretto has neither interest, movement nor point, and belongs to no well-defined species of drama. After the immense success of 'Faust,' the doors of the Opéra were naturally again opened to Gounod, but the 'Reine de Saba' (Feb. 28, 1862) did not rise to the general expectation. The libretto, written by Gérard de Nerval, embodies ideas more suitable for a political or a psychological exposition than for a lyric tragedy. Of this great work nothing has survived but the dialogue and chorus between the Jewesses and Sabeans, in the second act, the air of the Queen in the fourth act (afterwards inserted in 'Faust'), the choral march, the choral dance, and, above all, the elegant and picturesque airs de ballet. Under the name of 'Irene' an English version of the opera was occasionally performed in London. The success of 'Mireille' (Théâtre Lyrique, Mar. 19, 1864), a 5-act opera founded on the Provençal poem of F. Mistral, was

[1] The second of these was played by the Philharmonic, 1866, and both were repeatedly heard at the Crystal Palace.

[2] Revived at Opéra-Comique, 1876.

[3] Revived at Opéra, Mar. 3, 1869.

secured by the cast, especially by the splendid performance of Mme Miolan-Carvalho, whose part contains one of the most remarkable airs of modern times (' Mon cœur '). Mme. Faure-Lefebvre—as Andreloun—and the other artists combined to make an excellent ensemble. Still ' Mireille ' is descriptive and lyric rather than dramatic ; accordingly by Dec. 15, 1864, it was reduced to 3 acts, in which abridged form it was revived in 1876. Its overture is admirable, and a great favourite in English concert-rooms. This charming pastoral was succeeded by ' La Colombe ' (June 7, 1866), originally written for the theatre at Baden (performed there, Aug. 1860), and known in England as the ' Pet Dove,' and by ' Roméo et Juliette ' (Théâtre Lyrique, Apr. 27, 1867), a 5-act opera, of which the principal part was again taken by Mme. Miolan. The song of Queen Mab, the valse, the duets, a short chorus in the second act, the page's song, and the duel scene in the third act, are the favourite pieces in this opera.

Gounod wrote incidental music for Legouvé's tragedy ' Les Deux Reines,' and for Jules Barbier's ' Jeanne d'Arc ' (Nov. 8, 1873). He also published much church music, besides the ' Messe solennelle ' already mentioned, and the second ' Messe des Orphéonistes ' ; a Stabat Mater with orchestra ; the oratorio ' Tobie ' ; cantata, ' A la Frontière,' performed at the Opéra in 1870 ; ' Gallia ' (Paris, Oct. 29, 1871), a lamentation, for soprano solo, chorus and orchestra, produced at the Albert Hall, London, at the opening of the International Exhibition (May 1, 1871) ; a ' De Profundis ' ; an ' Ave Verum ' ; ' Sicut cervus,' and various other hymns and motets, two collections of songs, and many single songs and pieces, such as ' Nazareth,' and ' There is a green hill.' For orchestra a Saltarello in A, and the Funeral March of a Marionette. A *jeu de plume*, on the propriety of which we will not decide, but which is unquestionably extremely popular, is his ' Meditation ' for soprano solo with various obbligato parts on the first Prelude of Bach's 48.

After a stay of some years in England from 1870, during which he appeared in public at the Philharmonic, the Crystal Palace and other concerts, and formed a choir under his own name (which afterwards became the Albert Hall Choral Society, and ultimately the Royal Choral Society, *q.v.*), Gounod recollected that he had been elected a member of the Institut de France on the death of Clapisson (1866) ; and returning to Paris, in 1875 resumed the position to which his genius entitled him. On the 5th of Apr. 1877, he produced ' Cinq Mars ' at the Théâtre de l'Opéra-Comique, a work which bears traces of the haste in which it was designed and executed. ' Polyeucte,' produced at the Opéra, Oct. 7, 1878, though containing some fine music, did not add to the fame of the author of ' Faust.'

In spite of its entire failure, he continued to write new works for the Opéra, where, up to the present time, ' Faust,' originally written for another theatre, has alone held its ground, though ' Roméo et Juliette ' has enjoyed a second period of great success both in Paris and in London. ' Le Tribut de Zamora ' was represented on Apr. 1, 1881, but the opera disappeared from the bills as quickly as ' Polyeucte ' had done. He then took up his first opera, ' Sapho,' enlarged it into four acts, added some music, and produced it in this form on Apr. 2, 1884. According to the general opinion the work lost by this treatment, and the only parts which were still pleasing were those in which a certain youthful charm was found in the midst of purely scholastic scoring. The result was not such as the author had wished for, and ' Sapho ' was withdrawn after a limited number of representations.

During the last years of his life, Gounod was plunged into a religious mysticism, and devoted himself to the composition of sacred works, especially adapted to the taste of a large section of the English public. The first of these, ' The Redemption,' sketched in 1868, but not finished till 1881, was performed at the Birmingham Festival of 1882, and in Paris, Apr. 3, 1884 ; the second, ' Mors et Vita,' composed when he was rewriting ' Sapho,' was produced at the Birmingham Festival of 1885, and in Paris, May 22, 1886. This new ideal of dramatico-religious music, which he calls ' music treated in the style of fresco ' (*Musique plane et peinte à fresque*), seems to have first occurred to Gounod when he turned his attention to religious subjects in order to emulate the reputation of Berlioz's ' Enfance du Christ ' and Massenet's ' Marie Magdeleine,' and desired to introduce innovations on the work of his rivals. He has made simplicity an absolute rule. The long recitatives on a single note, or rising and descending by semitones, the solo parts proceeding invariably by the intervals of a third, a sixth or an octave, while the choral and orchestral parts adhere to incessant reiterations of the same chords ; these impart a monotony and a heaviness to the work which must weary the best disposed audience. The same style predominates in the ' Messe à Sainte Cécile ' (performed Paris, Nov. 28, 1858), in the Mass ' Angeli custodes,' and in the ' Messe à Jeanne d'Arc,' which he declared his intention of composing on his knees in the Cathedral of Rheims on the stone on which Joan of Arc knelt at the coronation of Charles VII. This work was first performed in the Cathedral of Rheims, July 24, 1887, and in the church of S. Eustache in Paris, Nov. 22, S. Cecilia's Day, 1887. A fourth Messe solennelle and a Te Deum were published in 1888.

Among Gounod's less important works may be mentioned : ' Les Sept Paroles de Jésus ' ;

'Jésus sur la lac de Tibériade'; a symphony, 'La Reine des Apôtres'; a cantata, 'Le Vin des Gaulois et la danse de l'épée,' various pianoforte pieces, and a method for the cornet-à-pistons. 'Les Drames sacrés' was performed at the Vaudeville, Paris, in 1893. His posthumous works include two operas—'Maître Pierre' and 'Georges Dandin'—and a Mass for St. Peter's in Rome. Verdi was made grand officer of the Legion of Honour in Mar. 1880, and Gounod received the same distinction in the following July.

To sum up, Gounod was a great musician and a thorough master of the orchestra. Of too refined a nature to write really comic music, his dramatic compositions seem the work of one hovering between mysticism and voluptuousness. This contrast between two opposing principles may be traced in all his works, sacred or dramatic; in the chords of his orchestra, majestic as those of a cathedral organ, we recognise the mystic—in his soft and original melodies, the man of pleasure. In a word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth.

Gounod wrote the following literary works:

Ascanio de Saint-Saëns. (1889.)
Le Don Juan de Mozart (1890); Eng. trans. by Windeyer Clark and J. T. Hutchinson (1895).
Mémoires d'un artiste. (1896; posthumous.)

G. C. and A. J.; rev. with addns. M. L. P.

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M. A. de Bovet. *Ch. Gounod.* (1890.)
C. Saint-Saëns: (1) *Charles Gounod et le Don Juan de Mozart.* (1893.) (2) *Le Livret de Faust* (*Monde musicale*, 1914–19).
Th. Dubois: *Notice sur Ch. Gounod.* (1894.)
H. Imbert: *Profils de musiciens.* (1897.)
P. L. Hillemacher: *Ch. Gounod.* (1906.)
C. Bellaigue: *Gounod.* (1910.)
Prod'homme and Daudelot: *Gounod.* (1911.)
A. Soubies and H. de Curzon: *Documents inédits sur le Faust de Gounod.* (1912.)
G. Doret: *Musique et musiciens.* (Lausanne, 1915.)

GOUVY, Louis Theodore (*b.* Goffontaine, Saarbruck, July 2, 1819; *d.* Leipzig, Apr. 21, 1898), a prolific composer, born of French parents. His father was a large ironfounder in Goffontaine. He took his degree at the college at Metz, and proceeded to Paris in 1840 to study the law. Hitherto, though possessing an unmistakable talent for music, he had had no instruction in it, and had probably not heard a single classical piece. But being at the Conservatoire he happened to hear Beethoven's seventh symphony. This at once fired his mind, and he wrote home to announce his determination to be a musician. His parents' consent obtained, he placed himself under Elwart for three years, then resided at Berlin, where he published his 'Opus 1,' and thence went for more than a year to Italy. In 1846 he returned to Paris, and made occasional visits to Germany, where his music has been frequently played with success, ultimately taking up his residence at Oberhomburg.

His published and unpublished works (of which a list is given by Fétis and Pougin) extend to op. 88, containing more than 170 numbers, many of them of large dimensions. They include:

Seven symphonies, a sinfonietta, 'Symphonische Paraphrasen,' two concert-overtures, an octet for wind, a sextet for flute and strings, a quintet for pianoforte and strings, and one (serenade) for strings alone, five string quartets, five trios, sonatas, and other works for violin and violoncello with piano, and many piano solos, songs, etc.; a 'Missa brevis'; a Requiem; Stabat Mater; a cantata, 'Golgotha'; dramatic scenas: 'Asléga,' 'Œdipe,' 'Iphigénie en Tauride,' 'Electra,' 'Frühlings Erwachen' for soprano solo, male chorus and orchestra, 'Polyxena,' for the same.

An opera, 'Der Cid,' was accepted in 1863 at Dresden, but never performed. Gouvy was made a member of the Berlin Academy in 1895, and a chevalier of the Legion of Honour in 1896. G., with addns.

GOW, a family of Scottish musicians notable during the latter part of the 18th and the beginning of the 19th centuries.

(1) Niel (*b.* Inver, near Dunkeld,[1] Mar. 22, 1727; *d.* there, Mar. 1, 1807). Of humble parentage, he was intended for the trade of a plaid-weaver. At a very early age he showed a taste for music, and at 9 began to play the violin. He was self-instructed until the age of 13, when he received some lessons from John Cameron, a retainer of Sir George Stewart, of Grandtully. He became distinguished by his performance of Scots tunes, particularly strathspeys and reels, in which he has probably never been excelled or equalled. His fame soon reached London, and his assistance was long sought at fashionable balls and assemblies. He had an uncommonly powerful bow hand, particularly in the up stroke. He was ably supported by his brother, (2) Donald, on the violoncello. Gow had four sons, all distinguished as musicians, and his and their compositions were published in the 'Collections' issued by the Gow family. His fame, however, rests on the performance, rather than the creation, of Scottish reels, etc. His early patron was the Duke of Atholl, whose patronage also extended to his sons.

Niel's portrait was painted by Sir Henry Raeburn, and was reproduced in a mezzotint plate. It is curious to note that the chin is placed on the right side of the tailpiece, showing that Gow retained the habit of the old violinists, first altered by Geminiani (*q.v.*).

(3) Nathaniel (*b.* Inver, May 28, 1763; *d.* Edinburgh, Jan. 19, 1831), the most famous of Niel's sons, came in early life to Edinburgh, and at the age of 16 was appointed one of His Majesty's Trumpeters for Scotland at a salary of £70 or £80 per year. In Edinburgh he took lessons on the violin from the best Scottish violinists, to supplement those given him by his father. In 1791 he succeeded his brother, (4) William (1751–91), as leader of the orchestra of the Edinburgh Assembly, and throughout the rest of his life maintained a high position in the Scottish musical world as performer, provider

[1] According to Principal Baird of Edinburgh he was born at Strathband in Perthshire; but this is probably an error. All other accounts concur in naming Inver as his birthplace.

and composer of the dance-music then in use in the northern capital. Whether or not his playing was equal to that of his father, it is certain that he was a more tutored performer, and had, in addition, some skill in composition and theoretical music. In 1796 he entered as partner in a music-selling and publishing business with William Shepherd, an Edinburgh musician and composer, their first place of business being at 41 North Bridge Street, Edinburgh. Nathaniel had, before this, aided his father in the issue (through Corri and Sutherland) of three collections of Strathspey reels. While he was still actively engaged in his ordinary professional work the firm Gow and Shepherd published vast quantities of sheet-music (principally dance-music), and numbers of 'Collections' by the Gow family and others. In or about 1802 Gow and Shepherd removed to 16 Princes Street (which, in 1811, was renumbered 40), and did even a larger business than before. Shepherd having died in 1812 Gow found himself in monetary difficulties, and unable to meet his partnership liabilities with his partner's executors, in spite of the great trade done by the firm and Gow's professional earnings, which were exceptionally large. In 1814 the stock-in-trade was sold off, but in 1818 Nathaniel again entered into the music business, with his son, (5) NIEL (*b. circa* 1795; *d.* Edinburgh, Nov. 7, 1823), as a partner at 60 Princes Street. This continued until the son's death. Niel was a musician of excellent talent. His compositions include 'Flora Macdonald's Lament' ('Far over yon hills of the heather so green'), and 'Cam' ye by Athol,' songs equally famous with his father's 'Caller Herrin'.' For eight months Nathaniel Gow was again a partner in the music trade with one Galbraith, but Gow and Galbraith ceased business in 1827, when Gow became bankrupt. About this time he also was attacked with a serious illness, which confined him to his room until his death. In his later years his patrons were not backward in his behalf. A ball for his benefit realised £300, and other three in subsequent years yielded almost as great a sum. He had a pension from George IV. and another of £50 a year from the Caledonian Hunt. He was twice married, and left a family behind him, not distinguished as musicians. For particulars regarding the Gow family the reader is referred to John Glen's *Scottish Dance-Music*, bk. ii. 1895; and for a contemporary notice to the *Georgian Era*, vol. iv. 1834. A biographical article on Niel (1) appeared in *The Scots' Magazine* for Jan. 1809.

The chief composition by which Nathaniel (3) is remembered to-day is 'Caller Herrin',' a piece written as one of a series to illustrate the musical street-cries of Edinburgh. The original sheet, which was published about 1798 or 1800, gives the cry of the Newhaven fishwife mingling with 'George St. Bells at practice' and other fishwives entering into the scene. This remained purely as an instrumental tune for more than twenty years, when Lady Nairne, taking the melody, wrote her best lyric to it, and published them together in *The Scottish Minstrel*, vol. v. *circa* 1823.

After Nathaniel's bankruptcy Alexander Robertson and Robert Purdie, both Edinburgh music publishers, acquired the rights of publication of the Gow Collections, and added to them 'The Beauties of Niel Gow' (three parts), 'The Vocal Melodies of Scotland' (three parts), and 'The Ancient Curious Collection of Scotland' (one part). As the Gow 'Collections' are of the highest value in the illustration of Scottish National music (many of the airs contained therein being traditional melodies printed for the first time) the following list with the dates of publication is given:

'A Collection of Strathspey Reels' (edited) by Niel Gow at Dunkeld (1784).
'A Second Collection' (1788); 'A Third' (1792); 'A Fourth' (1800); 'A Fifth' by Niel Gow and Sons (1809); and 'A Sixth' (1822).
'A Complete Repository of Original Scots Slow Strathspeys and Dances' (edited) by Niel Gow and Sons (1799); 'Part Second' (1802); 'Part Third' (1806); 'Part Fourth' (1817). All in folio.
In addition to these there are several collections of airs issued by Nathaniel Gow, being the composition of his pupils or patrons, beside a vast number of single sheets of similar works by the Gow family and others. F. K.

Other sons of Niel (1) were William (4) (1751–91), (6) ANDREW (1760–1803), and (7) JOHN (1764–Nov. 22, 1826). They were each musicians of average merit as violinists and composers of Strathspeys, etc., some of which appear in the Gow publications.

Before 1788 John and Andrew had settled in London, where they established a music-selling and publishing business at 60 King Street, Golden Square. On the death of Andrew in 1803 John removed to 31 Carnaby Street, Golden Square, and in 1815–16 to 30 Great Marlborough Street. Before 1824 he had taken his son into partnership, and at 162 Regent Street they were 'music-sellers to His Majesty,' issuing much of the then popular quadrille and other sheet dance-music. F. K.

GOWARD, MARY ANNE, see KEELEY, MRS.

GRABBE, JOHANN, a 15th-16th century Westphalian musician, court organist of Count Lippe in 1609, but sojourning at Venice, where he published in that year a book of madrigals *a* 5 v., 2 pavans in Hagius's collective volume of 1616–17, and three instrumental pieces in Simpson's 'Taffel Consort' (*Q.-L.*).

GRABU, LEWIS (LOUIS GRABUT or GREBUS), a French musician, who came to England about 1665, and, finding favour with Charles II., was appointed composer to the King's Musick on Mar. 31 of that year,[1] to the great chagrin of John Banister, then 'Master of the Music.' He was leader of the band from 1668.[2] Upon Oct. 1, 1667, he produced at Court an 'English Song upon Peace,' which Pepys, who heard it, criticised very unfavourably, although admitting,

[1] *The King's Musick.*
[2] W. Nagel, *Gesch. d. Musik in England*, vol. i. p. 58, etc.

at the same time, that 'the instrumental musick he had brought by practice to play very just.' His incapacity both as performer and composer were commented upon by Pelham Humfrey (Pepys, Nov. 15, 1667). His opera, 'Ariadne, or, The Marriage of Bacchus,' originally composed to a French text, was produced at Drury Lane, adapted to English words, in 1674. Its failure apparently led to a loss of favour,[1] but Grabu wrote the music for Shadwell's version of *Timon of Athens* in 1678; in December of the same year he retired to France, but returned to England in Nov. 1683. In 1679 he contributed a song to Durfey's 'Squire Old Sap' (see Durfey's 'New . . . Songs,' 1683). He was selected to compose the music for Dryden's opera, 'Albion and Albanius,' produced at Dorset Garden, June 6, 1685, at great expense, but performed for six nights only. It has been asserted that its failure was occasioned by the Duke of Monmouth's rebellion, the news of which reached London on the last day it was played: the real causes, however, were the innate worthlessness of both drama and music. Both were published (in 1687), and readers may therefore judge for themselves. Dryden, in his preface to the piece, bestowed some extravagant encomiums upon Grabu, extolling him above all English composers, but a few years later changed his tone and awarded the palm to Purcell. A satirical song upon the piece, ridiculing both author and composer, is contained in Hawkins's *History*.[2] An account of the piece is in the preface to F. Spence's translation of St. Evremond's *Miscellanies*, London, 1686. It has been presumed that Grabu lost his court appointment, but in 1690 he composed the instrumental music for Waller's alteration of Beaumont and Fletcher's 'Maid's Tragedy.' A few songs by him are contained in some of the collections of the period.

W. H. H.

GRACE, Harvey (*b.* Romsey, Jan. 25, 1874), organist and writer on music, has been editor of the *Musical Times* since 1918. Educated in music under Madeley Richardson at Southwark Cathedral, Grace is essentially practical in his outlook. He was for several years organist of St. Mary Magdalene, Munster Square, where he set himself to produce a singing congregation, and met with considerable success in the task. As a member of the Committee of the Church Music Society and of the Archbishop's Committee on Church Music, as a lecturer and as a judge at competition festivals he has constantly furthered the cause of popular music in the best sense. His book *The Complete Organist* shows the practicality of his mind, while in *The Organ Works of Bach* practicality and scholarship go hand in hand. Both books first appeared as a series of articles in the *Musical Times*, which has exerted an increased influence under his vigorous editorship. Grace is a contributor to the present edition of this Dictionary. C.

GRACE NOTES (Graces), the English name for the Ornaments (*q.v.*) in vocal and instrumental music.

GRADENIGO, Paolo, 16th-century composer of a book of madrigals *a* 5 v., Venice, 1574, and some canzones in collective volumes (*Q.-L.*).

GRADENTHALER, Hieronymus (*b.* Ratisbon, Dec. 27, 1637; *d.* there, July 22, 1700), a pupil of his father, Augustin, organist of St. Osswald. Hieronymus became organist of the 'New Parish,' and composed several books of sacred songs and psalms, 2 books of instrumental pieces (allemands, sarabands, etc.), and sonatas for violin solo, and 4-stringed instruments (1675, 1676); also a Tutor for elementary harmony and singing (2 editions, 1676 and 1687). E. v. d. S.

GRADUAL. This term is used in two quite distinct senses. (1) Its original use is to denote the respond sung at Mass in the Roman rite between the Epistle and the Gospel. This particular respond was called *responsorium graduale*, perhaps out of a fancied similarity to the psalms of degrees (Psalms cxx.-cxxxiv.) or gradual psalms, because the gradual was sung from the steps of the ambo or pulpit in church, and it was thought that the Gradual psalms were so-called, from being similarly sung on the steps of the temple. The so-called 'graduals' of composers from the time of Byrd onward are of quite a different style, even when designed for the same position in the Mass. (See Motet.)

(2) From this use the term was taken and applied to the book containing such graduals, or, more generally speaking, to the book containing all the Gregorian music of the Mass; and in this sense the word has been used to denote the service-book which is the musical counterpart of the Missal since the later Middle Ages (see Antiphonal). For further particulars as to both these uses of the term see Gregorian Music. W. H. F.

GRADUATES IN MUSIC, see Degrees in Music.

GRÄDENER, (1) Carl Georg Peter (*b.* Rostock, Jan. 14, 1812; *d.* Hamburg, June 10, 1883), teacher and composer, received his first musical employment as a violoncellist at Helsingfors. After three years he went to Kiel and was appointed Musikdirector to the University there, a post which he retained for ten years. In 1851 he founded an academy for vocal music at Hamburg, and remained there until, in 1862, he was appointed to teach singing and theory in the Vienna Conservatorium. After three years he returned to Hamburg, where he taught in the Conservatorium, and spent the rest of his life. In 1867 he joined

[1] For this and many details see article by W. H. Cummings, *Mus. T.*, Apr. 1912, p. 228 *et seq.*
[2] Novello's edition, p. 707.

F. W. Grund in forming the Hamburger Tonkünstlerverein, the presidentship of which he held for some years. His works include an oratorio ('Johannes der Täufer'), two symphonies, an overture ('Fiesco'), a piano concerto, romance for violin and orchestra, an octet, three quartets and a trio for strings, two quintets, two trios for piano and strings, three violin sonatas, a violoncello sonata, besides many pieces for the piano. He also wrote a *Harmonielehre* (1877), and his contributions to musical literature were collected and published in 1872 as *Gesammelte Aufsätze*. His son (2) Hermann Theodor Otto (*b.* Kiel, May 8, 1844) entered the Vienna Conservatorium in 1862; in 1864 was appointed organist at Gumpendorf, and became a member of the court orchestra in Vienna. In 1874 he was appointed teacher of harmony, etc., in the Conservatorium, and in 1882 received the title of Professor. In 1886 he became director of the academical society for orchestral music, and of the academical Gesangverein. In 1899 he succeeded Bruckner as lector for harmony and counterpoint in the Vienna University. His compositions include an orchestral 'Capriccio' and 'Sinfonietta,' a 'Lustspiel-Ouvertüre,' concertos for violin (D maj.), violoncello (E mi), piano (D mi), an octet and quintet for strings, a quintet, trios, and impromptus for pianoforte and strings, intermezzi for violin and pianoforte, a sonata for two pianos, a set of variations for organ, strings and trumpet, and a violin concerto. The opera 'Die heilige Zita' was produced in Vienna as late as 1918 (*Riemann*). M.

GRÄFE, Johann Friedrich (*b.* Brunswick, 1711; *d.* there, Feb. 8, 1787), ducal private secretary and high post office official, a prolific composer of odes and songs, and editor of odes, etc., by C. P. E. Bach, Graun, Giovannini, etc. He played an important part in the evolution of the German Lied (*Riemann*; *Q.-L.*).

GRAENER, Paul (*b.* Berlin, Jan. 11, 1872), composer, was admitted to the famous Berlin Domchor when he was 9 years old, but it was not till many years later that he decided upon a musical career. After passing through the Askanisches Gymnasium he obtained, at the age of 16, a scholarship in Veit's Conservatorium, where he studied the piano with Veit himself, the violin with Hasse, and composition with Albert Becker and Benno Horwitz. But owing to his restless and roving temperament he did not stay long there and may be regarded as in the main a self-taught musician. For some years he lived a wandering life, travelling all over Germany, and from time to time holding some definite appointment, such as the conductorship of the theatre orchestras of Königsberg and Bremerhaven. When he was 23 he paid a bold and uninvited visit to Brahms in Vienna, who, after a none too friendly welcome, looked at some of his compositions, and, while admiring the talent they displayed, gave him some kindly advice on the need of work and self-discipline and then dismissed him, happy, chastened but much encouraged. In 1896 he settled in London and his wanderings came temporarily to an end. During most of his London time he was conductor of the Haymarket Theatre Orchestra, and for several years was on the teaching staff of the R.A.M. In 1908 he went to Vienna as head of the New Conservatorium, and from 1910–13 was director of the Mozarteum at Salzburg. After living some years in Munich, he was in 1920 appointed professor and composition-teacher at the Leipzig Conservatorium in succession to Max Reger. In 1925 he resigned this post in order to devote all his time to composition.

By both the quality and the variety of his gifts he is one of the most important of contemporary German composers. He is not easy to classify, as his style is highly individual and cannot be obviously traced to any person or group. He might perhaps be roughly defined as a classico-romantic with modern impressionistic tendencies. He has written admirable music in many branches—chamber music, orchestral works, operas and songs, in all of which, as regards the manner, he shows himself to be a complete master of his craft. As regards the substance, if he seldom reaches the highest or deepest, he constantly exhibits a truly poetic imagination, a sure sense of beauty and a sensitive feeling for appropriate expression. He possesses fine lyrical, as well as pictorial, gifts, which are seen at their best in his operas and numerous songs. It is chiefly perhaps by the operas and songs that he has won his popularity, but many of his orchestral and chamber works also reach a high level of distinction. His published compositions are:

Orchestral: Two pieces, op. 9; Suite 'Aus dem Reiche des Pan,' op. 22 b; three pieces, op. 26; Sinfonietta (for strings and harp), op. 27; Symphony in D min. ('Schmied Schmerz'), op. 39; Romantische Phantasie, op. 41; 'Musik am Abend,' three pieces, op. 44; Variations on a Russian Volkslied, op. 55; 'Waldmusik,' op. 60; Divertimento, op. 67, and, without opus number, 'Einsame Feldwacht, ein Tonbild'; 'Paméla, petite sérénade'; three compositions (for strings).

Operas: 'Der vierjährige Posten,' op. 1; 'Da Narrengericht,' op. 38; 'Don Juan's letztes Abenteuer,' op. 42; 'Byzanz,' op. 48; 'Schirin und Gertraude,' op. 51.

Chamber-Music: 3 Piano Trios, opp. 19, 20 and 61; 3 String Quartets, opp. 33, 54 and 65; 'Rhapsodie,' for PF. string quartet and contralto voice, op. 53; Sonata for vln. and PF. op. 56; Suite for flute and PF. op. 63; Suite for vln. and PF. op. 64; Suite for v'cl. and PF. op. 66.

Choral: 'Wiebke Pogwisch,' Ballad for soli, chorus and orchestra, op. 24; 'Notturno,' songs for chorus, op. 37; three Lieder for mixed chorus, op. 68.

Songs: (101 in all), opp. 3, 4, 6, 11, 12, 15, 16, 21, 29, 30, 40, 43, 45, 46, 47, 49, 50, 57, 62, 70, 71 and (without opus number), 'Trommellied des Landsturms.'

Piano: 'Aus dem Reiche des Pan,' four pieces, op. 22 a; 'Wilhelm Raabe-Musik,' three pieces, op. 58; Romance, op. 59, No. 1, and, without opus number, 'Impressions.'

Violin and Piano: Three pieces, op. 9, No. 1 and op. 10 and, without opus number, 'Légende'; 'Sous la fenêtre.' H. B.

GRAETZ, Joseph (*b.* Vohburg, Bavaria, Dec. 2, 1760; *d.* Munich, July 17, 1826), pupil of Michael Haydn at Salzburg, pianist, composer of operas, masses, etc., which lacked inspiration. As a musical theorist, however, he

was highly esteemed, and many composers, Cannabich, Lindpaintner, Lauska, etc., came to him for further studies (*Mendel*).

GRAF (GRAFF), FRIEDRICH HARTMANN (*b.* Rudolstadt, 1727; *d.* Augsburg, Aug. 19, 1795), took part in the Netherlandish campaign as kettle-drummer and was wounded. In 1759 he went to Hamburg, where he gave concerts as flute virtuoso and conducted subscription concerts from 1761–64 or 66. He toured as virtuoso until 1772, when he became Kapellmeister at Augsburg. In 1779 he was invited to Vienna to write an opera for the German theatre. In 1783 he went to London to supervise performances of his compositions at the ANTIENT CONCERTS. He was looked upon as an outstanding composer in his day, and Oxford University bestowed upon him the degree of Mus.D. on Oct. 15, 1789. Gerber gives a list of his numerous works covering all branches of music, but only a comparatively small number of chamber works, a few symphonies, concertos, cantatas, etc., have survived. (See *Q.-L.*; *Mendel.*)

GRAFTON, RICHARD (*d. circa* 1571), a famous early typographer, notable in musical history for having printed some of the first books of English Church service. A citizen of London and a grocer, he went to Paris with Edward Whitchurch about 1537 at the suggestion and by the aid of Thomas Cromwell for the purpose of getting the Bible printed in English. When nearly completed the Inquisition seized the printer whom Grafton and Whitchurch had employed, and the two partners with Coverdale had to fly to England. They afterwards bought a number of the confiscated and condemned copies from a haberdasher, and completed the work in London. In 1539 they obtained from Henry VIII. a patent for the printing of Bibles, and many editions with the Psalter appeared. In 1541 Grafton was printing alone, living in the house of the Gray Friars, just then dissolved. In 1544 Grafton produced Cranmer's Litany under the title, *An exhortacion unto praier thought mete by the Kynges Maiestie. . . . Also a Letanie with sufferages to be saied or songe in the tyme of the said processions. Imprinted by Richard Grafton . . the XVI day of Iune . . 1544*, 8vo. In 1550 he reprinted John Merbecke's *Booke of Common praier noted.* These are both important works in the annals of English Church music and in the history of musical typography. He used as his emblem a woodcut depicting a grafted apple-tree bearing fruit (graft), springing out of the bung-hole of a barrel (tun).

F. K.

GRAHAM, GEORGE FARQUHAR (*b.* Edinburgh, Dec. 29, 1789; *d.* there, Mar. 12, 1867), son of Lieut.-Col. Humphrey Graham, was educated in the High School and University at Edinburgh. He studied music as an amateur, and was to a great extent self-taught. In 1815 he and George Hogarth acted as joint secretaries of the first Edinburgh Musical Festival, and in the next year Graham published *An Account of the First Edinburgh Musical Festival, to which is added Some General Observations on Music.* He passed some years in Italy in pursuit of musical knowledge. He composed and published some ballads, and contributed the article 'Music' to the 7th edition of the *Encyclopædia Britannica.* The article was reprinted separately in 1838, with the addition of an Introduction and Appendix under the title of *An Essay on the Theory and Practice of Musical Composition.* About the same time he assisted in bringing out the Skene MS., and contributed an interesting paper to the appendix. (See DAUNEY.) He wrote the article 'Organ' for the 8th edition of the *Encyclopædia Britannica.* In 1848–49 he furnished historical, biographical and critical notices to *The Songs of Scotland, adapted to their appropriate Melodies.*

W. H. H.

GRAIN, JOHANN (JEAN) DU, composer and singer at the church of St. Mary, Elbing, 1737–1739. In the former year he wrote a 'Passion,' which was regularly performed at Danzig as late as the beginning of the 19th century. After 1739 Du Grain lived at Danzig, but in 1765 Reichardt knew him at Königsberg, and says that in spite of his French name he was a born Prussian. His contemporaries held him in such esteem that they referred to him as *musicus celeberrimus.* He was very eccentric and secretive, so that it even remained a mystery by what accident he had acquired a wooden leg. His art he held so sacred that he would never compose for gain. G. Döring (*Gesch. d. Mus. in Preussen, l.c.*) speaks of a 'Jubel-Cantata' of 1737, for which Handel wrote the choruses and arias and Du Grain the recitatives. This has not been found so far. Very few of his compositions are still in existence. (See *Q.-L.*; *Mendel.*)

E. v. d. S.

GRAINGER, PERCY ALDRIDGE (*b.* Brighton, Melbourne, Australia, July 8, 1882), pianist and composer, was taught at first by his mother, until he was 10 years of age, when, for a year and a half, he was a pupil of Professor Louis Pabst, who was then at Melbourne.

On the proceeds of several recitals he travelled to Germany with his mother and studied successively under Professor James Kwast and Busoni. In 1900 he came to London, and from the following year onwards he gave recitals and played at many of the most important concerts, including the Philharmonic, the Hallé Concerts at Manchester, the Leeds Festival where, in Oct. 1907, he played the solo part in Grieg's piano concerto, the composer having been under contract to conduct his work, but having died a month before the festival. It was by Grieg's own choice that Grainger was engaged to play, and the young pianist had enjoyed the special

esteem and affection of the Norwegian composer for some few years. The latter's love of national music inspired Grainger to throw himself heartily into the movement for recovering English folk-songs. One of the *Journals* (May, 1908) of the Folk-Song Society includes a large collection of songs found and annotated by him taken down with the aid of a phonograph. As an arranger of folk-song themes Grainger has won special success; his set of four 'Irish Dances' on themes by Stanford, his arrangements of English, Welsh, and Irish tunes for unaccompanied chorus, are all marked by strong individuality and brilliant treatment. His 'Paraphrase' on the Flower-Waltz from Tchaikovsky's 'Casse-noisette' is one of the most effective of modern pianoforte solos, and he has written an arrangement for string quartet of two Irish reel tunes, under the title 'Molly on the Shore.' He has toured with great success through Australia, New Zealand and South Africa. In the winter of 1909 he went on a tour to Scandinavia. He had played in Copenhagen on several occasions, notably at the concert in memory of Grieg, conducted by Svendsen.

The Balfour Gardiner concerts (Queen's Hall, 1912) brought Grainger more prominently before the public as a composer. His pieces for strings or small orchestra, such as the 'Mock Morris' and 'English Dance' showed, beside the rhythmic vitality and whimsical interplay of parts which they had in common with the folk-song pieces, that Grainger had the power to invent a tune for himself. His short pieces, both instrumental and vocal, have had a well deserved popularity. He has never adventured in larger forms. In 1915 Grainger migrated to America, where he has settled and where most of his works have been published. For a fuller list see *B. M. S. Ann.*, 1920.

INSTRUMENTAL

Suite, 'In a Nutshell' (4 movements), orch., also 2 PFs.
'Molly on the Shore,' orch., small orch., strings.
'Colonial Song,' orch., small orch.
'Shepherd's Hey,' orch., also for 12 instruments.
'Mock Morris,' small orch., strings.
'Irish Tune from County Derry,' strings and horns, strings only.
Clog Dance, 'Handel in the Strand,' PF. and strings.
Sussex Mummers' Christmas Carol, vln. and PF., v'cl. and PF.
(Most of the above are also issued as PF. soli, and in various chamber-music combinations.)
Paraphrase on 'The Flower Valse' (Tchaikovsky). PF.
Four Irish Dances on themes by Stanford, PF.
Walking Tune, PF.

CHORUS WITH INSTRUMENTS

'Marching Song of Democracy,' mixed ch., org. and orch.
'The Bride's Tragedy' (Swinburne), double ch. and orch.
'The Merry Wedding,' soli, mixed ch. and orch.
'Father and Daughter' (Folk-song from Faroe Islands), 5 men's voices, double ch., strings, brass, and percussion.
'Sir Eglamore,' double ch., strings, brass, and percussion.
'We have fed our seas' (Kipling), double ch., strings, and brass.
Two Welsh fighting songs, double choir and orch.
'The Hunter in his career,' double male ch. and orch.
Various songs, with PF.

CHORAL

'Brigg Fair,' tenor solo and mixed ch.
'Morning Song in the Jungle' (Kipling), mixed ch.
'The Inuit' (Kipling), mixed ch.
'Tiger Tiger' (Kipling), male ch.
'There was a pig,' female ch.

M.; addns. C.

GRAMOPHONE, see MECHANICAL APPLIANCES (6).

GRANADINA, see FANDANGO; also SONG, subsection SPAIN (4).

GRANADOS, ENRIQUE (*b.* Lérida, July 29, 1867; *d.* at sea, Mar. 24, 1916), Spanish composer and virtuoso pianist.

The son of an officer in the Spanish army, Granados studied composition with PEDRELL, and then PF. with DE BÉRIOT (2) in Paris. He returned to Barcelona in 1889, where he became known as a pianist, playing in various parts of Spain and also in Paris; a concert for 2 pianofortes given by him and Joaquín Malats in Barcelona, greatly increased his reputation. He also appeared with Thibaud, Manén and Casals. His first opera 'María del Carmen,' was performed in Madrid in 1898; in 1900 he founded a 'Sociedad de Conciertos clásicos' in Barcelona, and conducted its performances. His dramatic poem 'Gaziel' was given in Barcelona in 1906.

Granados was above all things a pianist. His earlier compositions show various influences, Chopin, Grieg and Liszt. With the publication of the two books of 'Goyescas,' however, he may be said to have created modern Spanish PF. music. These pieces, named after scenes from the paintings and tapestries of Goya (1746–1828) and episodes from the 'Goyesque' period in Madrid, are an expression in terms of a highly developed PF. technique of forms and rhythms which are definitely Spanish. Granados, indeed, by his work (and also, perhaps, by the tragic circumstances of his death) revealed modern Spanish music to the rest of Europe. In construction the 'Goyescas' show traces of German (*i.e.* 19th century) influence; they are definitely written in an idiom which belongs to the times before Debussy. But they have an extraordinary grace and charm, a feeling of stateliness and something (*e.g.* in 'Los Requiebros') which might be called a gesture—qualities which made them seem something new in PF. music, and which atoned for their lack of concision. Granados (like Pedrell, Albéniz) was a Catalan by birth; but like Albéniz he succeeded in catching the accent and idiom of the music of other parts of Spain, utterly distinct from Catalonia. 'La Maja y el ruiseñor,' the most beautiful of all his works, has an elegance and a finish which no Spanish composer has surpassed, besides an extraordinary sense of poetry.

The 'Goyescas' were not so successful when worked up into an opera, with a new orchestral intermezzo and a libretto by Fernando Periquet. The work was accepted for performance in Paris in 1914; but owing to the war, the production took place at the Metropolitan Opera House, New York (Jan. 26, 1916). On his way back to Spain, *via* Liverpool and the English Channel, Granados was on board the *Sussex* when she was torpedoed by a German sub-

marine, and went down in her. He left a number of PF. pieces, Spanish dances, songs, including *tonadillas* modelled on the forms of Spanish music in vogue in the 'Goyesque' period and arrangements of some of the sonatas of Domenico Scarlatti for a modern PF. Though the propriety of altering so great a master as Scarlatti may be questioned, the fact is that Scarlatti's works are more usually heard in transcriptions (*e.g.* Tausig) than in their original forms as given in the complete edition published by Alessandro Longo. Granados, it must be admitted, has made his alterations with extraordinary skill. Like Falla, he seemed to realise that Domenico Scarlatti was the master and model of Spanish PF. composers; though he never himself got so near to Scarlatti in feeling as Falla has done since. He also completed an unfinished PF. piece ('Azulejos') by Albéniz, and re-scored the F minor concerto of Chopin.

An interesting account of Granados, particularly as a teacher of the PF. and explorer of its technical possibilities, is given by his pupil, G. de Boladeres Ibern (Barcelona, Artes y Letras S.A.). The list of compositions given in that work includes amongst others the following:

PIANOFORTE WORKS

12 Spanish Dances (4 books).
6 pieces on Spanish popular songs.
Escenas románticas.
Escenas poéticas.
Libro de horas.
Impromptus.
Children's pieces (3 sets).
Goyescas (2 books).

CHAMBER MUSIC

Trio (PF., vln. and 'cello.).
Oriental (oboe & str.).

CHORAL WORK

Cant de les Estrelles (chorus, organ & PF.).

ORCHESTRA

Suites, a symphonic poem, etc.

SONGS

Colección de Tonadillas, escritas en estilo antiguo.

DRAMATIC WORKS

Goyescas (opera in 3 acts).
María del Carmen (opera in 3 acts).
Gaziel (1 act, 3 scenes).
Petrarca, Follet & others.

J. B. T.

GRAN CASSA or GRAN TAMBURO, the Italian term for the bass-drum. See DRUM (2).

V. de P.

GRANCINI (GRANCINO, GRANZINI), MICHEL ANGELO (*b. circa* 1600; *d. circa* 1669), organist of S. Sepolcro, Milan, 1628; of the cathedral, 1636–50; maestro di cappella *c.* 1652. He stood in such high esteem as an artist that he was given special dispensation from the order of Charles Borromaeus, which excluded married men from the latter post. His compositions consist of masses, concerti sacri, madrigals, motets, etc. (*Q.-L.*; Piccinelli).

GRANCINO, (1) PAOLO (*b.* Milan), a violin-maker of the second rank. He learnt his art under Nicolo Amati at Cremona. His violins are dated from 1665–90. His son (2) GIOVANNI (1696–1715), who dates 'from the sign of the Crown' in the Contrada Larga of Milan, was a maker of higher merit. His violins, tenors and violoncellos, are usually of a large flat pattern, and present a development of the Amati model analogous to that of Stradivari. His sons (3) GIAMBATTISTA and (4) FRANCESCO carried on his business (1715–46) under the title of 'Fratelli Grancini.'

P. D.

GRAND DUKE, THE, or The Statutory Duel, a comic opera, in 2 acts; words by Gilbert; music by Sullivan. Produced Savoy Theatre, Mar. 7, 1896.

GRANDI, ALESSANDRO (*b.* Sicily; *d.* Bergamo, before July 8, 1637),[1] a composer of motets, concerning whom nothing is definitely known, excepting only what can be gathered from the title-pages of the earlier editions of his works. (See *Q.-L.*) He seems to have been born in Sicily, was possibly a pupil of Giovanni Gabrieli and certainly maestro in the church of Santo Spirito at Ferrara from 1610–17. In the latter year he went to Venice as a member of the choir of St. Mark's, where he became deputy conductor in 1619. In 1628 he was chief conductor at S. Maria Maggiore in Bergamo. His first book of masses, *a* 3, appeared in 1630; a second (with a psalm of Giov. Croce in it) in 1636, for two, three and four voices with accompaniment *ad libitum*; and the 'Messe concertate,' *a* 8, in 1637. A book of psalms, *a* 8, was issued in 1629; 'Salmi per i vespri,' *a* 4, with litanies, etc., in 1707; and various collections of motets, with and without accompaniment, in 1610, 1613, 1614, 1616, 1619, 1620, 1621, 1629 and 1637. Two books of accompanied madrigals appeared in 1616 and 1622; and four books of 'Cantade et Arie a voce sola,' were issued from 1620 onwards, only two of which are now in existence (*Q.-L.*).

GRANDIOSO (Ital.), in a grand or broad style.

GRANDIS, (1) VINCENZO DE (*d.* Mar. 18, 1646), singer in the Papal Chapel, 1605–30. He composed psalms, vespers and a motet (1604); 'Sacrae cantiones,' 2-5 v. (1621); 'Alcuni salmi et motetti' (1625), and various numbers in collective volumes. *Q.-L.* identifies him with the following, which from the difference of time is obviously impossible.

E. v. d. S.

(2) VINCENZO DE, maestro di cappella at the Seminary and Church del Giesu, Rome, 1672; maestro di cappella of the Duke of Brunswick, 1675–80[2]; returned to the court of Modena, but left there, Apr. 21, 1683. He composed several oratorios and motets. Some of the unsigned MSS. in the Estense library (oratorios, operas, etc.) may be attributable to him.

E. v. d. S.

GRANDJANY, MARCEL G. L. (*b.* Paris, Sept. 3, 1891), harpist and composer. He was a pupil for harp of Hasselmans and Henriette Renié, and at the age of 13 obtained (1905) a

[1] See his posthumously-published 'Messe concertate.'
[2] Also at the court of Hanover (?). *Riemann.*

brilliant first prize at the Paris Conservatoire; and, after solid theoretical study with Taudou, Caussade and Paul Vidal, a first prize for harmony (1909) and an *accessit* for counterpoint (1910).

As a performer he has acquired an enviable reputation both in France and abroad (Central Europe, England, United States). He has written songs, pianoforte pieces, and above all, music for the harp, either alone or in combination with other instruments ('Chansons populaires françaises;' 'Poème symphonique pour harpe, cor et orch.'). M. P.

GRAND OPERA, an opera with continuous music and of a serious nature; especially those of the French school, where opéra-comique was formerly more sharply differentiated by its lighter and cheerful subject, and by its inclusion of spoken dialogue. (See OPERA.)

GRAND PIANO, see PIANOFORTE.

GRAND PRIX DE ROME. The Académie des Beaux-Arts, a branch of the Institut de France, holds annual competitive examinations in painting, sculpture, engraving, architecture and music. The successful candidates become pensioners of the government for a period of four years, and as such are sent to Rome, where they reside at the Villa Medici, in the Académie de France founded by Louis XIV. in 1666. Hence the term Grand Prix de Rome is applied to those musicians who have obtained the first prize for composition at the Institut de France. The Prize was established on the reorganisation of the Institut in 1803. In 1864 the procedure was modified by a decree of Napoleon III.: from 1864–71 the works were judged by a special jury composed of nine members drawn by lot from a list chosen by the general superintendent of theatres. Since 1872 the final judgment has been restored to the united sections of the Académie des Beaux-Arts; and the method of procedure is as follows: The six composers forming the musical section of the Institut, assisted by three composers not belonging to the abovementioned body, give a preliminary verdict, which the entire Académie has to ratify or veto. The competition takes place in June, and the performance of the prize cantata in October, at the annual public séance of the Académie des Beaux-Arts. The prize composition was originally a cantata for one voice and orchestra; subsequently for one male and one female voice; but for the last forty years three characters have been required, and it has now attained to the importance of a one-act opera. The libretto is also furnished by competition, in which distinguished writers often take part; while the most popular singers take pleasure in performing these first compositions of the young aspirants. In the event of no composition proving worthy of the Prize, it stands over till the next year, when two may be adjudged (see 1805, 1819, etc.)

Below is a complete list of the musicians who have gained this distinction, with the titles of their compositions, 'cantata,' 'lyric scene' or 'dramatic scene':

1803. Androt. 'Alcyone.'
1804. No first prize.
1805. Dourien, and Gasse. 'Cupidon pleurant Psyché.'
1806. Bouteiller. 'Héro et Léandre.'
1807. No first prize.
1808. Blondeau. 'Marie Stuart.'
1809. Daussoigne. 'Agar dans le désert.'
1810. Beaulieu. 'Héro.'
1811. Chelard. 'Ariane.'
1812. Hérold. 'La Duchesse de la Vallière.'
1813. Panseron. 'Herminie.'
1814. Roll. 'Atala.'
1815. Benoist. 'Œnone.'
1816. No first prize.
1817. Batton. 'La Mort d'Adonis.'
1818. No first prize.
1819. Halévy, and Massin-Turina. 'Herminie.'
1820. Le Borne. 'Sophonisbe.'
1821. Rifaut. 'Diane.'
1822. Le Bourgeois. 'Geneviève de Brabant.'
1823. Boilly, and Ermel. 'Pyrame et Thisbe.'
1824. Barbereau. 'Agnès Sorel.'
1825. Guillon. 'Ariane dans l'île de Naxos.'
1826. Paris. 'Herminie'
1827. J. B. L. Guiraud. 'Orphée.'
1828. Ross - Despréaux. 'Herminie.'
1829. No first prize.
1830. Berlioz, and Montfort. 'Sardanapale.'
1831. Prévost. 'Bianca Capello.'
1832. A. Thomas. 'Hermann et Ketty.'
1833. Thys. 'Le Contrebandier espagnol.'
1834. Elwart. 'L'Entrée en loge.'
1835. Boulanger. 'Achille.'
1836. Boisselot. 'Velléda.'
1837. L. D. Besozzi. 'Marie Stuart et Rizzio.'
1838. Bousquet. 'La Vendetta.'
1839. Gounod. 'Fernand.'
1840. Bazin. 'Loyse de Montfort.'
1841. Maillart. 'Lionel Foscari.'
1842. Roger. 'La Reine Flore.'
1843. No first prize.
1844. Massé, and Renaud de Vilback. 'Le Renégat.'
1845. No first prize.
1846. Gastinel. 'Vélasquez.'
1847. Deffès. 'L'Ange et Tobie.'
1848. Hinard (Duprato). 'Damoclès.'
1849. No first prize.
1850. Charlot. 'Emma et Eginhard.'
1851. Delehélle. 'Le Prisonnier.'
1852. Léonce Cohen. 'Le Retour de Virginie.'
1853. Galibert. 'Le Rocher d'Appenzell.'
1854. Barthe. Francesca di Rimini.'
1855. Conte. 'Acis et Galatée.'
1856. No first prize.
1857. Bizet, and Charles Colin. 'Clovis et Clotilde.'
1858. David. 'Jephté.'
1859. Ernest Guiraud. 'Bajazet et le joueur de flûte.'
1860. Paladilhe. 'Le Czar Ivan IV.'
1861. Dubois. 'Atala.'
1862. Bourgault - Ducoudray. 'Louise de Mézières.'
1863. Massenet. 'David Rizzio.'
1864. Sieg. 'Ivanhoe.'
1865. Lenepveu. 'Renaud dans les jardins d'Armide.'
1866. Émile Pessard. 'Dalila.'
1867. No first prize.
1868. Rabuteau, and Wintzweiller. 'Daniel.'
1869. Taudou. 'Françoise de Rimini.'
1870. Maréchal, and Ch. Lefebvre. 'Le Jugement de Dieu.'
1871. Serpette. 'Jeanne d'Arc.'
1872. Salvayre. 'Calypso.'
1873. Paul Puget. 'Mazeppa.'
1874. Ehrhart. 'Acis et Galatée.'
1875. Wormser. 'Clytemnestre.'
1876. Hillemacher, and P. Véronge de la Nux. 'Judith.'
1877. No first prize.
1878. Broutin, and Rousseau. 'La Fille de Jephté.'
1879. Hue. 'Médée.'
1880. Hillemacher (Lucien). 'Fingal.'
1881. No first prize.
1882. Marty, and Pierné. 'Edith.'
1883. Vidal. 'Le Gladiateur.'
1884. Debussy. 'L'Enfant prodigue.'
1885. Leroux. 'Endymion.'
1886. Savard. 'La Vision de Saül.'
1887. Charpentier. 'Didon.'
1888. Erlanger. 'Velléda.'
1889. No first prize.
1890. Carraud. 'Cléopâtre.'
1891. Silver. 'L'Interdit.'
1892. No first prize.
1893. Bloch, and Büsser. 'Antigone.'
1894. Rabaud. 'Daphné.'
1895. Letorey. 'Clarisse Harlowe.'
1896. Mouquet. 'Mélusine.'
1897. D'Ollone. 'Frédégonde.'
1898. No first prize.
1899. Levadé, and E. Malherbe. 'Callirhoé.'
1900. Schmitt. 'Semiramis.'
1901. Caplet. 'Myrrha.'
1902. Kunc. 'Alcyone.'
1903. Laparra. 'Ulysse.'
1904. Pech. 'Médora.'
1905. Gallois, and M. Samuel Rousseau. 'Maïa.'
1906. Dumas. 'Ismaïl.'
1907. Le Boucher. 'Selma.'
1908. Gaillard. 'La Sirène.'
1909. Mazellier. 'La Roussalka.'
1910. Gallon. 'Acis et Galathée.'
1911. Paray. 'Yanitza.'
1912. No first prize.
1913. Lily, Boulanger Delvincourt. 'Faust et Hélène.'
1914. Dupré. 'Psyché.'
1915–18. No awards.
1919. Marc Delmas Ibert. 'Le Poète et la fée.'
1920. Marguerite Canal. 'Don Juan.'
1921. J. de Sauville de Lapresle. 'Hermione.'
1922. No first prize.
1923. Jeanne Leleu Bousquet. 'Béatrix.'
1924. Dussand. 'Les Amants de Vérone.'
1925. Fourestier. 'La Mort d'Adonis.'
1926. René Guillou, 'L'Autre Mère.'

A few of the cantatas have been engraved, but the greater part are unpublished. At the instance of the writer of this article, and by his endeavours, the whole of the autographs of these interesting compositions have been deposited in the Library of the Conservatoire in Paris, under the title of 'Fonds des Prix de Rome.'

G. C.; addns. A. J., G. F. and M. L. P.

GRANDSIRE, a change-ringing method supposed to be one of the earliest. Originally designed for 5 bells, it is properly applied to

an odd number of bells, although it is frequently practised on even numbers.

W. W. S.

GRANJON, Robert (*b.* Paris, *c.* beginning of 16th cent.), a type-founder who was one of the first to introduce round notes instead of square and lozenge-shaped ones, and at the same time to suppress the ligatures and signs of proportion, which made the notation of the old music so difficult to read—and thus to simplify the art. His efforts, however, appear to have met with little or no success. His first publications are said to be dated 1523, and the first work printed on his new system, 'Le Premier Trophée de musique,' a collection of *chansons*, etc., in 1559, at which time he had left Paris for Lyons; he was at Rome in 1582, where he printed the first edition of Guidetti's *Directorium*, having been called to Rome by the Pope in order to cut the capital letters of a Greek alphabet.

Whether he or Briard (*q.v.*) of Bar-le-duc was the first to make the improvements mentioned above is uncertain. Briard's 'Carpentras' (printed in the new style) was published at Avignon in 1532, but Granjon appears to have made his invention and obtained letters patent for it many years before he had an opportunity of exercising it. G.

GRANOM, Lewis Christian Austin, a composer of the 18th century, who produced many songs and pieces which were popular in their day. His first work was 'Twelve Sonatas or Solos for a German Flute, with a thorough-bass for the Harpsichord, or Violoncello, opera prima,' published about 1741. He afterwards published 'Six Sonatas for two German Flutes and a Bass, being his opera secunda' (1745), and a collection entitled 'The Monthly Miscellany,' consisting of duets for flutes, songs, etc. His 'Second Collection of forty favourite English Songs, with string accompaniments, in score; dedicated to Dr. Boyce,' bears the opus number xiii. Nothing is known of his biography. A trumpet-player of the same name was in London in 1712–16, and advertised a set of concerts in Hickford's Room in 1729.

W. H. H.; addns. F. K.

GRAS, Julie Aimée Josèphe Dorus- (family name, Steenkiste) (*b.* Valenciennes, Sept. 7, 1805; *d.* Paris, Feb. 6, 1896), operatic singer. Dorus was the name of her mother. She was the daughter of the leader of the band, and educated by her father. At the age of 14 she made a début in a concert with such success as to obtain a subsidy from the authorities to enable her to study at the Conservatoire of Paris. There she was admitted Dec. 21, 1821; and received instruction from Henri and Blangini. With a good voice and much facility of execution, she obtained the first prize in 1822. Paër and Bordogni then helped to finish her education. To the former she owed her appointment as chamber-singer to the king. In 1825 she began her travels, going to Brussels first, where she sang with such success as to receive proposals for the opera. She now gave six months to study for the stage, and made a brilliant début. After the revolution of 1830 she went to the Paris Opéra, and made her first appearance in the 'Comte Ory.' On the retirement of Mme. Damoreau-Cinti from the Opéra in 1835, Mlle. Dorus succeeded to the principal parts. In 1839 she visited London. Having married Gras (*b.* Amiens, Oct. 29, 1800; *d.* Étretat, July 9, 1876), one of the principal violins at the Opéra, Apr. 9, 1833, Mlle. Dorus for some years kept her maiden name on the stage. She retired from the Opéra in 1845. She continued, however, to sing occasionally in Paris and in the provinces. In 1847 she reappeared in London, and renewed her former triumphs; as she did again in 1848 and 1849. In 1850–51 Mme. Dorus-Gras remained in Paris, singing in a few concerts; but after that her artistic career came to an end. J. M.

GRASSET, Jean-Jacques (*b.* Paris, *c.* 1769; *d.* there, 1839), a distinguished violin-player. He was a pupil of Berthaume, and is reported to have excelled by a clear, though not powerful tone, correct intonation and technique. After having been obliged to serve in the army for several years—which he appears to have spent not without profit for his art in Germany and Italy—he returned to Paris and soon gained a prominent position there. On the death of Gaviniés in 1800 he was appointed professor of the violin at the Conservatoire, after a highly successful competition with a number of eminent performers. Soon afterwards he succeeded Bruni as 'chef d'orchestre' at the Italian Opera, which post he filled with eminent success till 1829, when he retired from public life. He published three concertos for the violin, five books of violin-duos and a sonata for piano and violin, which are not without merit. P. D.

GRASSHOPPER (Hopper), in a square or upright pianoforte of ordinary London make, is that part of the action known technically as the escapement lever or jack, so constructed with base mortised into the key and backpiece that it may be taken out or replaced with the key without disturbing the rest of the mechanism. There is a regulating screw perforating the jack, tongue or fly, as it is variously called, of the grasshopper, drilled into the backpiece and bearing a leather button, the position of which and the pressure of a spring determine the rake of the jack, and consequently the rise and rebound of the hammer; the rebound being further regulated by a contrivance attached to the jack, when not an independent member, and used for checking or arresting it after the blow. In grand pianofortes, and in upright ones with crank lever actions, the escapement

apparatus is less easily detached from the action.

It is not recorded by whom the Grasshopper was introduced, although the escapement part of it existed in Cristofori's 'linguetta mobile'; but the tradition which attributes it to Longman & Broderip, pianoforte makers in London, and predecessors of the firm of Clementi & Collard, may be relied upon. John Geib patented in London in 1786 a square action with the jack, and the setting off button acting upon the key, also, in another form, the screw holding the button perforating the jack—but with the button in front of it. The improved form with which we are acquainted, with the button behind the jack, was adopted by Messrs. Longman & Broderip, and soon became general.

A. J. H.

GRASSI, Cecilia (*b.* 1746), who afterwards became the wife of John Christian Bach ('English Bach'), came to London with Guarducci in 1766, as 'first woman,' and remained in that capacity at the opera for several years. Burney thought her

'inanimate on the stage, and far from beautiful in her person; but there was a truth of intonation, with a plaintive sweetness of voice, and innocence of expression, that gave great pleasure to all hearers who did not expect or want to be surprised.'

She was succeeded in 1772 by Girelli, but remained in England until the death of her husband in 1782, when she returned to Italy, and retired from public singing. J. M.

GRASSINEAU, James (*b.* London, *c.* 1715; *d.* there, 1769), was first employed by Godfrey, the chemist, of Southampton Street, Strand; then became Secretary to Dr. Pepusch, at whose instance he translated the *Dictionnaire de musique* of Brossard (Paris, 1703), with alterations and additions, some of which are said to be by Pepusch himself: *A Musical Dictionary . . . of Terms and Characters*, etc., London, 1740, an 8vo of 343 pages, with a recommendation prefixed, signed by Pepusch, Greene and Galliard. Some years afterwards an 'Appendix' of 52 pp. was issued; it is now scarce. A second edition is said to have been published in 1769 by Robson, with an appendix taken from Rousseau. A new edition, enlarged by John Caspar Heck, was published by T. Williams in 1784, entitled *Musical Miscellanies*. The *Dictionarium musica* (*sic*) by John Hoyle, a Yorkshire musician, appeared about 1770, and went into several editions; it is a mere abridgment of Grassineau's dictionary, although it pretends to be an original work.

G.; addns. F. K. and W. H. G. F.

GRASSINI, Josephina (as she signed herself) (*b.* Varese, Lombardy, 1773; *d.* Milan, Jan. 3, 1850), came of very humble parents. The beauty of her voice and person induced General Belgiojoso to give her the best instruction that could be procured at Milan. She made rapid progress in the school of singing thus opened to her, and soon developed a powerful and extensive contralto, with a power of light and finished execution rarely found with that kind of voice. She had the great advantage of singing in her first operas with such models as Marchesi and Crescentini. Grassini made her débuts at Milan, in the carnival of 1794, in Zingarelli's 'Artaserse' and the 'Demofoonte,' of Portogallo. She soon became the first singer in Italy, and appeared in triumph on all the chief Italian stages. In 1796 she returned to Milan, and played in Traetta's 'Apelle e Campaspe,' and with Crescentini and Bianchi in the 'Giulietta e Romeo' of Zingarelli. The year after she excited the greatest enthusiasm at Venice as 'Orazio.' In 1797 she was engaged to sing at Naples during the fêtes held on the marriage of the Prince. In 1800, after Marengo, she sang at Milan in a concert before Buonaparte, and was taken by him to Paris, where she sang (July 22) at the national fête in the Champ de Mars, and in concerts at the Opéra. In 1804 she was engaged to sing in London from March to July for £3000, taking the place of Banti. Here she had to contend with Mrs. Billington in popular favour, though their voices were very different. Lord Mount-Edgcumbe speaks in disparaging terms of that of Grassini, though he gives her credit for great beauty, 'a grace peculiarly her own' and the excellence of her acting. Her style was then

'exclusively the *cantabile*, and bordered a little on the monotonous. She had entirely lost all her upper tones, and possessed little more than one octave of good, natural notes; if she attempted to go higher, she produced only a shriek, quite unnatural, and almost painful to the ear.'

Her first appearance was in 'La Vergine de Sole,' by Mayer (or Andreozzi, according to the contemporary journals), in a part well suited to her. Very different from this was the effect produced by Grassini on other hearers, more intellectual, though less cultivated in music, than Lord Mount-Edgcumbe. De Quincey found her voice 'delightful beyond all that he had ever heard.' Sir Charles Bell (1805) thought it was

'only Grassini who conveyed the idea of the united power of music and action. She *died* not only without being ridiculous, but with an effect equal to Mrs. Siddons. The "O Dio" of Mrs. Billington was a bar of music, but in the strange, almost unnatural voice of Grassini, it went to the soul.'

In 1804 she sang again in Paris; and, after 1806, when she quitted London, continued to sing at the French court for several years, at a very high salary (altogether, about £2600). Here the rôle of 'Didone' was written for her by Paër. After the change of dynasty, Mme. Grassini, whose voice was now seriously impaired, lost her appointment at Paris and returned to Milan, where she sang in two concerts in Apr. 1817. In 1822 she was at Ferrara, Lady Morgan heard her sing in Paris in 1829.

In 1806 a fine portrait of her was scraped in

mezzotint (folio) by S. W. Reynolds, after a picture by Mme. Le Brun. It represents her in Turkish dress, as 'Zaira' in Winter's opera.

J. M.

Bibl.—A. Pougin, *Giuseppina Grassini*. Paris, 1920.

GRAUN, the name of three brothers, sons of an Excise collector at Wahrenbrück, near Dresden, one of whom (3) made a lasting mark on German music.

The eldest, (1) August Friedrich (*b.* Wahrenbrück, Saxony, 1697; *d.* Merseburg, May 5, 1765), was at the time of his death cantor of Merseburg, where he had passed the greater part of his life since 1729.

(2) Johann Gottlieb (*b.* Wahrenbrück, *c.* 1698; *d.* Berlin, Oct. 27, 1771) was an eminent violinist, and composer of instrumental music much valued in his day. He was a pupil of Pisendel. After a journey to Italy, where he had instruction from Tartini, he was in the Dresden band until 1726, when he became Konzertmeister at Merseburg, and had Friedemann Bach for some time as his pupil. In 1727 he entered the service of Prince von Waldeck, and in 1728 that of Frederick the Great, then Crown Prince, at Rheinsberg. On the King's accession he went to Berlin, and remained there till his death, as conductor of the royal band. Of his many compositions only a set of violin sonatas, six harpsichord or organ concertos (with Agrell) and eight sonatas (trios) for two flutes and violin were printed. (See *Q.-L.*) Burney, in his *Present State* (ii. 229), testifies to the great esteem in which he was held. The excellence of the then Berlin orchestra is generally attributed to him.

P. D.

The most celebrated of the three is the youngest, (3) Karl Heinrich (*b.* Wahrenbrück, May 7, 1701; *d.* Berlin, Aug. 8, 1759). He was educated with Johann Gottlieb at the Kreuzschule in Dresden, and having a beautiful soprano voice, was appointed, in 1713, 'Rathsdiscantist,' or treble-singer, to the town council. Grundig the cantor of the school, the court-organist Petzold and the Kapellmeister Joh. Christoph Schmidt were his early musical instructors, and he profited by the friendship of Ulrich König the court-poet, and of Superintendent Löscher, who defended him from the pedantic notions of an inartistic Burgomaster. His career both as a singer and composer was largely influenced by his study of the vocal compositions of Keiser, the then celebrated composer of Hamburg, and of the operas of the Italian composer Lotti, who conducted in person a series of performances in Dresden, with a picked company of Italian singers. Even during this time of study Graun was busily engaged in composing. There still exist a quantity of motets and other sacred vocal pieces, which he wrote for the choir of the Kreuzschule. In particular may be cited a 'Grosse Passions-Cantata,' with the opening chorus 'Lasset uns aufsehen auf Jesum,' which, as the work of a boy of barely 15, is very remarkable. Three other early passion oratorios are mentioned in *Q.-L.* Upon König's recommendation he was appointed tenor to the opera at Brunswick when Hasse was recalled to Dresden in 1725. The opera chosen for his first appearance was by Schurmann the local Kapellmeister, but Graun being dissatisfied with the music of his part replaced the airs by others of his own composition, which were so successful that he was commissioned to write an opera, and appointed vice-Kapellmeister. This first opera, 'Pollidoro' (1726), was followed by five others: 'Sancio,' 1727, 'Scipio Africano,' 1732, 'Timareta,' 1733, 'Lo specchio della fedeltà' and 'Pharao Tubaetes,' 1735; and besides these he composed several cantatas, sacred and secular, two 'Passions-Musiken' and instrumental pieces. His fame was now firmly established.

In 1735 he was invited to Rheinsberg, the residence of the Crown-Prince of Prussia, afterwards Frederick the Great. This powerful amateur continued Graun's friend and patron till his death. Here he composed about fifty Italian cantatas, usually consisting each of two airs with recitatives. They were highly valued at the time, and contain ample materials for an estimate of Graun's style of writing for the voice. Among his instrumental works of this period were flute concertos (unpublished) for his patron. He also wrote 'Trauermusik' for Duke August Wilhelm of Brunswick (1731) and King Frederick William I. (1740). When his patron came to the throne in 1740, he gave Graun the post of Kapellmeister, with a salary of 2000 thalers, and despatched him to Italy to form a company of Italian singers for the opera at Berlin. In Italy he remained more than a year, and his singing was much appreciated. After his return to Berlin with the singers he had engaged, he spent some years of remarkable activity in composing operas. Those of this period amount to twenty-eight in all (a complete list will be found in *Q.-L.*); 'Rodelinda, Regina di Longobardia' appeared in 1741, and 'Merope,' his last, in 1756. In his operas he gave his chief consideration to the singer, as indeed was the case with all Italian operas at that time. His forte, both in singing and in composition, resided in the power he possessed of executing adagios, and of expressing tenderness and emotion. His operas contain airs which merit the attention of both singers and public, a good instance being 'Mi paventi' from 'Britannico' (1751), with which Mme. Viardot-Garcia used to make a great effect. A collection of airs, duets, terzettos, etc., from Graun's operas was edited by Kirnberger, in 4 vols. (Berlin, 1773). 'Montezuma' was reprinted as vol. xv. of the *D.D.T.*

Towards the close of his life Graun again devoted himself to church music, and two of the

works belonging to this period have carried his name down to posterity; and are indeed those by which he is now almost exclusively known. These are the Te Deum, which he composed for Frederick's victory at Prague (1757)—first performed at Charlottenburg at the close of the Seven Years' War, July 15, 1763—and still more, 'Der Tod Jesu,' or 'Death of Jesus,' a 'Passions-Cantata,' to words by Ramler, a work which enjoyed an unprecedented fame. In Germany the 'Tod Jesu' holds, in some degree, the position which is held by the 'Messiah' in England. It was first executed in the Cathedral of Berlin, Mar. 26, 1755, and was annually performed in Passion-week until quite recently. A centenary performance took place in 1855 in presence of Frederick William IV. It was first performed in England at St. Gabriel's, Pimlico, in Lent, 1877, and at an orchestral concert at the R.A.M., Apr. 1, 1887, under Barnby's direction. Looked at from a purely musical point of view, and apart from considerations of age or taste, the 'Tod Jesu' contains much that is significant. Graun was a master of counterpoint; his harmony—as his biographer, J. A. Hiller, says—was always 'clear and significant, and his modulation well regulated.' His melodies may be wanting in force, but they are always full of expression and emotion. That he possessed real dramatic ability may be seen from his recitatives, and these are the most important parts of the 'Tod Jesu.'

Graun's instrumental compositions, trios, pianoforte concertos, etc., have never been published, and are of little value. (See *Q.-L.*) He wrote thirty-one solfeggi, which form an excellent singing method, and he invented the so-called 'Da me ne satio'—a putting together of the syllables, da, me, ni, po, tu, la, be, for the practice of solfeggio, which, however has been little used. A. M.

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GRAUPNER, Christoph (*b.* Kirchberg, Saxony, Jan. 13, 1683[1]; *d.* Darmstadt, May 10, 1760), a prolific composer, came early to Leipzig, where he studied nine years at the Thomasschule under cantors Schelle and Kuhnau.

He began to study law, but was driven by the Swedish invasion to take refuge in Hamburg, where he passed three years (1706–9) as harpsichord-player at the opera under Keiser. The Landgrave Ernst Ludwig of Hesse Darmstadt, then staying in Hamburg, having appointed him his vice-Kapellmeister, he removed in 1710 to Darmstadt, and in the same year was promoted to the Kapellmeister-ship on the death of Briegel. Here he did much to elevate both sacred and dramatic music, and greatly improved the court performances, the excellence of which is mentioned by Telemann. In 1723 he was proposed, together with Bach and Telemann, for the post of cantor at the Thomasschule (when Bach was elected), but he preferred remaining in Darmstadt. In 1750 he lost his sight.

Graupner worked almost day and night; he even engraved his own pieces for the clavier, many of which are very pleasing. Of his operas the following were produced in Hamburg: 'Dido' (1707), 'Die lustige Hochzeit' (with Keiser, 1708), 'Hercules und Theseus' (1708), 'Antiochus und Stratonice' (1708), 'Bellerophon' (1708) and 'Simson' (1709). Three operas, written for Darmstadt, are mentioned in *Riemann*: 'Berenice und Lucio' (1710), 'Telemach' (1711) and 'Beständigkeit besiegt Betrug' (1719). After this he wrote only church and chamber music. Between the years 1719 and 1745 he composed more than 1300 pieces for the service in the Schlosskirche at Darmstadt—figured chorales, pieces for one and more voices and chorales with accompaniment for organ and orchestra. The court library at Darmstadt contains the autograph scores and the separate parts of these, which were printed at the Landgrave's expense; Superintendent Lichtenberg furnished the words. The same library also contains in MS. 50 concertos for different instruments in score; 80 overtures; 116 symphonies; several sonatas and trios for different instruments in various combinations, mostly in score; 6 sonatas for the harpsichord with gigues, preludes and fugues. Of his printed works there also exist 8 'Partien' for the clavier dedicated to Ernst Ludwig of Hesse (1718); 'Monatliche Clavier-Früchte,' consisting of preludes, allemandes, courantes, sarabandes, minuets and gigues (Darmstadt, 1772); and 'Die vier Jahreszeiten,' 4 suites for clavier (Frankfort, 1733). We must also mention his 'Neu vermehrtes Choralbuch' (Frankfort, Gerhardt, 1728). Graupner's autobiography is printed in Mattheson's *Ehrenpforte*, p. 410, and a list of the operas written for Hamburg will be found in the same author's *Musik. Patriot.*

'C. F. P., addns.

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GRAVE, one of the slow Tempi, indicating perhaps rather character than pace. As familiar instances may be given the opening movement of the overture to the 'Messiah'; the short choruses in plain counterpoint in 'Israel in Egypt'—'And Israel saw,' 'He is my God,' etc.; the 'Rex tremendae' in Mozart's Requiem; the Introduction to Beethoven's 'Sonate pathétique,' and that to the prison scene in 'Fidelio.' G.

[1] *Riemann.* Pohl gave 'Baptized Feb. 22, 1687.'

GRAVE MIXTURE, an organ-stop consisting chiefly of pipes representing the lower or more grave of the partial tones, overtones, or harmonics. T. E.

GRAVES. Two sons of the Rt. Rev. Charles Graves, Bishop of Limerick, have been concerned with musical matters in the course of very varied careers.

(1) Alfred Perceval (*b.* Dublin, July 22, 1846), was a school inspector, 1875–1910. He was one of the founders of the Folk-song Society, and of the Irish and Welsh Folk-song Societies. He has written a large number of English lyrics, the most famous of which is 'Father O'Flynn,' to Irish and Welsh folk-tunes, and has translated Irish, Scottish and Welsh poems for music. He collaborated with Stanford in 'Songs of Old Ireland' and 'Songs of Erin,' with Charles Wood in 'Irish Folksongs,' and with Arthur Somervell in 'Welsh Melodies.' His lyrics have been set to original music by these composers, also by Parry and others.

(2) Charles Larcom (*b.* Dublin, Dec. 15, 1856), assistant editor of the *Spectator*, 1899–1917, and member of the staff of *Punch* (from 1902), has written much serious musical criticism in the former and has turned the searchlight of his satirical humour on to musical matters in many articles and verses published in the latter. *The Diversions of a Music Lover* (1904), *Musical Monstrosities* (1909) and *Post Victorian Music* (1911) are the outcome of his journalistic activities. As the intimate friend of Grove, Parry and Stanford, he took an active interest in the R.C.M. from its foundation. He published *The Life and Letters of Sir George Grove* in 1903, and a life of *Hubert Parry* (2 vols.) in 1926. His memoir of Grove was written for the second edition of this Dictionary. C.

GRAVICEMBALO, an Italian corruption of the term *Clavicembalo*, a harpsichord. A. J. H.

GRAY, Alan (*b.* York, Dec. 23, 1855), was educated at St. Peter's School, York, and Trinity College, Cambridge. He took the degrees of LL.B. in 1877, LL.M. in 1883, Mus.B. in 1886, and Mus.D. in 1889. He was at first intended for the legal profession, but after studying with Dr. E. G. Monk devoted himself altogether to music. He was appointed musical director at Wellington College, in 1883, and held that post till 1892, when he succeeded Stanford as organist of Trinity College, Cambridge, and conductor of the Cambridge University Musical Society (resigned 1912).

The first of his compositions to obtain an important hearing was 'The Widow of Zarephath,' York Minster, 1888. His cantatas are as follows: 'Arethusa,' Leeds Festival, 1892; 'The Legend of the Rock Buoy Bell,' Hovingham Festival, 1893; 'The Vision of Belshazzar,' Hovingham, 1896; 'A Song of Redemption,' Leeds Festival, 1898. Other works (some still in MS.) are an Easter ode (1892), a Festival Te Deum (1895), a 'Coronation March' (played at Hovingham Festival, 1902), an Andante and Allegro for pianoforte, violin and violoncello, a string quartet, a pianoforte quartet, a sonata for pianoforte and violin, songs, partsongs, a cantata, 'Odysseus among the Phæacians,' etc. Dr. Gray's compositions for organ are important—four sonatas, four Idylls, Fantasia in G minor, a Ground, Variations, Adagio and Toccata, and some sets of short preludes and postludes, all alike being distinguished by serious aim and admirable workmanship and effectiveness. He has done important work as one of the editors of the Purcell Society (*q.v.*). M.; addns. H. G.

GRAY & DAVISON. Robert Gray established an organ factory in London in 1774, and was succeeded by William Gray (*d.* 1820) and then by John Gray (*d.* 1849). In 1837–38 the firm was John Gray & Son, after which John Gray took Frederic Davison into partnership. Amongst the many organs erected by these makers all over the country, we may mention those in the Crystal Palace (Handel orchestra); St. Paul's, Wilton Place, and St. Pancras, London; Magdalen College, Oxford; and the Town Halls of Leeds, Bolton and Glasgow.

In 1876 they took up the business of Robson, and have also a factory at Liverpool, having succeeded Bewshur in that town. V. de P.

GRAZIA, CON; Grazioso (Ital.), 'gracefully.'

GRAZIANI (Gratiani), Bonifazio (*b.* Marino, 1605; *d.* June 15, 1664). From 1649 he was maestro di cappella at the Jesuit church and the Roman Seminary. His compositions, oratorios, masses, motets, etc., stood in high esteem, and even after his death were often reprinted, a rare occurrence in those times. Eitner speaks of a portrait, but does not say where it is. (See *Q.-L.*)

GRAZIANI, (1) Francesco (*b.* Fermo, Apr. 16, 1829, a singer who appeared in London first at the Royal Italian Opera in 1855. (He had previously sung in Italy, and in Paris from 1855.) He made his début in the 'Trovatore,' then also produced here for the first time. In this

'the song "Il balen" exhibited to its best advantage one of the most perfect baritone voices ever bestowed on mortal. Such an organ as his is a golden inheritance; one, however, which has tempted many another beside himself to rely too exclusively on Nature.'[1]

Graziani continued to sing in London and Paris, with almost undiminished powers, for many years. His voice, though not extensive downwards, had beautiful and luscious tones, reaching as high as G, and even A. He appeared with great effect as Nelusco in the 'Africaine' when that opera was first produced in London in 1865.

His brother, (2) Lodovico (*b.* Fermo, Aug. 1823; *d.* there, May 1885), was a dramatic

[1] Chorley.

tenor, for whom the part of Alfredo in 'Traviata' was written. He sang in Paris, London and Vienna in about 1858–60 with great success. J. M.

GRAZIANI (Gratiani), Tommaso, of Bagna Cavallo (Roman province) (*d.* Milan, ? after 1627), a Franciscan monk, and pupil of Cost. Porta; maestro di cappella at San Francesco, Milan, 1587; at Ravenna, 1595; at the Concordia Cathedral, Milan, 1599; at Porto Gruaro, Lombardy, 1601. In 1617 he was acting as maestro di cappella at several churches in Milan, where apparently he died. He composed masses, psalms and other church music (*Q.-L.*; *Riemann*).

GRAZIOLI, Giovanni Battista (*b.* Venice, *c.* 1750; *d.* there, *c.* 1820), pupil of Bertoni. On May 28, 1782, he became second, and on Jan. 21, 1785, first organist, S. Mark's, Venice. He composed 3 books of fine harpsichord sonatas, opp. 1, 2, 3, some of which have appeared in modern editions. Some sacred songs for 1 and more voices with instruments remained in MS. (See *Q.-L.*)

GREAT OCTAVE, see Staveless Notation.

GREATOREX, Thomas (*b.* North Wingfield, near Chesterfield, Derbyshire, Oct. 5, 1758; *d.* July 18, 1831), organist, conductor, etc., son of Anthony Greatorex of Riber Hall, Matlock. In 1772 he became a pupil of Dr. Benjamin Cooke. In 1774, at a performance of sacred music in St. Martin's church, Leicester (of which his sister was then organist), on occasion of the opening of the Leicestershire Infirmary, he had the good fortune to make the acquaintance of the Earl of Sandwich and Joah Bates. The Earl invited him to become an inmate of his house, and in 1774, 1775 and 1776 he assisted at the oratorios which were given at Christmas, under Bates's direction, at his lordship's seat, Hinchinbrook House, near Huntingdon. On the establishment of the Concert of Ancient Music in 1776 Greatorex sang in the chorus. In 1781 he was appointed organist of Carlisle Cathedral, a post which he held until about 1784, when he resigned it and went to reside at Newcastle. In 1786 he went to Italy, returning home through the Netherlands and Holland at the latter end of 1788. At Rome he was introduced to the Pretender, Charles Edward Stuart, with whom he so ingratiated himself as to induce the Prince to bequeath him a large quantity of valuable manuscript music. On his return to England Greatorex established himself in London as a teacher of music, and soon acquired a very extensive practice. On the retirement of Bates in 1793 he was, without solicitation, appointed his successor as conductor of the Concert of Ancient Music. In 1801 he joined W. Knyvett, Harrison and Bartleman in reviving the Vocal Concerts. In 1819 he was chosen to succeed George Ebenezer Williams as organist of Westminster Abbey. For many years he conducted the triennial musical festivals at Birmingham, and also those at York, Derby and elsewhere. Greatorex published a collection of psalm tunes, harmonised by himself for four voices, and a few glees and harmonised airs. Besides these he arranged and composed orchestral accompaniments to many pieces for the Ancient and Vocal Concerts, which were never published. His knowledge was by no means limited to music; he was well skilled in mathematics, astronomy and natural history, and was a Fellow of the Royal and Linnæan Societies. He was buried in the west cloister of Westminster Abbey. W. H. H.

GREAT ORGAN. This name is given, in modern instruments, to the department that generally has the greater number of stops, and those of the greater power, although occasional exceptions are met with as to one or other of these particulars; as when a Swell of more than proportionate completeness, or a Solo organ, composed of stops of more than the average strength of tone, forms part of the instrument.

The use of the term 'Great Organ' in England can be traced back to 1469. In the *Fabrick Rolls of York Minster*, under that date, the following entry occurs:

'To brother John for constructing two pair of bellows for the great organ, and repairing the same, 15*s.* 2*d.*'

English organs at that period, and for nearly a century and a half afterwards, were invariably single manual instruments. This is clearly intimated in numerous old documents still in existence. Thus the churchwardens' accounts of St. Mary's, Sandwich, contain the following four memoranda:

'1496. Payd for mending of the *lytell* organys, iij*s.* iv*d.*' 'Item, for shepskyn to mend the *grete* organyse, iij*d.*' More clearly still:—'1502. Paid for mending of the *gret* organ bellowis and the *small* organ bellowis, v*d.*' 'Item, for a shepis skyn for *both* organys, ij*d.*'

It was no uncommon circumstance for a large or rich church to possess one or even two organs besides the chief one. Thus at Worcester Cathedral there were, besides the 'great organ' in the choir, a 'pair of organs' in the Chapel of St. George, and another 'pair' in that of St. Edmund. At Durham there were two 'great organs,' as well as a smaller one, all in the choir; and an interesting description has been preserved in Davies's *Ancient Rites and Monuments of the Monastical and Cathedral Church of Durham*, 1672, of the position of two, and the separate use to which these several organs were appropriated:

'One of the fairest pair of the three stood over the quire door, and was only opened and play'd upon on principal feasts.' 'The second pair,—a pair of fair large organs, called the Cryers,—stood on the north side of the choir, being never play'd upon but when the four doctors of the church were read.' 'The third pair were daily used at ordinary service.'

Reverting to the York records of the 15th century we find express mention of 'the *large* organ in the choir,' and 'the organ at the altar.'

The 'great' organ was doubtless in all cases a fixture, while the 'small' one was movable; and it is pleasant to notice the authorities of more opulent or fortunate churches helping the custodians of smaller establishments by lending them a 'pair of organs' for use on special anniversaries. An early instance of this custom is mentioned in the York records of 1485:

'To John Hewe for repairing the organ at the altar of B.V.M. in the Cathedral Church, and for carrying the same to the House of the Minorite Brethren, and for bringing back the same to the Cathedral Church. 13*s.* 9*d.*'

A 16th-century entry in the old accounts of St. Mary-at-Hill, London, states the occasion for which the loan of the organ was received:

'1519. For bringing the organs from St. Andrew's Church, against St. Barnabas' eve, and bringing them back again, v*d.*'

We have seen that some of the large churches had two or even three organs in the choir, located in various convenient positions, and employed separately on special occasions. But the idea of placing the small organ close to the large one—in front of and a little below it—with mechanism so adjusted that the two organs could be rendered available for use by the same player and on the same occasion—in fact, of combining them into a two-manual organ—does not seem to have been conceived in England until about the beginning of the 17th century; and among the earliest artists who effected this important improvement appears to stand Thomas Dallam (*q.v.*). This builder made an organ for King's College Chapel, Cambridge, the accounts of which—entitled, 'The charges about the organs, etc., from the 22nd of June 1605, to the 7th of August 1606'—are still extant. From the manner in which 'the greate Organ' and 'the greate and litel Organs' are mentioned in these entries, it seems clear that the union of the two was a recent device. Seven years later Dallam built an instrument for Worcester Cathedral, the two departments of which were referred to collectively in the following extract:

'A.D. 1613. All the materials and workmanship of the new double-organ in the Cathedral Church of Worcester by Thomas Dalham, organ-maker, came to £211.'

The name 'Chayre organ' is also given to the smaller one. At length, in the contract for the York Cathedral Organ, dated 1632, we find the word 'great' applied to an organ as a whole—'touchinge the makeinge of a great organ for the said church'—although farther on in the agreement a 'great organ' and 'chaire organ' (in front) are specified. E. J. H.

GREAT STAVE, see Notation.

GREAVES, Thomas, a lutenist, published in 1604, a work entitled:

'Songs of Sundrie Kindes; first Aires to be sung to the Lute and Base Violl. Next, Songs of Sadnesse, for the Viols and Voyces. Lastly, Madrigalles for five Voyces.'

It consists of 21 pieces; 15 songs and 6 madrigals. (See English Madrigal School and English School of Lutenist Song-writers.) On the title-page the composer describes himself as 'Lutenist to Sir Henrie Pierrepont, Knight,' to whom he dedicates his work. Lady Pierpoint was a sister of Sir Charles Cavendish, Wilbye's patron, and a cousin of Michael Cavendish the composer. The first three of the madrigals are of a patriotic character and are of poor quality. But the last piece in the book is an attractive and rather original ballet.

W. H. H.; addns. E. H. F.

GREBER, Jakob (*b.* latter half of 17th cent.), came to London with the singer, Margarita de l'Épine, and produced at the Haymarket Theatre an 'Indian pastoral' called 'The Loves of Ergasto,' Apr. 24,[1] 1705. This had already been composed to an Italian libretto, for the Court Library at Vienna contains a MS. score of 'Gli amori d' Ergasto,' dated (*Q.-L.*) about 1701. A later opera, 'The Temple of Love,' produced in London in 1706 as the work of Greber, is rightly ascribed by Hawkins to the double-bass player, Saggione.[2] Various cantatas for solo voice, with accompaniment of various instruments, are in existence in Berlin, Rostock and the Fitzwilliam Museum at Cambridge (*Q.-L.*).

GRECHANINOV, Alexander Tikhonovich (*b.* Moscow, Oct. 26/13, 1864), composer. He studied the piano under Safonov at the Conservatoire of his native town, but quitted it in 1890, afterwards joining the sister institution at St. Petersburg. Here he completed a course of theory and composition under Rimsky-Korsakov (1893). Grechaninov is a prolific composer of vocal music. His published works include: Nineteen songs with pianoforte accompaniments, opp. 1, 5, 7, 15, 20; a musical picture for bass solo, chorus and orchestra; twelve choruses, opp. 4, 10, 11, 12, 16; pieces for pianoforte and for violin; several sacred works; and a string quartet (No. 1, op. 2), which took the prize of the St. Petersburg Chamber Music Society, 1894. Among his unpublished works are a symphony in B minor, op. 6; a second symphony, op. 27; string quartet (No. 2, op. 14), and another quartet, op. 70; elegy for orchestra, op. 18. Grechaninov has also written two complete Liturgies (opp. 13 and 29), incidental music to several plays and two operas, 'Dobrinya Nikitich' and 'Sœur Béatrice.' The latter was withdrawn from the stage after a few performances on account of its representation of the Blessed Virgin. R. N.

Bibl.—Montagu Nathan, *Contemporary Russian Composers*, 1917.

[1] Burney. W. H. G. F. gives Apr. 9 (Easter Monday), 1705.
[2] See his *History*, v. 136, and Burney's *Hist.* iv. 200, 202.

GRECO (Grecco or Grieco), Gaetano (*b.* Naples *c.* 1680), pupil of A. Scarlatti, whom he succeeded in 1717 as teacher of composition in the Conservatorio dei Poveri, where he had Pergolesi, Durante and Vinci for his pupils. From thence he passed to the Conservatorio di San Onofrio. None of his music appears to have been printed in his lifetime, and only a very few pieces are known in MS. These are almost entirely for harpsichord, and a selection of them, from a MS. in the British Museum, was edited by J. S. Shedlock, and published by Novello & Co. See the publications of the *Int. Mus. Ges. Zeitsch.* i. 41, and *Sammelbände*, i. 331. G.

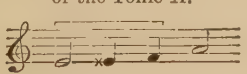
GREEK MUSIC. In treating the theory of Ancient Greek Music we shall follow the lines laid down by Aristoxenus, the greatest of Greek theorists, and proceed from the simple musical facts of concords to the complex phenomena of scales, modes, keys, etc.

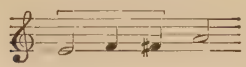
A. Concords.—The whole material of musical art is supplied by the scales; and a scale is ultimately determined by concords. In the concords, then, we touch the beginnings of all music, and in the scales we have the potentiality of its highest achievement.

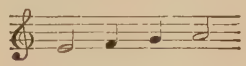
A concord contains two elements, a relation and a direction of the relation; that is, in every concord there are two related notes, and one of them is more fundamental, more akin to the tonic than the other. The ancient Greeks recognised as concords or concordant intervals (*διαστήματα σύμφωνα*) the foundation of a note (1) on its fourth above, (2) on its fifth below, (3) on its octave above, (4) on its octave below. Thirds and sixths were discords (*διάφωνα*) for the Greek ear.

B. Scales.—The elementary scale (*σύστημα*) is the tetrachord which is built on assumption of the following rules: (1) The smallest concord is the fourth (*τὸ διὰ τεττάρων*), with the upper note as tonic; (2) this space cannot be divided by more than two intermediate notes; (3) no interval smaller than a quarter-tone (*δίεσις ἐλαχίστη*) can be produced or discriminated; (4) in the division of a fourth, when the upper note is tonic, the lowest interval must be equal to or less than the middle, and less than the highest. The recognition of these rules leaves an infinite variety of possible determination of the inner notes of the tetrachord; but three are taken as typical, and the classes represented by these types are called the *genera* (*γένη*) of music, the Enharmonic, the Chromatic, and the Diatonic:

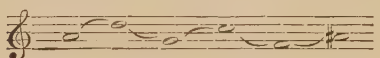
Scheme of the Enharmonic Tetrachord Scale of the Tonic *A*.



Scheme of the Chromatic Tetrachord Scale of the Tonic *A*.

Scheme of the Diatonic Tetrachord Scale of the Tonic *A*.

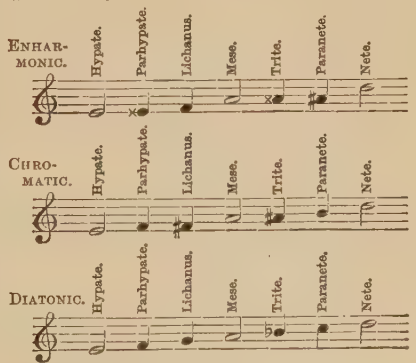


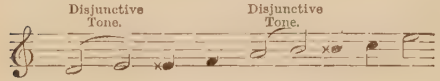
The sign × signifies that the note to which it is prefixed is sharpened by a quarter-tone. The fixed bounding notes of the scale are denoted by minims, the indeterminate passing notes by crotchets. The three close-lying lower notes, occurring only in the Enharmonic and Chromatic (marked by a bracket in the above example), were called the Pycnum (*τὸ πυκνόν*). At a later period the Diatonic genus displaced the others. The Enharmonic is no monstrosity, nor is the smallness of its intervals in itself an objection. We cannot appreciate them because we have lost the habit. But its fatal defect is that its notes cannot be determined by the principle of concord (see Plutarch, *De musica*, cap. 38, 1145 B). Starting from A we can determine ♯A by the series of concords—

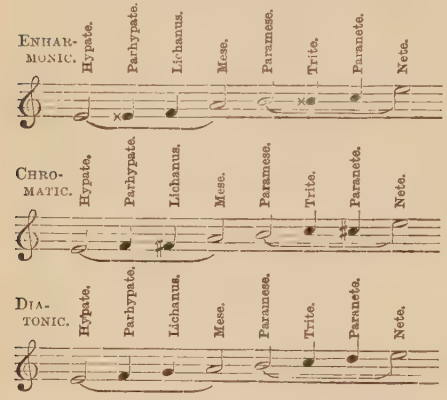


but ×A cannot be thus determined.

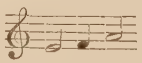
The more ample scales are produced by the collocation of two or more of these tetrachords. Tetrachords can be collocated—(1) by *conjunction* (*συναφή*), in which case the highest note of the lower tetrachord coincides with the lowest notes of the upper tetrachord. Hence the Heptachord scale:

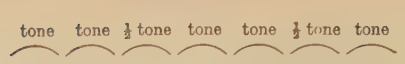
Heptachord Scales in the Three Genera with the Names of the Individual Notes.

The name Hypate signifies the 'highest' chord (*i.e.* highest in its position on the instrument), Parhypate signifies 'next the highest,' Lichanus 'forefinger,' Mese 'middle,' Trite 'third,'

Paranete 'next the lowest,' Nete 'lowest.' (2) By *disjunction* (διάζευξις), in which case a tone separates the several tetrachords from one another. Hence the old Dorian Enharmonic scale (see Aristides Quintilianus, ed. Meibom, p. 21, l. 15)—

(3) By alternate conjunction and disjunction. Hence results a non-modulating scale such as that supplied by the white notes of our keyed instruments. The octachord scales are exemplifications of it—

Octachord Scales in the Three Genera with the Names of the Individual Notes.

Paramese signifies 'beside the middle.' The last of these methods of collocation practically displaced the others, for it alone was musically satisfactory. The octachord scale alone has a permanent tonic; the others modulate, to use our term, one into the flat, the other into the sharp keys.

Deficient scales are also common, *e.g.* Terpander's scale (see Aristotle, *Probl.* xix. 32, and Nicomachus, ed. Meibom, p. 7)—

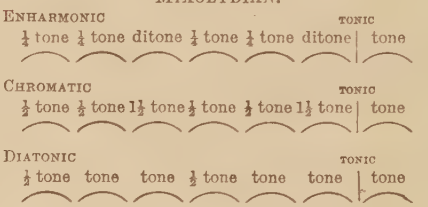
a heptachord scale obtained by omission of one note of the octachord; and the enharmonic scale of Olympus, a trichord obtained by omission of one note of the tetrachord. For other deficient scales see Aristides Quintilianus, ed. Meibom, p. 21.

C. Modes. (*a*) *Form of the Modes.*—If in the indefinitely prolonged scale arising from the third method of collocating tetrachords we seek for a segment capable of supplying the notes for the first phrase of 'Voi che sapete' we find it in the segment—



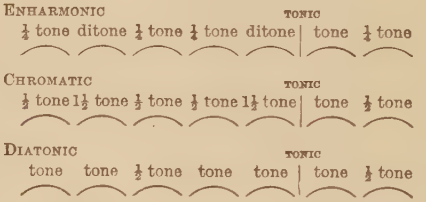
If again we wish to render the opening phrase of 'Deh vieni, non tardar,' we are obliged to abandon that segment, and adopt the following:

Now, since Greek instruments were limited in compass, different instruments or different tunings of the one instrument were necessary in order to obtain such different segments. In this way these segments obtained a certain importance and *quasi*-independence, and were called modes (τρόποι or εἴδη). The schemes and names of the modes were as follows:

Mixolydian.


Enharmonic
tonic
¼ tone ¼ tone ditone ½ tone ½ tone ditone tone
Chromatic
tonic
½ tone ½ tone 1½ tone ½ tone ½ tone 1½ tone tone
Diatonic
tonic
½ tone tone tone ½ tone tone tone tone

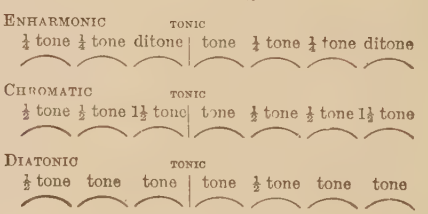
Lydian.


Enharmonic
tonic
¼ tone ditone ½ tone ¼ tone ditone tone ½ tone
Chromatic
tonic
½ tone 1½ tone ½ tone ½ tone 1½ tone tone ½ tone
Diatonic
tonic
tone tone ½ tone tone tone tone ½ tone

Phrygian.

Enharmonic
tonic
ditone ½ tone ½ tone ditone tone ½ tone ½ tone
Chromatic
tonic
1½ tone ½ tone ½ tone 1½ tone tone ½ tone ½ tone
Diatonic
tonic
tone ½ tone tone tone tone ½ tone tone

Dorian.


Enharmonic
tonic
¼ tone ¼ tone ditone tone ¼ tone ¼ tone ditone
Chromatic
tonic
½ tone ½ tone 1½ tone tone ½ tone ½ tone 1½ tone
Diatonic
tonic
½ tone tone tone tone ½ tone tone tone

HYPOLYDIAN.

ENHARMONIC TONIC
¼ tone ditone | tone ½ tone ½ tone ditone ¼ tone

CHROMATIC TONIC
½ tone 1½ tone | tone ½ tone ½ tone 1½ tone ½ tone

DIATONIC TONIC
tone tone | tone ½ tone tone tone ½ tone

HYPOPHRYGIAN.

ENHARMONIC
TONIC
ditone | tone ¼ tone ¼ tone ditone ¼ tone ¼ tone

CHROMATIC
TONIC
1½ tone | tone ½ tone ½ tone 1½ tone ½ tone ½ tone

DIATONIC
TONIC
tone | tone ½ tone tone tone ½ tone tone

HYPODORIAN.

ENHARMONIC
TONIC
| tone ¼ tone ¼ tone ditone ¼ tone ¼ tone ditone

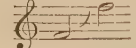
CHROMATIC
TONIC
| tone ½ tone ½ tone 1½ tone ½ tone ½ tone 1½ tone

DIATONIC
TONIC
| tone ½ tone tone tone ½ tone tone tone

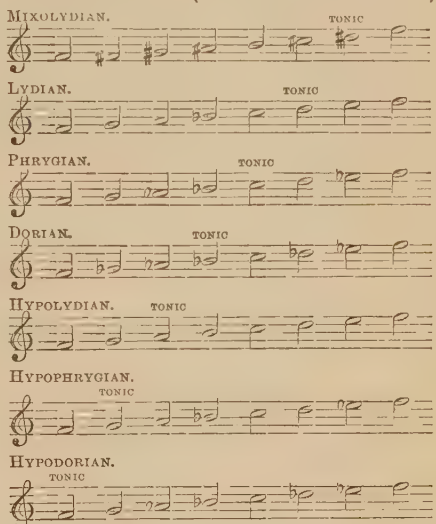
(*b*) *Pitch of the Modes.*—It is a law of Greek music (see Aristotle, *Problems*, xix. 20)—and indeed in the absence of harmony a natural necessity—that the Mese or Tonic must be the predominating or constantly recurring note in every melody. Therefore every mode will take its pitch-character from the position the Mese or Tonic occupies in it. Thus the Mixolydian is intrinsically high-pitched because, since its tonic lies near its upper extremity, in any melody written in that mode the upper notes will be predominant. Hence we understand Aristotle's statement (*Politics*, v. (viii.) 7. 1342 b 20) that certain low-pitched modes suit the failing voices of old men—they would not have to use their higher notes so much as their lower.

From this *intrinsic* pitch-character arises the relative determination of the pitch of the modes. Since *e.g.* the Lydian Mese or Tonic (diatonic) is a tone and a half from the top, and four and a half tones from the bottom, of the Lydian mode, while the Dorian Tonic is three and a half tones from the top, and two tones and a half from the bottom, of the Dorian mode, it follows that the Lydian mode is two tones higher than the Dorian.

The following table illustrates the pitch relations of the modes, but it is to be observed that the particular limits of pitch here assumed are arbitrary.

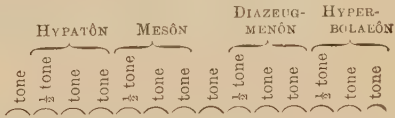


THE SEVEN MODES (IN THE DIATONIC GENUS)



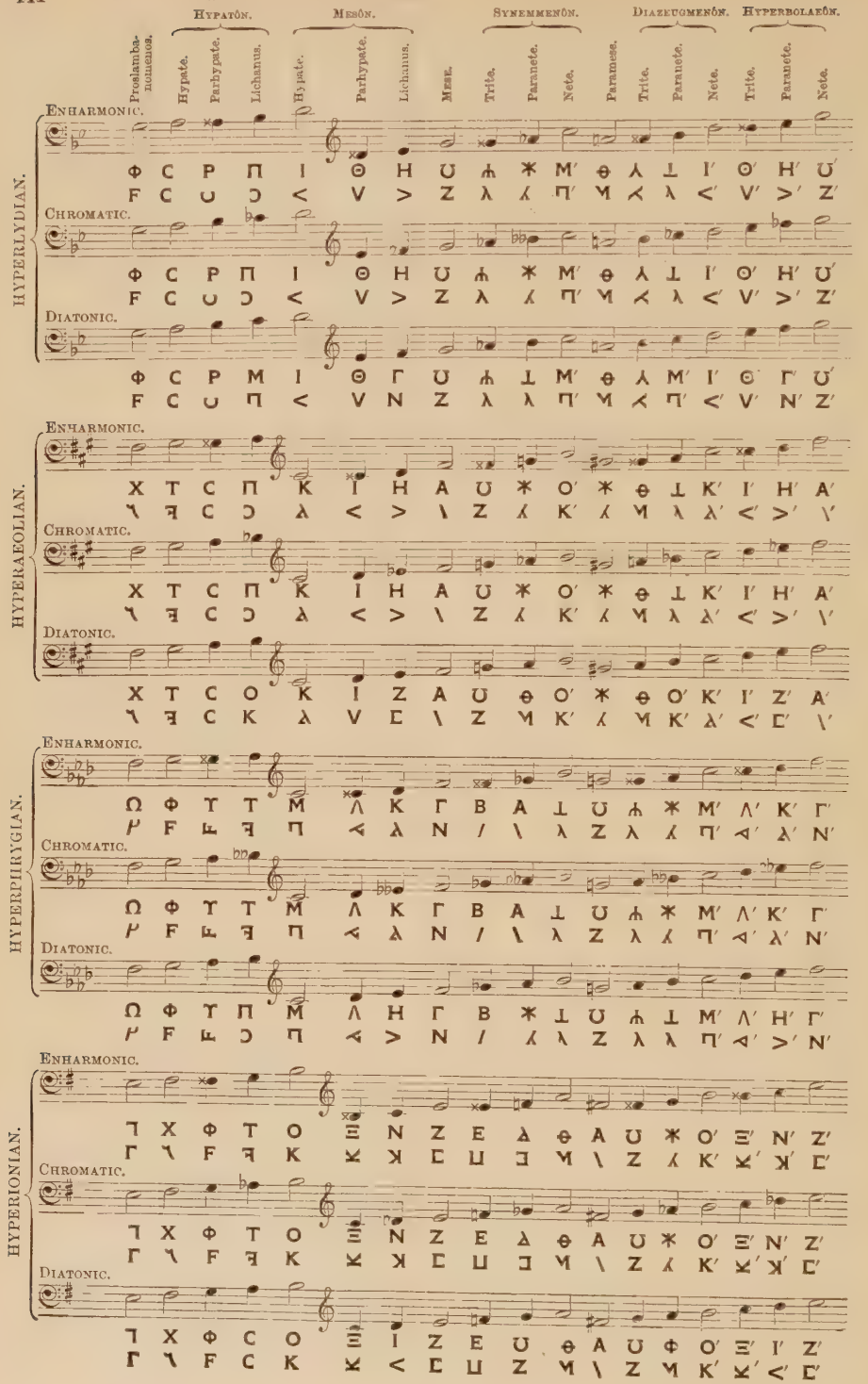
From this table it appears that the Hypodorian with its tonic *F* is the lowest of the modes, and the Hypophrygian, Hypolydian, Dorian, Phrygian, Lydian and Mixolydian follow at intervals respectively of a tone, a tone, a semitone, a tone, a tone, a semitone.

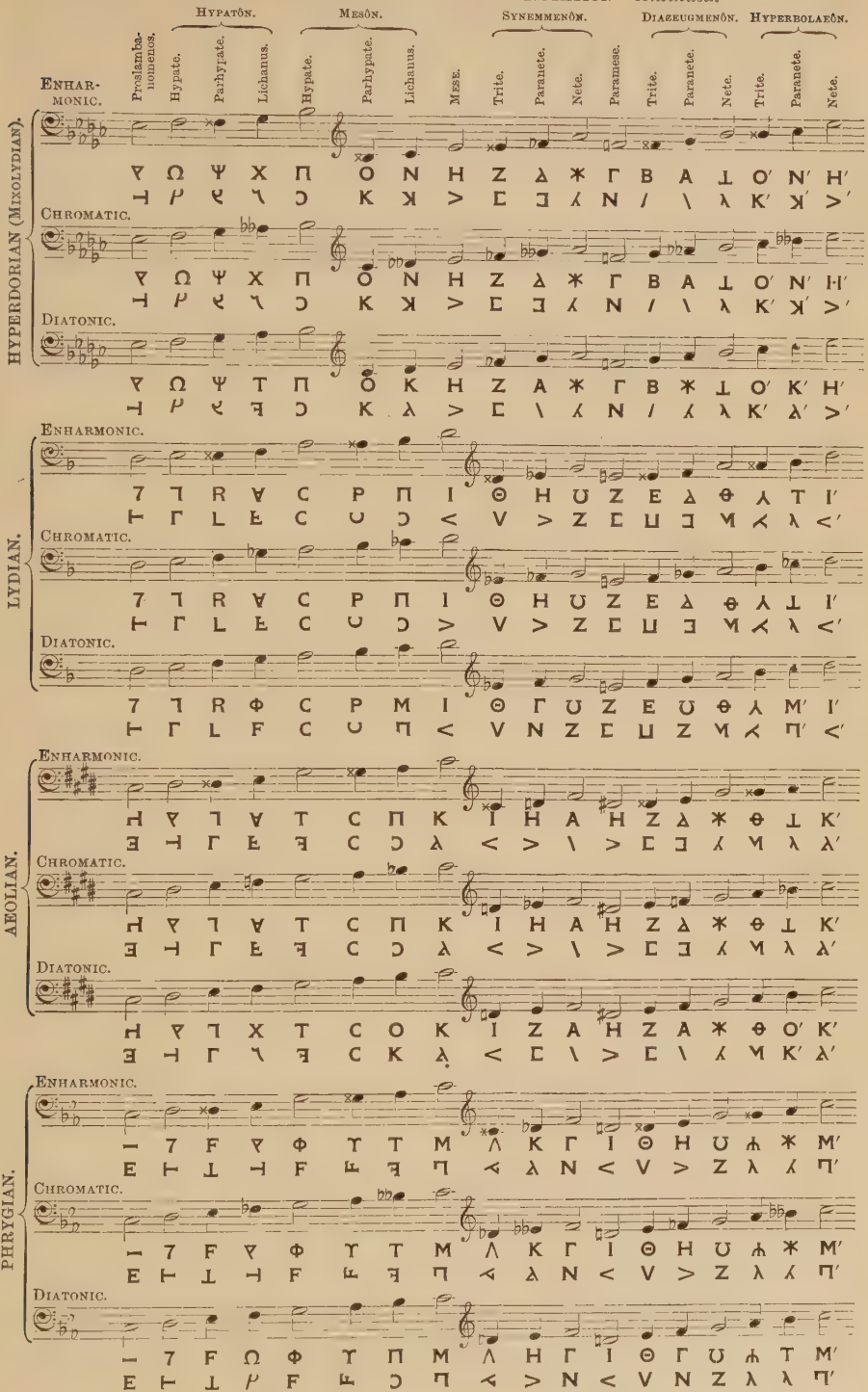
D. KEYS.—Developed Art called for a more ample scale than the octachord. This was obtained by the addition of tetrachords above and below, so as to form the following type :

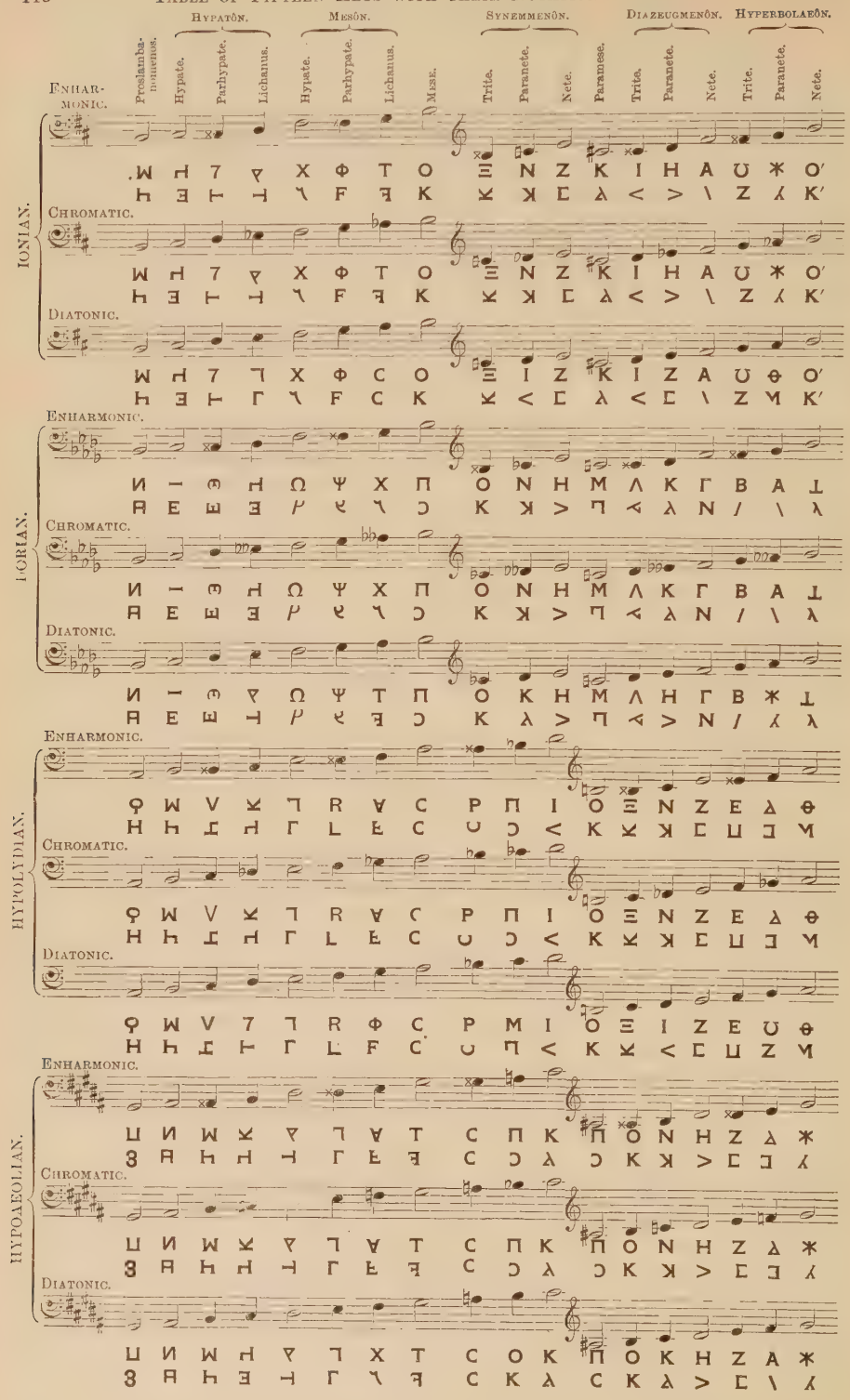


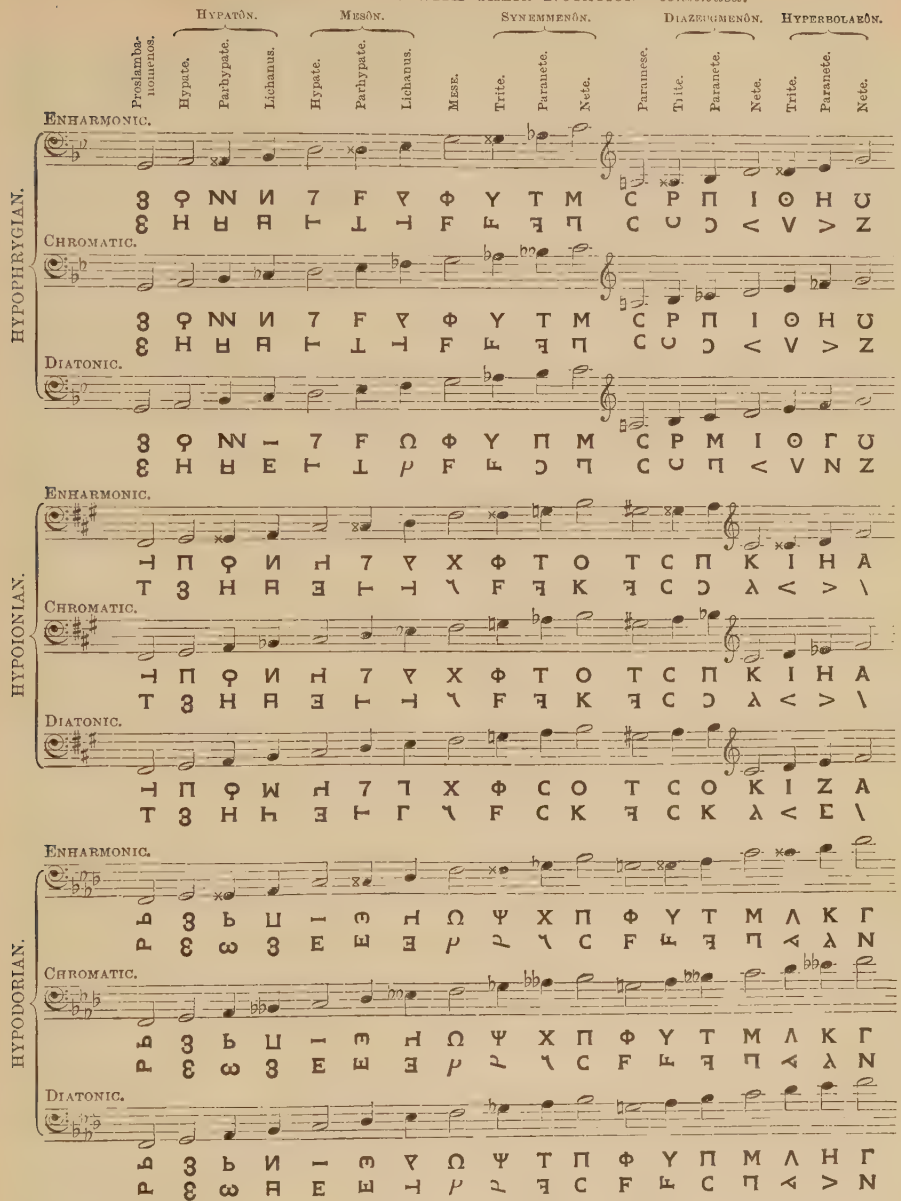
The several tetrachords in it were called respectively Hypatôn or ' of the highest ' strings, *i.e.* lowest notes, Mesôn or ' of the middle,' Diazeugmenôn or ' of the disjunct,' Hyperbolaeôn or ' of the extreme.' In this scale was further incorporated a tetrachord united by conjunction to the tetrachord Mesôn at its upper extremity, and called Synemmenôn or ' of the conjunct,' and the resulting scheme was known as the complete scale (*σύστημα τέλειον*). The important result of this extension was that the modes (as given in C), being all extended to the same type, their independence of form was thereby cancelled ; the modes became mere keys (*τόνοι*). The subsequent addition of eight keys with their tonics in the spaces left vacant by the tonics of the seven already existing yielded the following complex of scales (see Alypius, ed. Meibom) :

Table of Fifteen Keys with their Notation.

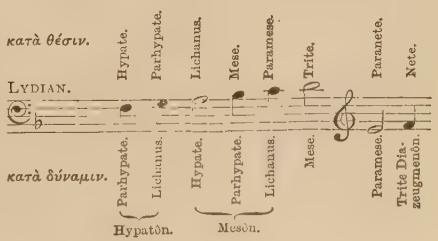
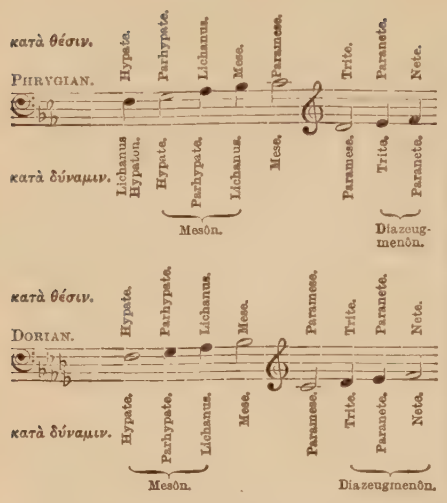



HYPATÔN.
MESÔN.
SYNEMMENÔN.
DIAZEUGMENÔN.
HYPERBOLAEÔN.
Proslambanomenos.
Hypate.
Parhypate.
Lichanus.
Hypate.
Parhypate.
Lichanus.
Mese.
Trite.
Paranete.
Nete.
Paramese.
Trite.
Paranete.
Nete.
Trite.
Paranete.
Nete.
HYPERDORIAN (MIXOLYDIAN).
ENHARMONIC.
CHROMATIC.
DIATONIC.
LYDIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.
AEOLIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.
PHRYGIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.

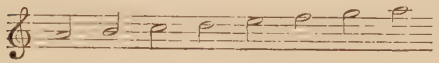

HYPATÔN.
MESÔN.
SYNEMMENÔN.
DIAZEUGMENÔN.
HYPERBOLAEÔN.
Proslambanomenos.
Hypate.
Parhypate.
Lichanus.
Mese.
Trite.
Paranete.
Nete.
Paramese.
IONIAN.
LYDIAN.
HYPOLYDIAN.
HYPOAEOLIAN.
ENHARMONIC.
CHROMATIC.
DIATONIC.



E. PTOLEMY'S MODES.—In the scheme of the mathematician Claudius Ptolemaeus (fl. 140-160 A.D) the fifteen keys were again reduced to seven modes, and a new nomenclature according to position (*κατὰ θέσιν* as opposed to the old nomenclature *κατὰ δύναμιν* 'according to function') was introduced, by which notes took their names from their mere place in any particular mode; *e.g.*—

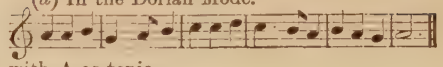


F. TONALITY AND MODALITY.—The most vexed question presented by Ancient Greek Music is that of its tonality or modality. Modern music exhibits two modalities, that of our major and that of our minor mode. The major and the minor scales differ from one another essentially in this, that each admits note-relations that the other excludes. Thus the *immediate* relation of C♯ to A—not resolved into any other relations, since A is the tonic—is essential to the scale of A major, but is not to be found in the minor scale. For though C♯ and A both occur in the minor scale of F♯, they are there *mediated* by the relation of both to F♯ as tonic. Similarly the *immediate* relation of C to A, essential to the minor scale of A, is not to be found in the scale of A major. Thus difference of modality means a difference of note-relations. Does, then, Ancient Greek music admit differences of modality? According to the account given above, it does not; and the only modality to be found in it resembles that of our minor scale without the sharpened leading note:



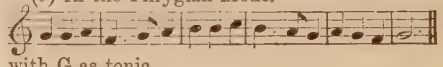
But it has been customary (see the works of Westphal, Bellermann, Marquard, etc.) to take quite another view of the matter. The modes called Lydian, Dorian, Phrygian, etc. (which in the account given above have been distinguished merely by their *internal pitch-relation*) have been commonly regarded as so many modes differing from one another in such a way as our major and minor modes differ; that is, in respect of the note-relations which they include. On this view, for example, the opening phrases of 'God save the King' would be—

(*a*) In the Dorian Mode.



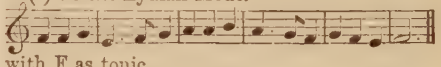
with A as tonic.

(*b*) In the Phrygian Mode.



with G as tonic.

(*c*) In the Lydian Mode.

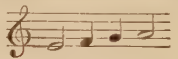


with F as tonic.

But apart from its inherent improbability, the following arguments may be adduced against this theory.

(1) There is absolutely no reference in the ancient Greek authorities to any such modal distinction (see Monro, *Modes of Ancient Greek Music*).

(2) All the analysis of the Greek authorities reduces scales to tetrachords of the form—



(and, of course, its Chromatic and Enharmonic equivalents) in which the extreme notes are determined as notes fixed by concord, while the intermediate notes are variable. Such an analysis would be radically false if modal distinctions in the modern sense existed. Thus any analysis of our major scale of C would be false that failed to recognise C and G as absolutely determined notes.

(3) Distinct ethical character is attributed to the several Greek modes. But it is attributed to them in virtue of their pitch. If now the modes differ in tonality, they cannot differ in pitch. It would be absurd to say that our major scale *in general* is higher or lower than our minor.

(4) The Greek modes, as we have seen, are regarded as severally suited for voices of different ages. But differences of modality in the modern sense would not account for this. In what way is our major mode more or less adapted to the failing voice of an old man than our minor?

G. ETHOS.—The Greeks had a keen appreciation of the potent effects of music on the *ethos* or mood, and through this on the character; and they are explicit as to the particular moods evoked by particular kinds of music. Thus (Aristides Quintilianus, ed. Meibom, p. 111) Diatonic music was held to be manly and severe, Chromatic sweet and plaintive, Enharmonic stirring and pleasing; again (see Plato, *Republic*, iii. 398 E; Aristotle, *Politics*, v. (viii.) 5. 1340 a 38) high-pitched music was felt to be passionate and expressive of violent grief, low-pitched music to be sentimental and licentious. The moods attributed to the modes depended on the intrinsic pitch of the latter.

H. Singing and Instrumental Music.—Music was pre-eminently song for the Greeks. Instrumental music was mainly accompaniment of the voice. The rise and fall of the melody corresponds in the main to the rise and fall of the spoken words denoted by the accents, which were marks not of stress but of pitch (see Aristoxenus, ed. Meibom, p. 18, l. 14).

Harmony in the modern sense of the term (as the musical relation of notes sounded *simultaneously*) was rudimentary among the Ancient Greeks, and consisted in an optional, single-part accompaniment above the melody, which latter not only was the predominant *tune*, but also supplied in itself the unity and foundation which the bass and other parts so frequently supply in modern music.

I. Notations.—There are two sets of signs, one for the voice (the upper in the Table of keys given in D), the other for the instrument. The first are clearly the letters of the ordinary Ionic alphabet; the second have been explained by Vincent and Bellermann as adapted from the cabalistic signs for the heavenly bodies, but with more plausibility by Westphal as the first fourteen letters of an old Doric alphabet. These fifteen characters (two forms of λ are used), and the letters from which they are taken, are as follows:

Η	Ⱶ	Ε	⊢	Γ	Ƥ	F	C	Κ	⊓	≺	⊏	Ν	Z	Ⴖ
η	ι	ϵ	λ	γ	μ	F	θ	κ	δ	λ	β	ν	ζ	α

The three notes of a Pycnum were denoted by the same sign in different positions; thus ⊢ = *d*, ⊥ = × *d*, and ⊣ = ♯*d*. The order in which the several letters are employed has received as yet no satisfactory explanation.

J. Remains of Ancient Greek Music.—The scanty remains of Ancient Greek music are as follows:

(1) Fragments of the music to ll. 338-344 of the 'Orestes' of Euripides. These fragments contain two difficulties of notation, a sign ⅂ which may signify the end of a bar, and a group of three signs inserted in two places in the text, two of which may signify instrumental notes, while the third (which resembles the first part of the figure 2) may mark a rest. See p. 427 ff. of *Musici Scriptores Graeci*, edited by von Jan in the Teubner Classics.

(2) The inscription of Sikelus discovered on a column near Tralles by Mr. W. H. Ramsay. (See *Musici Scriptores Graeci*, p. 450 ff. or Monro's *Modes of Ancient Greek Music*, pp. 89, 133 ff.)

(3) Several fragments of hymns discovered by the French archæologists excavating on the site of Delphi. (See *Musici Scriptores Graeci*, p. 432 ff. or the appendix of Monro's *Modes of Ancient Greek Music*.)

(4) Three hymns by Mesomedes, a musician in the reign of the Emperor Hadrian. (See *Musici Scriptores Graeci*, p. 454 ff.)

(5) A few instrumental exercises given by Bellermann in his *Anonymous* (pp. 94-6).

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v. Jan, Karl: *Musici Scriptores Graeci.* (Teubner, 1895.) These two works contain allusion to all the more important original authorities.

Bellermann: *Anonymi scriptio de musica.* (Förstner, 1841.) *Tonleiter und Musiknoten der Griechen.* (Förstner, 1847.)

Marquard: *Harmonische Fragmente des Aristoxenus.* (Weidmann, 1868.)

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Der neue griechische Papyrus mit Musiknoten. A.M. 1², 1919.
Ein neu entdeckter frühchristlicher Hymnus mit antiker Musiknoten. Z.M.W., June July, 1922, pp. 524-9. The oldest surviving piece of Christian Church Music. First published in Grenfell & Hunt: *Oxyrhynchos Papyri*, pt. 15, No. 1786, pp. 21-5 (1922). Edited by H. Stuart Jones.

Schubart, W.: *Ein griechischer Papyrus mit Noten* in the 'Sitzungsberichte der Königlich Preussischen Akademie der Wissenschaften, 1918, pp. 763-8. (With 2 excellent plates.)

Thierfelder, Albert: *Ein neuaufgefundener Papyrus mit griechischen Noten. Z.M.W.*, Jan. 1919, pp. 216-25.

H. S. M.

GREEK PLAYS, Incidental Music to. The great interest which has been taken at the English Universities in the performances of Greek dramas in the original has given opportunity for the composition of choruses and incidental music. As these works are of some importance in the history of English music, a list of them is here appended:

The Agamemnon of Aeschylus; Oxford, June 1880. Music by Walter Parratt.

The Ajax of Sophocles; Cambridge, Nov. 28 to Dec. 2, 1882. Music by G. A. Macfarren.

The Birds of Aristophanes; Cambridge, Nov. 27 to Dec. 1, 1883. Music by C. Hubert H. Parry.

The Eumenides of Aeschylus; Cambridge, Dec. 1 to 5, 1885. Music by C. V. Stanford.

The Alcestis of Euripides; Oxford, May 18 to 24, 1887. Music by C. H. Lloyd.

The Oedipus Tyrannus of Sophocles; Cambridge, Nov. 22 to 26, 1887. Music by C. V. Stanford.

The Ion of Euripides; Cambridge, Nov. 1890. Music by C. Wood.

The Frogs of Aristophanes; Oxford, Feb. 1892. Music by C. H. H. Parry.

The Iphigenia in Tauris of Euripides; Cambridge, Nov. 1894. Music by C. Wood.

The Wasps of Aristophanes; Cambridge, Nov. 1897. Music by T. Tertius Noble.

The Agamemnon of Aeschylus; Cambridge, Nov. 16 to 21, 1900. Music by C. H. H. Parry.

The Clouds of Aristophanes; Oxford, Mar. 1 to 6, 1905. Music by C. H. H. Parry.

The Wasps of Aristophanes; Cambridge, Nov. 1909. Music by R. Vaughan Williams.

The Acharnians of Aristophanes; Oxford, Feb. 1914. Music by C. H. H. Parry.

At Bradfield College various Greek plays have been given, generally with music supplied by C. F. Abdy Williams (*q.v.*), and of a deliberately archaic style, and more lately with music by Douglas Fox. M.

GREEN, James, an organist at Hull, edited *A Book of Psalm-tunes, with variety of Anthems in four parts*, 8vo, which ran through many editions. The fifth appeared in 1724, and in the eighth, published in 1734, the title became *A Book of Psalmody, containing Chanting Tunes for the Canticles and the reading Psalms, with eighteen Anthems and a variety of Psalm tunes in four parts.* The eleventh appeared in 1751. He lived in London in later life, and was a great bell-ringer, having a belfry of his own at the top of his house. W. H. C.

GREEN, Samuel (*b.* 1740; *d.* Isleworth, Sept. 14, 1796), a celebrated organ-builder, studied the art of organ-building under the elder Byfield, Jordan and Bridge. After starting business on his own account he erected many instruments in conjunction with the

younger Byfield, with whom he was for some years in partnership. Green became the most esteemed organ-builder of his day, his instruments being distinguished by peculiar sweetness and delicacy of tone. There exist more cathedral organs by him than by any other builder; though most of them have been since altered and enlarged. He built those in the cathedrals of Bangor, 1779; Canterbury, 1784; Wells, 1786; Cashel, 1786; Lichfield, 1789; Rochester, 1791; and Salisbury, 1792; in Winchester College chapel, 1780; St. George's chapel, Windsor, 1790; and Trinity College chapel, Dublin; in the following churches, chapels, etc., in London:—St. Botolph, Aldersgate; Broad Street, Islington; St. Catherine-by-the-Tower; Freemasons' Hall; The Magdalen Hospital; St. Mary-at-Hill; St. Michael, Cornhill; St. Olave, Hart Street; and St. Peter-le-Poor; in the following provincial cities and towns:—Aberdeen; Ardwick, near Manchester; Bath; Bolton-le-Moors; Chatham; Cirencester; Cranbourne; Greenwich Hospital; Helston; Leigh; Loughborough; Macclesfield; Nayland; Sleaford; Stockport (St. Peter's); Tamworth; Tunbridge; Walsall; Walton; Wisbech; Wrexham; and Wycombe; at St. Petersburg; and Kingston, Jamaica. He also repaired the organ erected by Dallam in 1632 in York Minster (destroyed by fire in 1829) and that in New College, Oxford. W. H. H.

GREENE, Harry Plunket (*b.* Old Connaught House, Co. Wicklow, June 24, 1865), singer, son of Richard J. Greene of Dublin, was educated at Clifton College, and intended for the Bar, but his voice was so fine that he determined to enter the musical profession, and studied at Stuttgart (under Hromada from 1883), Florence (under Vannuccini) and London (under J. B. Welsh and Alfred Blume).

His first public appearance took place in 'Messiah' at the People's Palace, Stepney, Jan. 21, 1888; in the following March he sang in Gounod's 'Redemption' at one of Novello's Oratorio Concerts, and was soon engaged at all the most important London concerts. He made his mark most decisively in the recitals which he gave jointly with Leonard Borwick (*q.v.*) from the year 1893 onwards, in the course of which his artistic interpretation of such great lyrical masterpieces as Schumann's 'Dichterliebe' and the songs of Brahms was justly admired. In 1890 he appeared at Covent Garden in a few parts, notably as the Commendatore in 'Don Giovanni,' and the Duke of Verona in 'Roméo et Juliette'; and in the autumn of the same year he made his first festival appearance at Worcester. Two years afterwards, at the Gloucester Festival, his creation of the part of Job in the oratorio of that name, by Hubert Parry, made a profound impression, and thenceforward he was associated with most of the first productions of Parry's works. Many of the finest songs of Stanford were written for him, and his remarkable powers of interpretation, and especially the beauty of his diction in singing the English language, have made him one of the leading apostles of English song from the folk-song to the products of modern composers. In recent years he has taught, lectured and written on many subjects connected with his art. His book, *Interpretation in Song*, contains the essence of his teaching. Greene made successful tours in Germany, America, etc., visiting the latter country for the first time in 1893. Thirty years later he visited Canada for a tour of adjudication at competitive festivals. (See *M. and L.* vol. iv. No. 4.) M.; addns. C.

GREENE, Maurice, Mus.D. (*b.* London, *c.* 1695[1]; *d.* there Dec. 1, 1755),[2] one of the two younger sons of the Rev. Thomas Greene, D.D., vicar of the united parishes of St. Olave, Old Jewry and St. Martin, Ironmonger Lane (or Pomary), and grandson of John Greene, Recorder of London. He received his early musical education as a chorister of St. Paul's Cathedral, under Charles King. On the breaking of his voice in 1710 he was articled to Richard Brind, then organist of the cathedral. He soon distinguished himself both at the organ and in composition. In 1716 he obtained (it was said chiefly through the interest of his uncle, Serjeant Green) the appointment of organist to St. Dunstan's in the West, Fleet Street, and, on the death of Daniel Purcell (*q.v.*), in 1717, was chosen organist of St. Andrew's, Holborn. He held both those places until the following year, when, on the death of Brind, he became organist of St. Paul's, and in 1727, on the death of Dr. Croft, organist and composer to the Chapel Royal. Greene had a strong admiration for the genius of Handel, and assiduously courted his friendship; and by admitting him to perform on the organ at St. Paul's, for which instrument Handel had an especial liking, had become very intimate with him. Handel, however, discovering that Greene was paying the like court to his rival, Bononcini, cooled in his regard for him, and soon ceased to have any association with him. In 1728 Greene was made the instrument of introducing to the Academy of Ancient Music a madrigal ('In una siepe ombrosa') as a composition of Bononcini (*q.v.*). The discovery of the fraud led to the expulsion of Bononcini from the Academy, and Greene, believing, or affecting to believe, that his friend had been unjustly treated, withdrew from it, carrying off with him the St. Paul's boys, and, in conjunction with another friend, Festing, established a rival concert in the great

[1] In the parish register of St. Olave's the entry of his death is followed by the words 'aged 60,' thus confirming this date of birth. W. H. C.

[2] The date is established, as against the 3rd, not only by the inscription on the coffin-plate (according to the Vicar-Choral Book), but by the announcement in the *Public Advertiser* of Wednesday, Dec. 3, to the effect that 'On Monday night died at his house in Beaufort Buildings, Dr. Maurice Greene,' etc.

room called ' The Apollo ' at the Devil Tavern near Temple Bar ; a proceeding which gave rise to the joke, attributed to Handel, that ' Toctor Greene had gone to the devil.' In 1730, on the death of Dr. Tudway, Greene was elected Professor of Music in the University of Cambridge, with the degree of Doctor of Music. As his exercise on the occasion he set Pope's Ode on St. Cecilia's Day, altered and abbreviated, and with a new stanza introduced, expressly for the occasion, by the poet himself. This composition was performed at Cambridge at the Commencement on Monday, July 6, 1730. (A duet from it is given by Hawkins in his *History*, chap. 191.) In 1735, on the death of John Eccles, Dr. Greene was appointed his successor as master of the King's band of music, in which capacity he produced many odes for the king's birthday and New Year's Day. In 1743 he published his ' Forty Select Anthems,' the work on which his reputation mainly rests. In 1750 Greene received a considerable accession of fortune by the death of a cousin, a natural son of his uncle, Serjeant Greene, who bequeathed him an estate in Essex worth £700 a year. Being thus raised to affluence he began the execution of a long-meditated project, the formation and publication in score of a collection of the best English cathedral music. By the year 1755 he had amassed a considerable number of services and anthems, which he had reduced into score and collated, when his failing health led him to bequeath by will his materials to his friend, Boyce (*q.v.*), with a request that he would complete the work. Greene left an only daughter Katherine, who was married to Dr. Michael Festing, Vicar of Wyke Regis, Dorset, the son of her father's friend the violinist. Greene was buried at St. Olave's, Jewry, and on May 18, 1888, his remains were removed to St. Paul's Cathedral and placed beside those of Boyce. A portrait of him was in the possession of Henry Festing, of Bois Hall, Addlestone, Surrey, in May 1895.

In addition to the before-named compositions, Greene produced a Te Deum in D major, with orchestral accompaniments, composed, it is conjectured, for the thanksgiving for the suppression of the Scottish rebellion in 1745 ; a service in C, composed 1737 (printed in Arnold's *Cathedral Music*) ; numerous anthems—some printed and others still in MS. ; ' Jephthah,' oratorio, 1737 ; ' The Force of Truth,' oratorio, 1744 ; a paraphrase of part of the Song of Deborah and Barak, 1732 ; Addison's ode, ' The spacious firmament,' ' Florimel ; or, Love's Revenge,' dramatic pastoral, 1737 ; ' The Judgment of Hercules,' masque, 1740 ; ' Phœbe,' pastoral opera, 1748 ; ' The Chaplet,' a collection of twelve English songs ; ' Spenser's Amoretti,' a collection of twenty-five sonnets (1739) ; two books each containing ' A Cantata and four English songs ' ; ' Catches and Canons for three or four voices, with a collection of Songs for two and three voices ' ; organ voluntaries, and several sets of harpsichord lessons. (See *Q.-L.*) Greene was one of the founders of The Society of Musicians. (See Festing ; Royal Society of Musicians.)

Bibl.—Ernest Walker, *Bodleian MSS. of Maurice Greene, Mus. Ant.* 149, 203. (1910.) *Mus. T.*, June 1888 and Feb. 1903.

W. H. H.

GREETING, Thomas, was a teacher of the flageolet in London in the latter half of the 17th century, when the instrument appears to have been played on by ladies as well as gentlemen, as we gather from Pepys's *Diary*, which informs us that in 1667 Mrs. Pepys was a pupil of Greeting. He also taught Pepys himself. In 1662 Greeting was appointed a musician in ordinary without fee in the King's private music. (*The King's Musick.*) Greeting's claim to fame rests principally on his authorship of an important, and now rare, book of instruction in the playing of the flageolet. The date of its first issue is uncertain. The earliest known edition, oblong 8vo, the ' Instructions ' printed, the ' Lessons ' engraved in a special tablature of 6-line staves, has the following title :

' The Pleasant Companion; or new Lessons and Instructions for the Flagelet. The second edition, with large additions, London. Printed for John Playford, and are to be sold at his shop in the Inner Temple, near the Church, 1673.'

Hawkins gave 1675 as the date of the first edition. A copy of this edition (with, however, the title in facsimile) was in the possession of the late Sir Frederick Bridge. The earliest copy in the British Museum is that of 1682.

W. H. H. rev. ; information from W. B. S.

GREGOIR, (1) Jacques Mathieu Joseph (*b.* Antwerp, Jan. 18, 1817 ; *d.* Brussels, Oct. 29, 1876), made his first appearance as a pianist in Dussek's B minor Concerto when only 8 years old. After the revolution of 1830 he was sent to Paris to study under Herz, but his health obliged him to return to his native country after a few years. Subsequently he went with his brother to Biberich, where he studied with Rummel until 1837, when he returned to Antwerp. His success as a performer was very great, and some compositions other than the numerous works written for his own instrument were favourably received. A Lauda Sion, a cantata, ' Faust,' and an opera in three acts, ' Le Gondolier de Venise,' were produced shortly before 1848, in which year he established himself for a time in Brussels. After a year's work as music-teacher in an English school at Bruges, he returned to Brussels. Many successful concert-tours were undertaken by him in Germany, Switzerland and elsewhere. His pianoforte works include a concerto, op. 100, several excellent books of studies, besides fantasias and other drawing-room pieces. He collaborated in several duets for piano and violin with

Vieuxtemps and Léonard, and in several for piano and violoncello with Joseph Servais.

His brother, (2) Édouard Georges Jacques (*b.* Turnhout, Nov. 7, 1822; *d.* Wyneghem, near Antwerp, June 28, 1890), was composer and writer on musical subjects. After the journey to Biberich mentioned above, he appeared in London in 1841, with success, and in the following year undertook a concert-tour with the sisters Milanollo; in 1847 and 1849 several of his compositions were produced at Amsterdam and in Paris, and after a short tenure of a musical professorship at the Normal School at Lierre in 1850 he settled down at Antwerp, where he exercised a powerful influence in musical matters. He produced a large number of compositions in various forms, among the most prominent of which are the following:

'Les Croisades,' historical symphony (Antwerp, 1846); 'La Vie,' oratorio (Antwerp, Feb. 6, 1848); 'Le Déluge' symphonic oratorio (Antwerp, Jan. 31, 1849); 'Marguérite d'Autriche' (Antwerp, 1850); 'De Belgen in 1848,' drama with overture, airs, choruses, etc. (Brussels, 1851); 'La Dernière Nuit du Comte d'Egmont' (Brussels, 1851); 'Leicester,' drama with incidental music (Brussels, Feb. 13, 1854; 'Willem Beukels,' Flemish comic opera (Brussels, July 21, 1856), and 'La Belle Bourbonnaise,' comic opera.

Two overtures, many partsongs for male chorus, numerous works for piano, organ and harmonium, to the interests of which last instrument he was particularly devoted, are also among his compositions. His contributions to musical literature are scarcely less abundant than his musical productions (see *Riemann*). He took an active part in musical journalism, besides writing a number of essays on historical subjects. These latter, though containing much valuable material, are not always trustworthy, as Gregoir was too much given to accepting information from any quarter. *Histoire de l'orgue*, published at Brussels in 1865, is perhaps the most useful of his literary productions. M.

GREGORI, (1) Annibale (*b.* Siena, late 16th cent.; *d.* before 1635), maestro di cappella at Siena cathedral, composed sacred songs, madrigals, 'Ariosi concenti ciové,' the latter published as posthumous, op. 9, by Alberto Gregori, in 1635.

(2) Giovanni Lorenzo (*d.* Lucca, 1743), from 1688–1742 violinist in the municipal band of Lucca, composed 3 oratorios, cantatas, arias, concerti grossi, op. 2 (1698), and two instruction books on musical theory (*Q.-L.*).

GREGORIAN MUSIC is the name given to a large collection of ancient ecclesiastical music, which has been connected with the services and Service-books of the Roman Church ever since early Christian times. It is not the only such collection. Connected with the great Church of Milan there is a similar collection of 'Ambrosian Music, and in other parts of Western Christendom similar collections formerly existed. Little has survived of African, Celtic or Gallican church music, apart from what has been incorporated into the Gregorian collection; but discoveries are bringing back to light large parts of the ancient Spanish or 'Visigothic' or 'Mozarabic' music and rites, which were all but entirely ousted by the Roman rites and their music before the end of the 11th century, and are showing that the Visigothic formed with the Ambrosian and the Gregorian a third musical dialect of the Western Church.

Each of these collections is of importance for the history of the art of music. A word must first be said as to their mutual relations, and then attention must be devoted to the Gregorian collection, which is by far the most important. The relation subsisting between the three has already been indicated by calling them three dialects; in other words, they are fundamentally alike but superficially different. They are similar, partly because they have to do with three similar series of rites, partly also because the same requirements in detail occur in each rite. Psalms have to be sung to an inflected monotone, and lessons chanted to a simple reading tune. Consequently, simple recitative is much the same in each dialect; and even when it develops into elaborate cadences and exquisite embroidery, the principles of elaboration are much the same in each system. Further, in the case of Gregorian and Ambrosian, there is closer actual similarity, for many texts are common to both collections, and are set to melodies which, in spite of much superficial variation, are at bottom identical. It is more difficult to determine whether these three dialects are united also by a common music-theory; all three were in existence anterior to the system of music-theory which came into vogue in the Middle Ages, and each suffered in more or less degree from being then forcibly conformed to a new and alien system. It is a very delicate matter to try to discover what the earlier and original theory was; and until this is decided it can hardly be determined whether all three dialects shared it. (See Modes.)

The great collection of Gregorian Music must now be described. It falls into two principal divisions—the music of the Mass, with which is grouped that of Baptism and other occasional services, and the music of the daily Hours of Divine Service. The first corresponds in the main with the modern Missal, the second with the modern Breviary. The collection for the Mass comprises over 600 compositions set entirely to scriptural words, which may be roughly classified thus:

At the beginning of the service, and again at the end, a psalm and antiphon were sung. In the former place the piece was known as Introit, or *Antiphona ad introitum* (called also in England *Officium* or office); in the latter place it was called *Communio* or *Antiphona ad communionem*. The former occupied the time of the celebrant's approach to the altar, the latter the time of the communion of the faithful. About 150 of each of these are provided in the

Gregorian collection for the Sundays, fasts, and festivals of the year. Between the Epistle and the Gospel two pieces were sung, normally a Respond called the Gradual and an Alleluia; in Eastertide an Alleluia took the place of the Gradual, and on penitential occasions a Tract superseded the Alleluia. Thus for this point of the service the collection contained 110 Graduals, 100 Alleluias, and 23 Tracts. At the offertory, during the offering and preparation of the elements, an antiphon, with several elaborate verses attached to it, was sung; 102 of these sufficed to cover the ground, there being here, as elsewhere, a certain amount of repetition.

These 630 compositions for the various days of the year form the main bulk of the Gregorian music of the Mass. Besides these there was sung also in the Middle Ages an unvarying series of pieces—the Kyrie, the Gloria in Excelsis, the Creed, the Sanctus and the Agnus Dei—but some of these are late importations to the Mass, brought in after the Gregorian collection was formed. Moreover, they were not, like the Gregorian music, intended for the choir but for the congregation; and each of them had in early days but one simple setting. In the later Middle Ages fresh settings were adapted or composed for these parts of the service, until by the end of the Middle Ages the Creed was the only piece of the group which still had but its one primitive melody, without a rival. These various settings, however, like the tropes and sequences and other late mediæval additions, never acquired a proper canonicity, but went along side by side with the Gregorian collection in a sort of deutero-canonical position.

The main collection is not improperly called Gregorian, for the whole tendency of modern inquiries has been to show that St. Gregory had a personal share, to say the least, in the arrangement of the collection. The biographers of the great pope not only relate that he personally supervised the Roman choir-school, but they describe his editorial work in the revision of the music. The accuracy of these statements and of the continuous tradition that flows from them has been more than once seriously questioned; but fresh researches have shown that the collection attained a final form shortly after St. Gregory's death, and was thenceforward regarded as closed. Moreover, a comparison of Gregorian and Ambrosian versions of the same melody show that a skilful hand has done in the former case exactly the sort of editing which is ascribed to St. Gregory. It may, therefore, be concluded that this Gregorian music of the Mass comes from St. Gregory's hand practically unaltered.

There is less either of fixity or of authenticity in the case of the other great collection of Gregorian music, viz. the music of the Hours of Divine Service. The same great outburst of Roman Song during the 4th, 5th and 6th centuries which gave the Roman Mass its music, gave also its music to the system of Hour Services. But this group of services had only a semi-official position; and when Rome had provided both monks and clergy with music for their rival but similar schemes of service, there was not, as in the case of the Mass, any restraint as to modification or innovation. The Roman chant, however, soon won a supremacy which was due to its inherent excellence; it was universally adopted elsewhere for the Hour Services, and thus it is possible, in the case of these services, though to a less extent than in the case of the Mass, to point to a Gregorian music for the Hours which forms the original nucleus for all subsequent collections. There is not the same literary or internal evidence of its having passed under St. Gregory's revising hand; but, as emanating from the same source, it may without hesitation be also called Gregorian.

The contents of this second collection are less varied; it may roughly be said to consist of some two thousand antiphons and some eight hundred Greater Responds, exclusive of smaller items such as the Lesser Responds, Invitatories or Versicles. The Hymns do not form properly part of the collection; the Roman Church rigidly excluded them from its system of Hours until the 9th century; and, though they were incorporated from the very beginning in the monastic system, and were speedily borrowed by the secular office elsewhere than in Rome, they form in reality a separate category. (See HYMN.)

These two great collections suffered much mutilation at the hands of the musicians of the Renaissance. The Gregorian tradition had been carefully preserved in most places through the Middle Ages, especially in England, where a very pure Gregorian tradition was early established by the Roman missions to this country, and retained through the liturgical and musical zeal which distinguished the Anglo-Saxon Church. In the 16th century, however, to a growing carelessness there was added a deliberate policy of alteration. Some musicians of the school of Palestrina took the shears to the collection, and, with amazing effrontery and ignorance, mutilated, almost past recognition, the delicate compositions which had survived the 'dark ages' practically intact. The Medicean edition of the Gregorian chant of the Mass, which resulted from this disastrous handling, was held to be the official edition of the music of the Roman Church from the year 1614 onward; and it is not surprising that it swiftly succeeded in crushing all interest and beauty out of the performance of the music. In the 19th century dissatisfaction with the existing state of things began to grow and ferment, till it culminated in the patient restoration, chiefly through the labours of the Benedictines of the Congregation of France, of the true Gregorian tradition and

its proper method of execution. Thus the 20th century has witnessed the dethronement of the evil incubus of the 17th. The editions of SOLESMES (*q.v.*) were officially recognised, and paved the way for the official Vatican edition, which is restoring the true Gregorian music to the use of the whole Latin Church. (For further information see the Introductions to the Sarum Gradual and the Sarum Antiphonal, both publications of the PLAIN-SONG AND MEDIÆVAL MUSIC SOCIETY.) W. H. F.

GREGORIAN TONES. This name is given to the eight groups of chants, corresponding to the eight modes (see MODES), to which the psalms are sung under the Gregorian system of antiphonal psalmody. (See ANTIPHON; and PSALMODY.) When the English Church gave up the Latin service-books, it had to resign for the time, with the Latin texts, the whole of their ancient Gregorian melodies; antiphons and responds disappeared both from the Communion service and from the reformed Hour Services of Matins and Evensong. Some adaptations were made from the new English Kyrie, Sanctus, Agnus, Creed and Gloria in Excelsis, and a praiseworthy attempt to provide some simple plain-song was made by MERBECKE (*q.v.*). Similarly adaptations were made for the Te Deum and for parts of the funeral service; but on the whole it may be said that nothing survived but the psalm-tones, in their naked simplicity, divorced from the antiphons, apart from which they are a mere fragment.

These Gregorian Tones survived in more or less mutilated forms down to the Rebellion, and were among the traditions restored at the Restoration; but by this time their place had been already taken by the Anglican chant, which had grown up out of the decay of the Tones. (See CHANT.) The Gregorian tones were brought back into use as part of the Church revival of the early part of the 19th century.

W. H. F.

GREGORY, WILLIAM (*d.* St. Clement Dane's, Aug. 20, 1663), a singer in the Chapel Royal, Feb. 2, 1626–49, was during the Commonwealth in Cromwell's service, and one of the signatories of the petition for a National College of Music in 1657. His portrait is in the Music School at Oxford. He wrote songs and harpsichord pieces in various collective volumes. Hawkins speaks of some anthems, two of which enjoyed great popularity (*Q.-L.*; Hawkins II.).

E. v. d. S.

GREITER, MATTHIAS, was originally a monk and choir-singer in Strassburg Minster, but in 1524 embraced the cause of the Lutheran Reformation and devoted his poetical and musical talents to its furtherance. In 1549 he accepted the Interim of Charles V., and founded a choir-school to provide for the church-service in accordance therewith. He is said to have died of the plague of 1552. To the *Strassburger Kirchenamt* 1525 and *Gesangbuch* 1537 he contributed seven Psalm-Lieder (free metrical versions of some Psalms), and probably either invented or adapted the melodies which were sung to them ('O Herre Gott, begnade mich,' 'Da Israel aus Egypten zog,' 'Es sind doch selig alle die,' etc.). Zahn in his exhaustive work on Choral-Melodies attributes six to Greiter. Both hymns and tunes continued for a long time in use in the Lutheran Church. The tune to 'Es sind doch selig' was afterwards transferred to the hymn 'O Mensch, bewein dein Sünde,' and we are familiar with the magnificent treatment of both words and tune in the 'St. Matthew Passion' of Bach. But Greiter's chief contribution to music consists in several four-voice settings of German songs, and one five-voice, in which, as Eitner says, good harmony, warmth of feeling, and contrapuntal art are united in a masterly way, and show him to have been one of the best composers of the time. Of these Kade, in the Beilagen to Ambros, has reprinted 'Ich stund an einem Morgen,' which is remarkable for its ground-bass and the imitations of it in the soprano and alto (the melody proper being in the tenor). Two others have been reprinted by J. J. Maier in the musical appendix to Liliencron's *Historische Volkslieder*, 'Es wollt ein Jäger jagen,' and 'Von üppiglichen Dingen.'

J. R. M.

GRELL, EDUARD AUGUST (*b.* Berlin, Nov. 6, 1800; *d.* Steglitz, near Berlin, Aug. 10, 1886), the son of the organist of the Parochialkirche there, received his musical education from his father, J. C. Kaufmann, Ritschl, and finally from Zelter, on whose recommendation he received the appointment of organist of the Nicolaikirche at the age of 16. In 1817 he entered the Singakademie, with which institution he was connected in one way or another for nearly sixty years. In 1832 he became its vice-director, under Rungenhagen, after whose death he was in 1853 appointed director, a post which he held until 1876. In 1839 he was appointed Hofdomorganist, and in 1841 was made a member of the musical section of the Royal Academy of Arts, with which institution he was connected until 1881. In 1843–45 he was Gesanglehrer of the Domchor. In 1858 he received the title of professor, and in 1864 the order *pour le mérite*. He was one of the most learned contrapuntists of his day in Germany, and his works show him to have been not only an ingenious theorist, but a richly gifted artist. His greatest work is a Mass in sixteen parts *a cappella*, besides which he produced psalms in eight and eleven parts, a Te Deum, motets, cantatas, an oratorio entitled 'Die Israeliten in der Wüste,' and many songs and duets.

BIBL.—HEINRICH BELLERMANN, *Biographie Grells*, 1899.

M.

GRENON, Nicolas, from 1421–24 a singer at the Cathedral School at Cambray, went to Rome, where he appears in 1425 to have formed a chapel of his own, with which he assisted the Papal Chapel until 1427. A number of sacred and secular songs are in various collective volumes (see *Q.-L.*). One song is reproduced in Stainer's 'Dufay.' E. v. d. S.

GRESHAM MUSICAL PROFESSORSHIP. In the will of Sir Thomas Gresham, the founder of the college bearing his name in the city of London, provision was made for several professorships, and for the 'sallarie' of a person 'mete to rede the lecture of musicke' in the college. Sir Thomas died on Nov. 21, 1579, and his widow on Nov. 3, 1596, upon which the provision for the lectures took effect, the civic authorities requesting the Universities of Oxford and Cambridge to nominate persons properly qualified as professors. Dr. John Bull was appointed the first Professor of Music by the special recommendation of Queen Elizabeth. The ordinance adopted concerning the music lecture, according to Stowe (Strype's edition), ran as follows:

'The solemn music lecture is to be read twice every week in manner following: viz.—the theorique part for half an hour, and the practique, by concert of voice or instruments, for the rest of the hour; whereof the first lecture to be in the Latin tongue and the second in the English tongue. The days appointed for the solemn lectures of music are Thursday and Saturday in the afternoon between the hours of three and four; and because at this time Dr. Bull is recommended to the place by the Queen's most excellent Majesty being not able to speak Latin, his lectures are permitted to be altogether in English so long as he shall continue the place of the music lecturer there.'

At first the professors were given apartments in the college and a stipend of £50 a year, but in the 8th of Geo. III. an Act was passed enabling the lecturers to marry, any restriction in Sir Thomas Gresham's will notwithstanding, and also giving them £50 a year in lieu of their apartments. For many years the professors had no knowledge of music, and were utterly unqualified to lecture upon it. The following is a list of the professors, with the date of their appointments:

(1) John Bull, Mus.D., 1596 (resigned on his marriage).
(2) Thomas Clayton, Doctor of Medicine, 1607.
(3) Rev. John Taverner, M.A., 1610, elected at the age of 26, subsequently Rector of Stoke Newington.
(4) Dr. Richard Knight, physician, 1638.
(5) Sir W. Petty, Doctor of Medicine, 1650.
(6) Sir Thomas Baynes, Doctor of Medicine, 1660, ejected from office by a vote of the committee.
(7) Rev. John Newey, M.A., incumbent of Itching Abbotts and Avington, Hants, 1696.
(8) Rev. Dr. R. Shippen, Principal of Brasenose College, Oxford, and Rector of Whitechapel, 1705.
(9) Edward Shippen, Doctor of Medicine, 1710.
(10) John Gordon, barrister-at-law of Gray's Inn, 1723.
(11) Thomas Browne, M.A., Fellow of Trinity College, Cambridge, 1739, elected by an equality of votes, and the committee proceeded to a second election.
(12) Charles Gardner, 1739.
(13) Thomas Griffin, 1762.
(14) Theodore Aylward, assistant director of the Handel Commemoration and organist of St. George's, Windsor, 1771.
(15) R. J. S. Stevens, the glee composer, 1801.
(16) Edward Taylor, 1837.
(17) Henry Wylde, Mus.D., 1863.
(18) J. F. Bridge, Mus.D., 1890.
(19) H. Walford Davies, Mus.D., 1924.

In 1832 and for some years after, a medal was given by Miss Maria Hackett (the 'choristers' friend') in commemoration of Sir Thomas Gresham for the best choral work, the judges being the Oxford Professor, Dr. Crotch; the Gresham Professor, Stevens; and Horsley; and the work was sung at a commemoration service at St. Helen's, Bishopsgate, which had been Sir Thomas's parish church. The Music Lectures at the College were for many years given in the evening, but Bridge changed the time to the afternoon and the place to the City of London School. They are now given at Gresham College (6 P.M.) on days announced in the newspapers, and the admission to them is free. For an instance of the manner in which the intentions of the founder were at one time set at naught, see Griffin, Thomas.

C. M., with addns.

GRESNICH (Gresnick), Antoine Frederic) (*bapt.* Liège, Mar. 2, 1755; *d.* Paris, Oct. 16, 1799), studied at Rome and Naples, paid a short visit to London in 1784; was *chef d'orchestre* at the Grand Theatre, Lyons, 1791; wrote operas for the Théâtre Louvois, Paris; 17 operas, a 'simphonie concertante' for clarinet and bassoon with orchestra and a harpsichord concerto. E. v. d. S.

GRÉTRY, André Ernest Modeste (*b.* Liège, Feb. 8,[1] 1741; *d.* near Montmorency, Sept. 24, 1813), eminent composer of operas, was born on the ground-floor of a small house in the Rue des Récollets, now No. 28. His father, François, 1st violin at the church of St. Martin, placed him at 6 years old in the choir of St. Denis; but under the harsh treatment of his master the little chorister showed no aptitude for music, and at 11 was dismissed as incapable. His next master, Leclerc, as gentle as the former had been cruel, made him a good reader; and Renekin, organist, taught him harmony. His taste for music was, however, developed by listening to the operas of Pergolesi, Galuppi, Jommelli, etc., performed by a company of Italian singers with Resta as conductor. After a year spent in this manner an irresistible impulse urged him to compose; in vain the maître de chapelle tried to teach him counterpoint—he longed to give expression to the thoughts that were burning for utterance; and, as his first attempt, produced at Liège in 1758 six small symphonies, and in 1759 a 'Messe solennelle' for 4 voices, none of which have been published. These compositions secured him the protection of the Chanoine

[1] Not 11, as he himself gives it, this date being that of his baptism (*Fétis Suppt.*).

du Harlez, who furnished him with the means of going to Rome. Leaving his native city in Mar. 1759, he travelled on foot with a smuggler for his companion.[1] On his arrival at Rome he was received into the 'Collège de Liège,' founded by a Liégeois named Darcis for the benefit of his townsmen, who were permitted to reside there for five years while completing their specific studies. His master for counterpoint and composition was Casali, who dismissed him as hopelessly ignorant. Grétry never did understand the science of harmony; his mission was to enforce the expression of words by melody, and to compose operas. During his stay in Rome he composed a De profundis and some motets [2] which have not been published, and an intermezzo called 'La Vendemmiatrice' (1765) for the Aliberti theatre. Although the work of a foreigner, this operetta was successful, and might have introduced him to more important theatres; but Grétry, having read the score of Monsigny's 'Rose et Colas,' came to the conclusion that French opéra-comique was his vocation. To get to Paris now became his one idea. He left Rome Jan. 1, 1767, and, having reached Geneva, asked Voltaire to write him a good libretto for an opéra comique, a task which Voltaire was incapable of performing and had the tact to decline. At Geneva he supported himself for a year by teaching singing; and produced 'Isabelle et Gertrude,' a one-act opera by Favart on a subject suggested by Voltaire, and previously set to music by Blaise.[3] At length, by the advice of Voltaire himself, Grétry went to Paris, where he obtained from an amateur the libretto of 'Les Mariages Samnites,' in three acts. This work was not performed at that time, but its public rehearsals procured him the patronage of Count de Creutz, the Swedish ambassador, and, as a consequence of that, a two-act libretto by Marmontel, 'Le Huron,' successfully performed Aug. 20, 1768. This opera was followed by 'Lucile' (1769), which contains the quartet 'Où peut-on être mieux qu'au sein de sa famille?' which became popular and played a singular part on more than one historical occasion[4]; and by 'Le Tableau parlant' (1769), an original and extremely comic piece, and one of Grétry's very best. Grimm was right in proclaiming 'Le Tableau parlant' a real masterpiece.

Grétry now showed his versatility by composing no fewer than three operas: 'Le Sylvain' (1770), of which not even the overrated duet 'Dans le sein d'un père' survives; 'Les Deux Avares' (1770), which contains a good comic duet, a march and a Janissaries' chorus, still heard with pleasure; and 'L'Amitié à l'épreuve' (1770), an indifferent comedy in two acts, reduced to one in 1775 by Favart, without improving either words or music. The operetta 'Éraste et Lucinde' was also written in 1770. 'Zémire et Azor' (Dec. 16, 1771) at once placed Grétry in the rank of creative artists. His fertility in ideas was marvellous, and he regularly supplied both the Comédie Italienne and the Théâtre Favart, where he produced successively 'L'Ami de la maison,' three acts (Fontainebleau, Oct. 1771, and Paris, Mar. 14, 1772); 'Le Magnifique,' three acts (1773), the overture of which contains the air 'Vive Henri IV' most effectively combined with another subject; 'La Rosière de Salency,' in four acts, afterwards reduced to three (1774), which contains a remarkable duet between two jealous young women, and the pretty melody 'Ma barque légère,' arranged by Dussek for the piano; 'La Fausse Magie,' two acts (1775), with the syllabic duet between the two old men, an excellent piece; 'Les Mariages Samnites' (1776), a work which he rewrote several times but which never became popular, though the march supplied Mozart with a theme for variations; 'Matroco,' a burlesque in four acts, composed for the court theatre at Fontainebleau (1777), and unsuccessfully performed in Paris (1778) against the wish of Grétry; 'Le Jugement de Midas,' three acts (1778), in which he satirised French music of the old style, and especially the manner in which it was rendered by the singers of the Académie; 'L'Amant jaloux,' three acts (1778)—in the second act an exquisite serenade; 'Les Événements imprévus' (1779), in three acts, containing two airs once popular, now forgotten; 'Aucassin et Nicolette,' three acts (1779), in which he endeavoured unsuccessfully to imitate ancient music; 'Thalie au Nouveau Théâtre,' a prologue for the inauguration of the Salle Favart (1783); 'Théodore et Paulin,' lyric comedy in three acts, which failed at first in 1784, and was afterwards given in two acts under the title of 'L'Épreuve villageoise' (June 27, 1784) with marked and well-merited success; 'Richard Cœur de Lion,' three acts (Oct. 21, 1784), the finest of all his works, containing the air 'O Richard, ô mon roi, l'univers t'abandonne' (which became of historic importance at Versailles, Oct. 1, 1789), and 'Une fièvre brûlante,' on which Beethoven wrote variations; 'Les Méprises par ressemblance,' opera in three acts (1786), now justly forgotten; 'Le Comte d'Albert,' two acts (1786), the success of which was secured by Mme. Dugazon; 'La Suite du Comte d'Albert,' one act (1787); 'Le Prisonnier anglais,' three acts (1787), revived in 1793 as 'Clarice et Belton,' without making a more favourable impression; 'Le Rival confident,' opera in two acts (1788), which failed in spite of

[1] These details are taken from Grétry's *Mémoires*.
[2] An autograph 'Confiteor' for four voices and orchestra is in the library of the Paris Conservatoire.
[3] Performed in Paris in 1765. Blaise's ariettes are printed in the *Théâtre de M. Favart* (vol. ix.).
[4] Versailles, July 16, 1789; Carlton House, at the first visit of George III. and Queen Charlotte to the Prince of Wales, Feb. 3, 1795; and Korythia, on the retreat from Moscow, Nov. 15, 1812. It was adopted by the Bourbons after the Restoration as a loyal air.

a pleasing arietta and a graceful rondo ; ' Raoul Barbe-Bleue,' three acts (1789), a weak production quickly forgotten ; ' Pierre le Grand,' three acts (1790), in which the search after local colouring is somewhat too apparent ; ' Guillaume Tell,' in three acts (1791), containing a rondo and a quartet, long popular ; ' Basile,' one act (1792) ; ' Les Deux Couvents,' three acts (1792) ; ' Joseph Barra,' one act (1794), a *pièce de circonstance* ; ' Callias,' one act (1794), a republican piece, of which the so-called Greek music is justly forgotten, though one of Hoffmann's lines has survived :

Quand nous serons soumis, nous n'existerons plus !

' Lisbeth,' three acts (1797), which contains a romance that has not yet lost its charm ; ' Le Barbier de village,' one act (1797) ; and ' Élisca,' three acts (1799), which was a fiasco.

Long as this list is, it does not include all Grétry's dramatic works. Not content with supplying pieces for the Opéra-Comique, his ambition was to distinguish himself at the Académie de Musique. Here he produced ' Céphale et Procris,' three acts (1775), of which the only number worthy of notice was the duet ' Donne-la moi ' ; ' Les Trois Âges de l'Opéra ' (1778), a prologue received with indifference ; ' Andromaque,' three acts (1778), the principal rôle of which is accompanied throughout by three flutes in harmony ; ' Émilie ' (' La Belle Esclave,' 1781), unsuccessfully introduced as the fifth act of the ballet ' La Fête de Mirza ' ; ' La Double Épreuve, ou Colinette à la Cour,' three acts (1782), the finale of the first act full of dramatic truth ; ' L'Embarras des richesses,' three acts (1782), a complete failure ; ' La Caravane du Caire,' three acts (1783), the words by the Comte de Provence, afterwards Louis XVIII.—as complete a success (it was performed no less than 506 times), owing principally to the ballets and the picturesque scene of the bazaar ; ' Panurge dans l'île des Lanternes,' three acts (1785), a not very lively comic opera ; ' Amphitryon,' three acts (1788), badly received ; ' Aspasie,' three acts (1789), a partial success ; ' Denys le Tyran ' (1794), one act, a *pièce de circonstance* which the composer did well not to publish ; ' La Rosière républicaine ' (1793), one act, another *pièce de circonstance* performed under the title ' La Fête de la raison ' —one of the scenes in which represents a church, with an organ on the stage to accompany the sacred choruses ; ' Anacréon chez Polycrate,' three acts (1797), containing an air and a trio long favourites ; ' Le Casque et les colombes,' one act (1801), performed only three times ; and ' Delphis et Mopsa,' two acts (1803), which met with but little better fate.

The question arises, out of all these fifty operas produced in Paris, how many are there besides ' Le Tableau parlant ' which deserve special attention? ' Zémire et Azor,' ' L'Amant jaloux,' ' L'Épreuve villageoise,' and, above all, ' Richard,' of which nearly every number deserves to be specified, are those we should select. In treating subjects of a more ambitious stamp, such as ' Pierre le Grand ' and ' Guillaume Tell,' Grétry did violence to his nature. Broad and vigorous conceptions were not within his range, because they require not only sustained effort but a thorough mastery of harmony and instrumentation, and this he did not possess. He scarcely ever wrote for more than two voices, and is manifestly perplexed by the entrance of a third, as a glance at the trio-duet in ' Zémire et Azor ' will show. ' You might drive a coach-and-four between the bass and the first fiddle,' was wittily said of his thin harmonies. But though it may be thought necessary at the present day to reinforce his meagre orchestration, his basses are so well chosen, and form such good harmony, that it is often extremely difficult to add complementary parts to the two in the original score.[1] And Grétry's instrumentation, though poor, is not wanting in colour when occasion serves. Moreover, he was aware of his defects as well as of his capacities. ' In the midst of popular applause how dissatisfied an artist often feels with his own work ! ' he exclaims at the end of his analysis of ' Huron.' Elsewhere, in speaking of his works as a whole, he puts the following words into Gluck's mouth : ' You received from Nature the gift of appropriate melody, but in giving you this talent she withheld that of strict and complicated harmony.' This is true self-knowledge.

The qualities in his music which most excite our admiration are his perfect understanding of the right proportions to be given both to the ensemble and to each separate part of an opera, and his power of connecting and evolving the scenes, faithfully interpreting the words, and tracing the lineaments, so to speak, of his characters by means of this fidelity of expression in the music. While thus taking declamation as his guide, and believing that ' the most skilful musician was he who could best metamorphose declamation into melody,' Grétry little thought that the day would come when Méhul would say of him that ' what he wrote was very clever, but it was not music ' (' il faisait de l'esprit et non de la musique '). No doubt he carried his system too far ; he did not see that by trying to follow the words too literally a composer may deprive his phrases of ease and charm, and sacrifice the general effect for the sake of obtaining many trifling ones—a most serious fault. But in spite of his weakness for details—the defect of many a painter—Grétry is a model one never wearies of studying. He excelled in the simple pastoral style, in the touching and pathetic, and in comic opera at once comic and not trivial. By means of his rich imagination, thorough

1 ' Guillaume Tell ' was reinstrumented by Berton and Rifaut ; ' Richard ' by Adolphe Adam ; ' L'Épreuve villageoise ' by Auber ; and ' La Fausse Magie ' by Eugène Prévost.

acquaintance with stage business, and love for dramatic truth, he created a whole world of characters drawn to the life; and by his great intelligence, and the essentially French bent of his genius, he almost deserves to be called the 'Molière of music,' a title as overwhelming as it is honourable, but one which his passionate admirers have not hesitated to bestow on him. Besides his operas, he wrote a number of sacred compositions, enumerated in Brenet's memoir (1884), but without details; an 'Antifona' *a* 5, dated 1765, is in the Academy of Bologna; quartets, six symphonies, trios, sonatas, etc., are also mentioned.

A witty and brilliant talker, and a friend of influential literary men, Grétry possessed many powerful patrons at the French court, and was the recipient of pensions and distinctions of all kinds. In 1785 the municipality of Paris named one of the streets near the Comédie Italienne after him, and in the previous year the Prince-Bishop of Liège had made him one of his privy-councillors. On the foundation of the Conservatoire he was appointed an inspector, a post which he resigned in a year. When the Institut was formed at the same time (1795), he was chosen to fill one of the three places reserved for musical composers. Napoleon made him a Chevalier of the Legion of Honour on the institution of the Order in 1802, and also granted him a pension to compensate for his losses by the Revolution.

A career so successful was likely to intoxicate, and it is not to be wondered at that Grétry had a firm belief in his own merits and thought himself almost infallible. He has left us several records of his vanity, both artistic and intellectual. The first is his *Mémoires ou essais sur la musique*, published in one vol. in 1789 and reprinted in 1797 with two additional vols., said to have been edited by his friend Legrand, a professor of rhetoric. The first part only is interesting, and, as has been aptly said, it should be called 'Essais sur *ma* musique.' In 1802 he brought out *Méthode simple pour apprendre à préluder en peu de temps avec toutes les resources de l'harmonie*, a pamphlet of ninety-five pages with lithograph portrait, in which he exhibits both the insufficiency of his studies and his want of natural talent for harmony. His three vols. *De la vérité; ce que nous fûmes, ce que nous sommes, ce que nous devrions être* (1803) are simply a pretentious statement of his political and social opinions, with remarks on the feelings and the best means of exciting and expressing them by music.

Grétry had bought 'l'Ermitage,' near Montmorency, formerly the residence of Rousseau, and it was there he died. Three days afterwards (Sept. 27, 1813) Paris honoured his remains with a splendid funeral; touching and eloquent eulogiums were pronounced over his grave by Bouilly on behalf of the dramatic authors, and Méhul in the name of the musicians. A year later, at a special meeting on Oct. 1, 1814, Joachim de Breton, permanent secretary of the Académie des Beaux-Arts, read a 'Notice sur la vie et les ouvrages d'André Ernest Grétry.' Since then many biographies and critiques have been published (see Bibliography below).

There are many portraits of Grétry—one of the best drawn and engraved by 'his friend' Moreau the younger. Another engraving is by Cathelin (1785), from the portrait by Madame Lebrun, with the lines:

'Par des plaisirs réels et de fausses alarmes
Ce puissant Enchanteur calme ou trouble nos sens;
Mais de son amitié peut-on goûter les charmes
Sans égaler au moins son cœur à ses talents?'

Besides these there are Isabey's portrait engraved by P. Simon; that taken by the 'physionotrace' and engraved by Quenedey in 1808; those of Forget and P. Adam; and, finally, Maurin's lithograph from the portrait by Robert Lefèvre. In his youth he is said to have resembled Pergolese both in face and figure. Comte Livry had a statue made of him in marble, and placed it at the entrance of the old Théâtre Feydeau: it is not known what has become of it. The foyer of the present Opéra-Comique contains only a bust of him. In 1842 a statue by Geefs was inaugurated at Liège; being colossal it is not a good representation, as Grétry was small in stature and of delicate health.

Grétry had three daughters. The second, Lucile (*b.* Paris, 1773; *d.* 1793), was only 13 when her one-act opera 'Le Mariage d'Antonio,' instrumented by her father, was successfully performed at the Opéra-Comique (1786). In 1787 she produced 'Toinette et Louis,' in two acts, which was not well received. This gifted young musician made an unhappy marriage.

We may mention in conclusion that Grétry spent his last years in writing six vols. of *Réflexions sur l'art* which, however, have not been published. He also left five MS. operas in three acts—'Alcindor et Zaïde'; 'Ziméo'; 'Électre'; 'Diogène et Alexandre'; 'Les Maures d'Espagne'; and 'Zelmar, ou l'Asile,' in one act. A complete edition of Grétry's works (B. & H.) was undertaken by the commission for the publication of music by Belgian masters, under the direction of Gevaert, Radoux, E. Fétis, A. Wotquenne and A. Wouters. The publication of his complete literary works was undertaken by the same commission in 1919. *Réflexions d'un solitaire* (4 vols.), a hitherto unpublished manuscript, appeared with introduction and notes by Lucien Solway and Ernest Closson (Brussels, Van Oest, 1919–22). G. C., addns.

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GRIEG,[1] Edvard Hagerup (*b.* Bergen, Norway, June 15, 1843; *d.* there, Sept. 4, 1907), the composer who did most to develop a Norwegian national style, received his first musical instruction from his mother, a cultivated amateur, began to compose at the age of nine, and, after a meeting with Ole Bull, was sent, on the eminent violinist's recommendation, to the Leipzig Conservatorium, where he remained from 1858–62, studying counterpoint, etc., under Hauptmann and Richter, composition under Rietz and Reinecke, and the piano under Wenzel and Moscheles. On leaving Leipzig, he went to Copenhagen to study under Gade, and in Denmark he came under the influence of Emil Hartmann. The Mendelssohn tradition, still strong at Leipzig, was religiously followed by Gade, and it was not till Grieg returned to Norway and associated with those who were devoting themselves to a distinctively national form of the various arts that he felt his true power. He became intimate with Richard Nordraak, and, until that composer's early death in 1866, the two worked hand in hand with the object of fostering a Norwegian school of music. In 1867 Grieg founded a musical union in Christiania, and remained its conductor until 1880. In 1865 and 1870 he visited Italy, and saw much of Liszt in Rome. Grieg's performance of his own brilliant pianoforte concerto at a Gewandhaus Concert at Leipzig in 1879 brought him before the great public in a more prominent way than heretofore, and with the same charming work he made his first appearance in England at the Philharmonic Concert of May 3, 1888, conducting his op. 34 at the same concert. He had already gained great experience as a conductor during his tenure of the post of director of the Philharmonic Concerts at Christiania. On this first visit to England his wife accompanied him, and her strongly individual way of singing his songs made such an impression in private, that the husband and wife were persuaded to give a joint recital of piano and song on May 16, and to appear together at the Popular Concerts. Early in 1889 they came again to England. In 1894 the composer received the honorary degree of Mus.D. at Cambridge, and in 1896 he once more visited London. Apart from such journeys he lived a secluded life at his country house, a few miles from Bergen. He died in an hotel, in Bergen, on his way to Christiania.[2]

Grieg's music owes much of its success to the skill with which he has adapted the classical structure to themes so nearly allied to actual traditional tunes as to be hardly distinguishable from genuine folk-music. His violin sonata in F, op. 8, his piano concerto before mentioned, and many other works, show remarkable individuality of design; for the composer, while setting his themes in such juxtaposition with each other as to bring out their beauties to the fullest extent, has not scrupled to modify the rules of form as it suited him best to do. That he chose but rarely to develop his ideas according to a logical plan, was due to a personal preference, not to any want of skill in the art of development, for this quality is clearly to be seen in the prelude and other movements of his suite 'Aus Holberg's Zeit.' In the smaller, more lyrical forms he is at his best, and his many short pianoforte pieces and his beautiful songs (see the special study given below) show him to far greater advantage than the comparatively few works in which he essayed the regular classical structures.

The music to Ibsen's 'Peer Gynt,' written for a performance of that play, was at first published in the form of a pianoforte duet, and afterwards turned into two orchestral suites of remarkably picturesque character, which are perhaps the most popular of all his works. The strange, haunting harmonies of 'Ase's Death' have an almost magical effect, and in 'Anitra's Dance' there is an oriental character which, appearing again in the fine song 'Die Odaliske,' is very attractive. It might be contended that the few instances in which a musical colouring other than Norwegian has been employed are those which have the deepest appeal to non-Scandinavian hearers, but it is incontestable that it is by his more 'nationalistic' music that he has won the esteem of musicians at large. His music carries the fragrance of his native pine-woods into the concert-room; and it is only after long familiarity with it that its most prominent mannerisms become a little wearisome. Certain harmonic progressions are used almost too often, and in the structure of his melodies there is one sequence of three descending notes, consisting of the tonic, the leading-note, and the dominant of the key, that can be traced in some form or other in an extraordinarily large number of his compositions, though perhaps nowhere so prominently as in the pianoforte concerto. M.

Grieg as Song Writer.—Though the songs of Grieg are too markedly individual in style and in touch to remain as a permanent influence

[1] The name is a slightly modified form of the Scottish name Greig, an ancestor of the composer, named Alexander Greig, having emigrated from Fraserburgh to Bergen in the 18th century.

[2] Many of the above particulars of Grieg's life are taken from a lecture delivered in Elgin by the late Rev. W. A. Gray, and reported in the *Elgin Courant* of May 27, 1890. In the course of the lecture a 'Funeral Hymn,' in memory of the composer's father, for four voices, was sung from MS. It does not appear among the published works.

in the history of song, the best of them fully deserve the affection and the admiration which have been bestowed upon them.

It is true that they owe much of their popularity to the piquant and expressive melodic idioms which Grieg caught from the folk-songs of his country, and much, too, to the actual novelty and charm of harmonies and harmonic contrasts which were entirely his own. But originality of this kind, however stimulating when it is new, belongs to the inventive faculty, and does not of itself imply real creative power. Fortunately in Grieg's case it was the vehicle for the expression of a highly sensitive, poetical and imaginative nature, incapable of affectation or pose, and as susceptible to poetry which deals with the simple and homely affections, with country scenes and the beauties of nature, as to that in which a tale of romance, tragedy or passion touches the deeper springs of human feeling. In his best moments he penetrates with rare insight into the very heart of a poem, and with a few bold and vivid strokes sets before us a glowing picture, and stamps it indelibly with his own sign and seal on our hearts and minds. It is impossible not to recognise genius in the dramatic intensity of 'Ein Schwan' or 'Ein Freundschaftstück,' in the exaltation of 'Erstes Begegnen,' in the tragic solemnity of 'Auf der Bahre einer jungen Frau,' in the quiet reflective mood of 'Auf der Reise zur Heimath,' in the inimitable charm and delicacy of 'Im Kahne,' or in the tenderness of 'Margareten's Wiegenlied,' and 'Die alte Mutter.' Again, it would be hard in the whole range of ballads to point to examples more directly touching in their beauty, expressiveness and simplicity than 'Die Prinzessin' and 'Es war ein alter König (this latter not defaced, as in Rubinstein's setting, by sentimental lingering over the last words 'Sie hatten sich viel zu lieb'). 'Der Verwundete,' 'Solveig's Lied' and the slight but charming 'Zwei braune Augen' display other sides of Grieg's genius. Such songs as these, even if he had composed no others, would, of themselves be enough to show that among the minor song composers Grieg had more of the vital qualities which arrest and move than any, and that he holds in virtue of them, as exhibited in his best work, a place which is all his own. At the same time it would be foolish to deny that the style he found for himself had its limitations and weaknesses, which are somewhat acutely felt when his songs are studied as a whole. His love for emphatic harmonic colouring and startling transitions leads to a good deal of work that is reckless and patchy, a point which is further emphasised by his habit of repeating a vocal phrase on a different level, or using the close of it for an instrumental *ritornello*, so that the melodic line is constantly interrupted, as, for instance, in 'Auf dem Walde' and almost throughout the song 'Mit einer Wasserlilie.'

Nor is the duplication of the melody in the bass, as in 'Ich liebe dich,' 'Spielmannslied,' 'Hoffnung' and other songs, a structurally strong device; third-rate composers have seized upon it with avidity and with disastrous results. Like the drone bass (used effectively by Grieg in 'Solveig's Lied' as by Schubert in 'Der Leiermann'), it needs the justification of special appropriateness, and may easily become a snare. Reference should also be made to his excessive love of chromatics. Though some of his most beautiful effects are derived from them, as in 'Der Verwundete' and 'Herbststimmung,' yet they are often a source of weakness and sentimentality, most conspicuously in 'Mit einer Primula Veris.' To these causes must be attributed the fact that Grieg's masterpieces are mostly short. For longer flights more solidity and breadth of structure are required than Grieg's genius possessed. 'Vom Monte Pincio' and 'Mein Ziel' are, however, fine songs, full of beauty and imagination.

W. F.

Grieg's published compositions are as follows:

Op.
1. Four Clavierstücke.
2. Four Songs for alto voice.
3. Three Poetische Tonbilder, pf.
4. Six Songs.
5. Four Songs, 'Melodien des Herzens,' to words by H. C. Andersen.
6. Humoresken, pf.
7. Pianoforte Sonata, E minor.
8. Sonata, pf. and vln., F.
9. Romanzen und Balladen, pf.
10. Four Songs, 'Romanzen.'
11. Concert-overture, 'Im Herbst,' orch. (and pf., 4 hands).
12. Lyrische Stückchen, pf.
13. Sonata, pf. and vln., G.
14. Two Symphonische Stücke, pf., 4 hands.
15. Romanzen, pf.
16. Concerto, pf. and orch., A minor.
17. Norwegische Volkslieder und Tänze, arranged for pf.
18. Eight Songs.
19. Bilder aus dem Volksleben, Humoresken, pf.
20. 'Vor dem Klosterpforte,' solo, female choir and orch.
21. Four Songs.
22. 'Sigurd Jorsalfar,' pf., 4 hands (see op. 56); the number 22 transferred to two choruses for male voices.
23. 'Peer Gynt,' suite No. 1, pf., 4 hands.
24. Ballade, pf.
25. Five Songs.
26. Four Songs.
27. String quartet, G minor.
28. Albumblätter, pf.
29. Improvisata on two Norwegian songs, pf.
30. Album for male choir.
31. 'Landerkennung,' male choir and orch.
32. 'Der Einsame' ('Bergentrückte'), baritone voice and orch.
33. Twelve Songs.
34. Two Elegiac Melodies for string orch.
35. Norwegische Tänze, orch., and for pf. solo and duet.
36. Sonata, pf. and v'cl.
37. Walzer-Capricen, pf. solo and duet.
38. Neue lyrische Stückchen, pf.
39. Twelve Songs.
40. 'Aus Holberg's Zeit,' suite, pf. solo or string orch.
41. Transcription for pf. of his own songs.
42. 'Bergliot,' ballad for declamation with orch.
43. Lyrische Stückchen, pf.
44. Songs, 'Aus Fjeld und Fjord.'
45. Sonata, pf. and vln., C minor.
46. 'Peer Gynt,' suite No. 1, orch.
47. Lyrische Stücke, pf.
48. Six Songs.
49. Six Songs.
50. Scenes from Björnson's 'Olav Trygvason,' solo, choir, and orch.
51. Romance and variations for 2 pf.
52. Transcription, pf., of six songs.
53 Two Melodien for string orch.
54. Lyrische Stücke, pf.
55. 'Peer Gynt,' suite No. 2, orch.
56. 'Sigurd Jorsalfar,' orch.
57. Lyrische Stücke, pf.
58. Five Songs.
59 Six Songs.
60. Five Songs.
61. Seven Children's Songs.
62. Lyrische Stücke, pf.

Op.
63. Two Nordische Weisen, string orch.
64. Symphonic Dances, pf., 4 hands, and for string orch.
65. Lyrische Stücke, pf.
66. Norwegian Melodies, for pf.
67. Song-cycle, Garborg's 'Haugtussa.'

WITHOUT OPUS NUMBER

Arrangement of a second pianoforte part to four sonatas of Mozart.

(See also *Musical Times*, Feb. 1894 and Feb. 1898.) M.

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GRIEPENKERL, (1) FRIEDRICH CONRAD (*b.* Peine, near Hanover, 1782; *d.* Brunswick, Apr. 6, 1849), professor at the Carolinum College in Brunswick; long tutor in the Fellenberg Institution at Hofwyl in the Canton of Berne. He wrote *Lehrbuch der Aesthetik* (Brunswick, 1827), in which he applied Herbart's philosophical theory to music; and was the author of the preface to the excellent edition of J. S. Bach's instrumental compositions, edited by himself and Roitzsch, and published by Peters of Leipzig. This work has made his name familiar to many in England.

His son (2) WOLFGANG ROBERT (*b.* Hofwyl, May 4, 1810; *d.* Brunswick, Oct. 17, 1868), studied at Brunswick and Leipzig, was also an enthusiastic amateur, and an ardent admirer of Meyerbeer's 'Huguenots' and the later works of Berlioz. He was teacher of literature at the Military School of Brunswick from 1840–47. He wrote *Das Musikfest, oder die Beethovener* (1838 and 1841); *Ritter Berlioz in Braunschweig* (1843); *Die Oper der Gegenwart* (1847); and two dramas, *Robespierre* and *Die Girondisten*, to which Litolff composed overtures. F. G.

GRIESBACH, JOHN HENRY (*b.* Windsor, June 20, 1798; *d.* Kensington, Jan. 9, 1875); was the eldest son of Justin Christian Griesbach, violoncellist in Queen Charlotte's band, and nephew to Friedrich Griesbach, the oboe player. He studied music under his uncle, George Leopold Jacob Griesbach, and at 12 years of age was appointed violoncellist in the Queen's band. He then studied for some years under Kalkbrenner. On the breaking up of Queen Charlotte's band at her death he came to London and appeared at concerts as a pianist. In 1822 he composed a symphony and a capriccio for pianoforte and orchestra, and shortly afterwards a second symphony for the Philharmonic Society. Although he was after this time principally engaged in tuition he found time to produce numerous compositions of various kinds, and also to attain to no mean skill in astronomy, painting in water-colours, entomology and mathematics. His principal compositions were 'Belshazzar's Feast,' an oratorio, written in 1835 with a view to stage representation, but such performances being interdicted he some years afterwards remodelled the work, and it was performed, under the title of 'Daniel,' by the Sacred Harmonic Society on June 30, 1854; overture and music to Shakespeare's *Tempest*; 'James the First, or, The Royal Captive,' operetta; 'The Goldsmith of West Cheap,' opera; 'Eblis,' opera (unfinished); 'Raby Ruins,' musical drama; several overtures and other instrumental pieces, anthems, songs, cantatas, etc. He also wrote *An Analysis of Musical Sounds* (published), and *The Fundamental Elements of Counterpoint, The Acoustic Laws of Harmony*, and *Tables showing the Variations of Musical Pitch from the time of Handel to 1859* (unpublished). W. H. H.

GRIESINGER, GEORG AUGUST (*d.* Leipzig, Apr. 27, 1828), deserves a word of grateful mention for his charming little work on Haydn—*Biographische Notizen über Joseph Haydn* (126 pages)—which was originally communicated to the *A.M.Z.* from July to Sept. 1809, and then published by Breitkopf & Härtel in 1810. Griesinger was a 'Legations-Rath' of the Saxon government, and possibly attached to the embassy at Vienna. At any rate he was on intimate terms with Haydn for the last ten years of the life of the latter, and he claims to report directly from his lips, often in his very words. His work was used by Framery for his *Notice sur Haydn* (Paris, 1810), but Griesinger complains that his statements have often been widely departed from, and in one case an absolute invention introduced.

Whether he was the same Griesinger who founded singing societies and public concerts in Stuttgart ten or twelve years after Haydn's death, is not apparent. G.

GRIFFES, CHARLES TOMLINSON (*b.* Elmira, New York, Sept. 17, 1884; *d.* New York, Apr. 8, 1920), an American composer. He studied the pianoforte, composition and theory in Berlin and for a time taught there. In 1907 he returned to America, and till his death taught the elements of music in a boy's school near New York. Almost all his compositions were produced in the brief intervals of leisure that his labours as a schoolmaster gave him in his latter years. He was overworked, and his death is said to have been hastened by the burdensome task of copying at night orchestral parts for his last compositions after his routine duties were done.

The comparatively few works of Griffes that were heard during his lifetime and that have been made known since his death indicate that in him was lost a rare and original talent; one of the finer, more sensitive and fastidious musical natures that the United States has produced. What he did in his thirty-six years was more than a promise, it was a real achievement; but it held a promise of still better things, of true originality and perhaps greatness, if life and opportunity had been spared him.

His compositions hitherto published are as follows :

' The Pleasure Dome of Kubla Khan,' orch.
Poem, flute and orch.
Sonata, PF.
Two Sketches for string quartet, on Indian themes.
Songs and PF. pieces.
' These Things Shall Be,' for unison chorus.

Unpublished :

' The Kairn of Koridwen,' dance drama, with instruments.
' Schojo,' Japanese mime play, with instruments.

R. A.

GRIFFIN, George Eugene (*b.* London, Jan. 8, 1781; *d.* May 1863), composer. At 16 years of age he made his first appearance as a composer by the production of a concerto for pianoforte and orchestra, in which the melody of ' The Blue Bell of Scotland ' was introduced. He next published a PF. sonata, with *ad libitum* violin, and an ' Ode to Charity,' inscribed to the supporters of the Patriotic Fund, and published in 1806. His remaining compositions, with the exception of three quartets for stringed instruments, were all for the pianoforte, either alone or in conjunction with other instruments. They comprise two concertos for PF. and orchestra ; a quartet for pianoforte and strings ; and four sonatas. W. H. H.

GRIFFIN, Thomas (*d.* 1771), an organ-builder, in 1741 erected an organ in St. Helen's, Bishopsgate, and engaged ' to play himself or provide an organist.' He also built organs in other City churches ; in St. Mildred, Bread Street, 1744 ; St. John's, Westminster ; St. George's, Botolph Lane ; St. Paul's, Deptford ; St. Margaret Pattens, 1749 ; and St. Michael Bassishaw, 1762. On Jan. 11, 1763 (being then a Common Councilman for Langbourn Ward and one of the Gresham Committee), he was appointed professor of music in Gresham College in the room of Charles Gardner, deceased. He seems to have been totally incapable of performing the duties of the office. (See Gresham Professor of Music.) W. H. H.

GRIFFITH, Frederick (*b.* Swansea, Nov. 12, 1867; *d.* London, May 1917), a distinguished flute-player. Having gained prizes at a Welsh National Eisteddfod (Merthyr Tydfil) and at Cardiff, Griffith entered the R.A.M. and studied for four years, until 1891, under Olaf Svendsen. Next he went to Paris to study under Paul Taffanel, and on his return to London he gave a number of recitals and became director of the Wind-Instrument Chamber Music Society. He made many tours, notably in the English provinces, with Mme. Melba's party ; and, in 1902, with the same party through the Australasian Colonies. He was first flute in the orchestra which played during the performances of Sullivan's ' Ivanhoe,' and in 1895 was appointed to a similar post at the Royal Opera, Covent Garden, and was professor of the flute at the R.A.M. He issued a volume of biographies of *Notable Welsh Musicians* (1896). R. H. L.

GRIGNY, Nicolas de (*b.* Rheims, Feb. 1671 ; *d.* there, Nov. 30, 1703), organist of Rheims Cathedral, was the son of Louis de Grigny (*c.* 1646–1709), also organist at Notre Dame, Rheims.

Nicolas finished his musical studies in Paris, and was organist at the Abbey of Saint-Denis from 1693–95. He then returned to Rheims. His book of ' Pièces d'orgue,' which appeared after his death in 1711, republished by Alex. Guilmant and André Pirro, is the work of a musician—stirring, skilful and profound. J. S. Bach in his youth copied[1] the organ-book of the Rheims master, who thus exercised an undeniable influence on German musicians.

Bibl.—*Archives des maîtres de l'orgue*, iii. ; A. Pirro, *L'Esthétique de Bach.* F. R[L].

GRIMALDI, Nicolino, see Nicolini.

GRIMM, (1) Heinrich (*b.* Holzminden, *c.* 1593 ; *d.* Brunswick, July 10, 1637), was cantor at the Catharineum at his death. He was a pupil of Michael Praetorius, and succeeded Michael Weissensee at Magdeburg, where he lost all his possessions at the destruction of the town in 1631. He was a pioneer of the new school of harmony and thorough-bass. A list of his numerous sacred and secular compositions is in *Q.-L.*

(2) Friedrich Melchior, Baron von Grimm (*b.* Ratisbon, Dec. 26, 1723 ; *d.* Gotha, Dec. 19, 1807), the son of a pastor. He lived in Paris from 1750 until the outbreak of the Revolution, and took the part of the Italian opera in the ' guerre des bouffons.' He wrote a number of essays and pamphlets on music, edited the *Correspondence littéraire, philosophique et critique*, 1753–90, which was circulated only in MS. among a number of European courts, but published between 1877 and 1882 (16 vols.), forming an important source for the history of the opera in Paris. His satire on Joh. Stamitz, *Le Petit Prophète de Boemisch-Broda* (1753), appeared in many editions, also translated. Other writings are given in *Q.-L.* Baron von Grimm was one of the central figures of musical life in Paris, though biassed and unsound. *Riemann* gives a list of biographies and essays, etc., on Grimm. E. v. d. S.

GRIMM, Julius Otto (*b.* Pernau, Livonia, Mar. 6, 1827 ; *d.* Münster, Dec. 7, 1903), a German pianist and composer of some note, a pupil of the Conservatorium of Leipzig. When Grimm had finished the course of instruction there, he found employment at Göttingen, and was appointed in 1860 conductor of the Cäcilienverein at Münster in Westphalia, where he was made director of the Musical Academy, 1878. He published pieces for the pianoforte, songs, and a few orchestral compositions, of which latter his ' Suite in canon-form ' for stringed orchestra made the round of German

[1] J. S. Bach's Holograph of the work is now (1926) in the possession of Hans Prieger of Bonn.

concert rooms successfully, and in point of clever workmanship deserved all the praise it met with. A symphony in D minor and a choral and orchestral ode, 'An die Musik,' deserve mention. E. D.

GRISAR, ALBERT (*b.* Antwerp, Dec. 26, 1808; *d.* Asnières, June 15, 1869), composer of operas, was intended for commerce, and with that view was placed in a house of business at Liverpool. The love of music was, however, too strong in him, and after a few struggles with his family he ran away to Paris, and reached it only a day or two before the Revolution of July 1830. He began to study under Reicha, but the Revolution spread to Belgium, and Grisar was obliged to join his family in Antwerp. His first public success was 'Le Mariage impossible' at Brussels in the spring of 1833. It attracted the attention of the government, and procured him a grant of 1200 francs towards the completion of his musical education. He returned to Paris and henceforward gave himself up almost entirely to the theatre. His first appearance there was at the Opéra-Comique with 'Sarah' (1836), followed by 'L'an 1000' (1837); 'La Suisse à Trianon' (Variétés, 1838); 'Lady Melvill' and 'L'Eau merveilleuse' (with Flotow, 1838 and 1839); 'Le Naufrage' (1839); 'Les Travestissements' (Opéra-Comique, 1839); 'L'Opéra à la cour' (with Boieldieu, 1840). Though not unsuccessful he was dissatisfied with himself, and in 1840 went to Naples to study composition under Mercadante; and there he remained for several years. In 1848 he was again in Paris, and did not leave it till his death. Nineteen of his comic operas were produced on the stage, and a dozen more remained unperformed. A complete list will be found in Pougin's supplement to Fétis. The most important are the following:

'Gilles Ravisseur' (1848), 'Les Porcherons' (1850), 'Bon soir, Monsieur Pantalon' (1851), 'Le Carillonneur de Bruges' (1852), 'Les Amours du Diable' (1853), 'Le Chien du jardinier' (1855), 'Voyage autour de ma chambre' (1859), 'La Chatte merveilleuse' (1862), 'Bégaiements d'amour' (1864), 'Douze innocents' (1865).

He also published more than fifty melodies and romances. His statue, by Brackeleer, is in the vestibule of the Antwerp Theatre, and a life of him by Pougin was published by Hachette. G.

GRISELIDIS, opera in a prologue and 3 acts; text by Armand Silvestre and Eugène Morand; music by Massenet. Produced Opéra-Comique, Nov. 20, 1901; New York, Manhattan Opera House, Jan. 19, 1910.

GRISI, GIULIA (*b.* Milan, July 28, 1811; *d.* Berlin, Nov. 29, 1869), a famous operatic singer, daughter of Gaetano Grisi, an officer of engineers under Napoleon. She belonged to a family of artists. Her maternal aunt was the celebrated Grassini: her eldest sister, GIUDITTA (*b.* Milan, July 28, 1805; *d.* May 1, 1840), was a singer of high merit; and her cousin, CARLOTTA GRISI, originally educated as a singer, became, under the tuition of Perrot, the most charming dancer of her time.

Giulia's earliest instructors were successively her sister Giuditta; Filippo Celli, afterwards resident professor in London; Madame Boccabadati; and Guglielmi, son of the composer of that name. At the age of 17 she made her first appearance in public as Emma in Rossini's 'Zelmira.' In 1830 C. C. Greville saw her at Florence with David in 'Ricciardo,' and said: 'She is like Pasta in face and figure, but much handsomer. She is only 18.' Rossini took a great interest in the young and promising Giulia, for whom he predicted a brilliant future. One of Giulia's warmest admirers was Bellini, who, composing at Milan the opera of 'Norma' for Pasta, recognised in the young artist all the qualifications for a perfect Adalgisa. Strangely enough, when the opera was first brought out, the first act proved almost a fiasco; and it was not until the duet for Norma and Adalgisa in the second act that the audience began to applaud. Dissatisfied with her engagement at Milan, and unable to get herself released from it by ordinary means, the impulsive Giulia took to flight, and escaping across the frontier reached Paris, where she found her aunt, Madame Grassini, her sister Giuditta, and Rossini,—at that time artistic director of the Théâtre des Italiens. She had no trouble in obtaining an engagement. Rossini, who had not forgotten her performance in 'Zelmira,' offered her the part of Semiramide in his opera of that name; and on Oct. 16, 1832, Grisi made her first appearance at the Italian Opéra of Paris in the character of the Assyrian Queen. Nothing could have been more complete than Grisi's success; and for sixteen consecutive years, from 1832–49, she was engaged at the Théâtre des Italiens. She passed the winter of 1833 at Venice, where Bellini, in 1830, had written and produced 'I Capuleti ed i Montecchi' for the two sisters, Giuditta and Giulia. She did not visit London until 1834, where she made her first appearance, amid general admiration, as Ninetta in 'La gazza ladra' (Apr. 8). Her first great London success, however, was achieved in the part of Anna Bolena. The chief characters in this work—which Donizetti had written for Galli, Rubini and Pasta—became identified in London with Lablache, Rubini and Grisi. When she undertook the part of Semiramide, at the King's Theatre, it was said by every one that Pasta having now retired, her only successor was Grisi. In the year 1835 Bellini wrote 'I Puritani' for Grisi, Rubini, Tamburini and Lablache; that memorable operatic quartet of which she was the last survivor. It is true that after Rubini had been replaced by Mario the quartet was still incomparable; and it was for the new combination—Grisi, Mario, Tamburini and Lablache—that Donizetti, in 1843, composed 'Don

Pasquale. Year after year the Mario quartet, like the Rubini quartet, spent the winter in Paris, the summer in London.

When, in 1846, Lumley's company was broken up by the sudden departure of his principal singers, together with Costa, and nearly the whole of the orchestra, the second of the great quartets came to an end. It struggled on for a time in the reduced form of a trio: Grisi, Mario and Tamburini. Then the trio became a duet; but Grisi and Mario still sang the *duo concertante* which Donizetti had written for them in 'Don Pasquale,' as no other singers could sing it. They were still 'the rose and the nightingale' of Heine's *Parisian Letters*, 'the rose the nightingale among flowers, the nightingale the rose among birds.'

From the year 1834, when she made her début at the King's Theatre, London, until the year 1861, when she retired from the Royal Italian Opera, Madame Grisi only missed one season in London—that of 1842. And it was a rare thing indeed when she was engaged that illness or any other cause prevented her from appearing. In the year 1854 she made an artistic tour in the United States, in company with Mario. In 1859 she accepted an engagement at Madrid, which was not successful, and was rapidly broken off. In 1861 she signed an agreement with Gye binding her not to appear again in public within a term of five years. Gye thought, no doubt, that in this case five years were as good as fifty. But he had reckoned without his prima donna, who, in the year 1866, to the regret of her friends and to the astonishment of every one, came out at Her Majesty's Theatre in her old part of Lucrezia. After that Madame Grisi still continued from time to time to sing at concerts, and as a concert singer gained much and deserved applause. She had for years made London her headquarters, and on leaving it in 1869 to pay a visit to Berlin, inflammation of the lungs seized her, and after a short attack she died at the Hôtel du Nord, Berlin.

Grisi was married on Apr. 24, 1836, to Count de Melcy, but the union was not a happy one, and was dissolved by law. Later she married Mario, by whom she had three daughters. H. S. E.

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GRISWOLD, PUTNAM (*b.* Minneapolis, Dec. 23, 1875; *d.* New York, Feb. 26, 1914), operatic baritone. This gifted and promising American artist began his career as a church singer at Oakland, California. His singularly fine organ attracted much attention, and he was sent to London to study at the R.C.M., where he worked with Alberto Randegger from May 7, 1900. His first appearance in opera took place at Covent Garden in 1901, when he played Leonato in the production of Stanford's 'Much Ado About Nothing.' Needing further study, he then worked in turn with Bouhy in Paris and Franz Emerich in Berlin, and gained valuable experience in various German opera-houses. He sang with great success as Rocco in 'Fidelio' (R.C.M. performance) at His Majesty's Theatre, 1902. In 1904–05 he took part in the first English production of 'Parsifal' in America, giving a remarkable rendering of the music of Gurnemanz. Reappearing at Covent Garden for the second and last time in 1907, he sang Daland in 'Der fliegende Holländer,' Pogner in 'Die Meistersinger,' and other Wagnerian rôles with entire acceptance. H. K.

GRÖNDAHL, AGATHE URSULA BACKER-, see BACKER-GRÖNDAHL.

GRONEMANN (GROENEMANN), JOHANN ALBERT (*b.* Cologne; *d.* The Hague, after 1760). He was entered as 'Musicus' at Leyden University, Feb. 15, 1732, where he settled as violinist. In 1750 he was appointed organist at The Hague, which position he held until 1760, when he sank into melancholy, dying soon after. In 1756 he assisted, together with Antoine and Konrad Grimm (brothers ?), at the musical society at Arnheim. He composed several books of sonatas and duets for violin (or flute).

GROOTE, ALIANUS DE, poet and composer of sacred plays, chosen (July 12, 1475) as singer at S. Donatien, Bruges. In 1480 he was succentor, *i.e.* sub-Kapellmeister. On Apr. 28, 1501, he is mentioned as deceased.

GROSHEIM, GEORG CHRISTOPH, Ph.D. (*b.* Cassels, July 1, 1764; *d.* there, 1847), composed operas, pianoforte and organ music and songs, and edited a Hessian hymn-book, and a German edition of Gluck's 'Iphigenia in Aulis.' He wrote a number of essays and treatises on musical subjects, and contributed to Schilling's *Musical Dictionary* and several musical periodicals (*Riemann*; *Q.-L.*).

GROSIN (GROSSIN) DE PARISIUS, a composer *c.* 1400. His sacred and secular songs for one and three voices are in various collections. His 'Va-t'ent, souspier' (3 v.) is in Stainer's 'Dufay.' Guillaume Grossim, of whom a few songs are known, was evidently another composer who lived towards the end of the century. E. v. d. S.

GROSSE CAISSE and GROSSE TROMMEL are respectively the French and German terms for the bass drum. See DRUM (2). V. de P.

GROSSI, CARLO, of Vicenza, calls himself 'cavaliere,' and on a title-page of 1657 'former maestro di cappella of Reggio Cathedral.' In the same year he held a similar position at a church at Vicenza; from 1676 he was singer at S. Mark's, Venice. On Apr. 16, 1687, he was appointed *maestro di cappella universale* at Mantua. He composed masses, sacri concerti

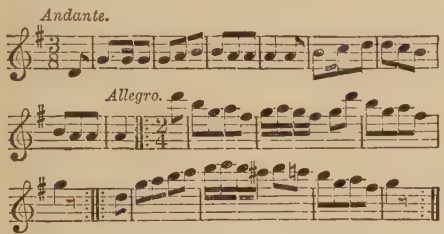
and other church music, including sonatas, operas and secular songs. (See *Q.-L.*)

GROSSI, Giov. Francesco, see Siface.

GROSSI, Lodovico, see Viadana.

GROSSVATER-TANZ, 'grandfather-dance,' a curious old German family dance of the 17th century which was greatly in vogue at weddings. Spohr had to introduce it into the Festival march which he wrote by command for the marriage of Princess Marie of Hesse with the Duke of Saxe-Meiningen in 1825 (*Selbstbiog.* ii. 165). It consisted of three parts, the first of which was an andante in triple time, sung to the words—

'Und als der Grossvater die Grossmutter nahm,
Da war der Grossvater ein Bräutigam,'

to which succeeded two quick phrases in 2–4 time—

As this dance usually concluded an evening, it was also called the 'Kehraus' (clear-out). Its chief musical interest arises from the fact that it is the 'air of the 17th century' used by Schumann in his 'Carnaval' to represent the flying 'Philistines' in the 'March of the Davidsbündler.' He also uses it in the finale of his 'Papillons,' op. 2. E. P.

GROTRIAN STEINWEG (abbreviation of Grotrian, Helfferich, Schulz, Th. Steinweg Nachfolger), registered and protected in England 1909. This firm of pianoforte-makers in Brunswick succeeded Theodor Steinweg when he retired in 1865 from the business founded by his father and went to America. His successors in Brunswick since 1886 are exclusively members of the Grotrian family who have enhanced the good reputation of their instruments, which are favoured by many eminent contemporary musicians and were used exclusively by Clara Schumann during her long and brilliant career on the concert platform. A few years ago the firm embodied in their pianos the 'Homogeneous Sound-board,' for which is claimed an increased uniformity of tone-colour throughout the scale.

On Oct. 1, 1925, Messrs. Grotrian Steinweg, Ltd., London, opened the Grotrian Concert Hall, formerly Steinway Hall (*q.v.*), in Wigmore Street, the new auditorium having a seating capacity of over 500. In the building are incorporated the pianoforte showrooms of the Company.

GROTTE, Nicolas de La, chamber musician and organist to Henry III. of France, *c.* 1565–1587, composed a book of chansons, to words by Ronsard, Desportes and others (1575); also songs and lute and organ pieces in collective volumes. E. v. d. s.

GROUND BASS (Ital. *basso ostinato*). The most obvious and easily realisable means of arriving at symmetry and proportion in musical works is by repetition, and a large proportion of the earliest attempts in this direction took the safe side of making the symmetry absolute by repeating the same thing over and over again in the form of variations; and of this order of form a ground bass, which consisted of constant repetition of a phrase in the bass with varied figures and harmonies above it, is a sub-order. This was formerly a very popular device, resorted to alike by Italians, such as Carissimi and Astorga, and by our English Purcell. In the works of Purcell there are a great number of examples, both in his songs in the 'Orpheus Britannicus,' and in his dramatic works (see Purcell, Henry; subsection Language in Song). An expansion of the idea was also adopted by him in the 'Music before the play' of King Arthur, in which the figure, after being repeated many times in the bass, is transferred to the upper parts, and also treated by inversion. Bach and Handel both made use of the same device; the former in his passacaglia for clavier with pedals, and the 'Crucifixus' of his Mass in B minor;[1] and the latter in his choruses 'Envy, eldest-born of Hell' in 'Saul,' and 'O Baal, monarch of the skies' in 'Deborah.' In modern times Brahms has produced a fine example in the finale to the Variations on a Theme of Haydn in B♭ for orchestra. The finale of his fourth symphony, in E minor, is a monumental example of a ground bass that is not absolutely strict.

At the latter part of the 17th century ground basses were known by the names of their authors, as 'Farinell's Ground,' 'Purcell's Ground,' etc., and extemporising on a ground bass was a very popular amusement with musicians. Christopher Sympson's 'Chelys Minuritionum, or Division Viol' (1665), was intended to teach the practice, which he describes as follows:

'Diminution or division to a Ground is the breaking either of the bass or of any higher part that is applicable thereto. The manner of expressing it is thus: 'A Ground, subject, or bass, call it what you please, is pricked down in two several papers; one for him who is to play the ground upon an organ, harpsichord, or what other instrument may be apt for that purpose; the other for him that plays upon the viol, who, having the said ground before his eyes as his theme or subject, plays such variety of descant, or division in concordance thereto, as his skill and present invention do then suggest unto him.'

A long extract and a specimen of a 'Division on a Ground' are given in Hawkins's *History*, chap. 149. (See Chaconne, Passacaglia.)

C. H. H. P.

[1] See an example of a ground bass of four minims only, accompanying a canon 7 in 1, by Bach, in Spitta's *Life*, Engl. tr. iii. 404.

There has been a considerable revival of what may be called the ground bass idea in modern music, beginning with the examples of Brahms named above. Rheinberger wrote one in which the theme appears on successive degrees of the scale, and Arensky devised one of six notes in 5–4 time, so that each note in turn receives the accent. Elgar's 'Carillon' is a good example of the use of the device for a special descriptive purpose, and Cyril Scott's Two Passacaglias for orchestra and Holst's 'Ostinato' (St. Paul's Suite) are further English examples among many which might be named. C.

GROVE, GEORGE (*b.* Clapham, Aug. 13, 1820; *d.* Sydenham, May 28, 1900), writer on music, first director of the R.C.M. and editor of the first edition of this work, was born at Thurlow Terrace, Wandsworth Road, Clapham. His father, Thomas Grove, came of a yeoman stock, long resident at Penn, Buckinghamshire, and his mother was a woman of some culture, a lover of music, and a proficient amateur.

George Grove gained his first schooling as a weekly boarder at an establishment on Clapham Common. Thence he migrated to the school started at Stockwell by the Rev. Charles Pritchard, moving with the headmaster, in 1834, to Clapham Grammar School. In 1836 he was articled to Alexander Gordon, a civil engineer in Fludyor Street, Westminster. His musical education began with hearing his mother play from the 'Messiah' to her children out of an old vocal score with voices and figured bass only. From this he advanced to Vincent Novello's Fitzwilliam Music and Bach's 'Forty Eight,' and though never much of an executant he and his brother and sisters used to play and sing a good deal from the oratorios, and regularly attended the concerts of the Sacred Harmonic Society in Exeter Hall. In Feb. 1839 Grove was admitted graduate of the Institution of Civil Engineers, and in 1840–41 worked in the pattern and fitting shops of the firm of Robert Napier on the Broomielaw, Glasgow. Towards the close of 1841 he was sent out by Gordon to act as resident engineer during the erection of a cast-iron lighthouse on Morant Point, Jamaica, and after a short stay in England was despatched on a similar errand to Bermuda, whence he returned in Aug. 1846. He subsequently served under Robert Stephenson at Chester and Bangor (during the erection of the Britannia tubular bridge over the Menai Straits), and while at Chester took an active part in starting a singing class. When his engagement at Bangor terminated in 1849 Grove, at the instigation of Brunel, Robert Stephenson, and Sir Charles Barry, stood for the post of Secretary to the Society of Arts, and was appointed to that post in Mar. 1850, continuing, however, to practise as an engineer for a few years longer. In 1851 he married Miss Harriet Bradley, daughter of Rev. Charles Bradley, and sister of the late Dean of Westminster. As Secretary of the Society of Arts, Grove was brought into close contact with the promoters of the great Exhibition of 1851, and when a company was formed to re-erect the Exhibition buildings at Sydenham, was offered the secretaryship of the Crystal Palace, moving to Sydenham in Oct. 1852. His association with James Fergusson and an introduction to Stanley, then Canon of Canterbury, turned his attention to Biblical research, and led to his co-operating with William Smith in the *Dictionary of the Bible*, of which he acted as an informal sub-editor, contributing in all upwards of 800 pages out of 3154. This work occupied the bulk of his leisure for nearly seven years, involved two visits to the Holy Land, in 1858 and 1861, and led, as a natural corollary, to the establishment, in 1865, of the Palestine Exploration Fund, in which Grove was 'the head and front of the whole proceeding.'[1]

But he contrived to find time to prosecute his musical studies with great zeal from the moment of his settling in London, attending concerts, purchasing scores, and from 1854 onwards taking an active part in the organisation of the musical performances at the Crystal Palace. The famous ANALYTICAL PROGRAMMES (*q.v.*) grew out of a suggestion of August Manns, who had become chief conductor of the orchestra in 1855, that Grove should contribute a few words in elucidation of a memorial programme of Mozart's music in 1856. For upwards of forty seasons Grove contributed the bulk of these analytical remarks to the programmes of the Saturday Concerts, those of the works of Beethoven, Mendelssohn, Schubert and Schumann being, with hardly an exception, from his pen. The analyses of the nine symphonies of Beethoven were eventually expanded into the volume published in 1896, but he rarely allowed any of these commentaries, which can be reckoned by the hundred, to appear twice in the same form. His researches at home or abroad, his conversations with musicians, his general reading were constantly drawn upon to supply fresh and illuminative matter, whether in the shape of musical or literary parallels, details of construction, or anecdotic reminiscences. Grove has frankly admitted that he had forerunners in Thomson, the Professor of Music in Edinburgh in 1840, in John Ella, John Hullah and Dr. Wylde. But Grove brought to bear on his task an infectious enthusiasm as well as a width of culture which lent his commentaries a peculiar charm and value. There have been better analysts, anatomists and dissectors of the organism and structure of the classical masterpieces; there has never been so suggestive and stimulating a commentator upon their beauties. Grove's intimate association with Sir Arthur Sullivan dated from 1862, while his long friendship with Madame Schumann and his devoted

[1] Dean Stanley at Cambridge, May 8, 1867.

championship of her husband's compositions began in 1863. In 1867 he made his memorable journey[1] to Vienna in company with Arthur Sullivan, which resulted in the discovery at Dr. Schneider's of the partbooks of the whole of the music of 'Rosamunde.' Here also he laid the foundation of his long friendship with C. F. Pohl, and made the acquaintance of Brahms. In May 1868 he succeeded Professor David Masson as editor of *Macmillan's Magazine*, a post which he retained for fifteen years.

Grove, who had in 1860 contributed to *The Times* the first detailed account of the Oberammergau Passion-play which appeared in the English press, wrote from Italy in 1869 some remarkable letters on the alleged miracle of St. Januarius at Naples to *The Times* and the *Spectator*, and till a very few years before his death was a constant contributor on a multiplicity of subjects, mainly musical, to these and other newspapers. He was meantime steadily accumulating illustrative material relating to the symphonies of Beethoven and Mendelssohn, steeping himself in the music of Schumann and Schubert, and in Sept. 1873 announced to his friends that he had resigned the secretaryship of the Crystal Palace in order to edit the *Dictionary of Music and Musicians* for Messrs. Macmillan. Though he had resigned the secretaryship of the Crystal Palace, Grove maintained his connexion by joining the Board of Directors and continuing to edit the programmes of the Saturday Concerts. On June 29, 1875, the honorary degree of D.C.L. was conferred by the University of Durham, on 'George Grove, the eminent civil engineer, and the present editor of *Macmillan's Magazine*, for the great services rendered to literature by his writings'; and it is worthy of remark that the speech of Professor Farrar, who presented him for his degree, laid stress on his contributions to Biblical research and geography, but took no account whatever of his services to music. His many-sidedness was happily hit off by Robert Browning in a private letter, a few months later, when he calls him 'Grove the Orientalist, the Schubertian, the Literate in ordinary and extraordinary.' In 1876 he found time, amid his work on the Dictionary, to write an admirable Geography Primer for Messrs. Macmillan's series, published in Jan. 1877; and in 1877 met Wagner at Dannreuther's house in Orme Square, besides assisting to entertain him at the Athenæum Club. That Grove was immensely impressed by Wagner there can be no question, but to the end of his life he remained in imperfect sympathy with the spirit and *ethos* of the music drama. But he kept his views to himself, and never aired them in public. Almost the only time he ventured to discuss Wagner in public was when, in 1887, the *Daily Telegraph* had noticed a new opera produced in Pest and *more suo* praised the composer for not being influenced by Wagner: 'He seems to his credit to have forgotten Wagner's very existence.' Grove promptly wrote to point out that this was incredible. Whatever Wagner's faults, 'that he has made a revolution in the form and structure of opera is admitted by nine-tenths of the musical world.'

In the autumn of 1878 Grove paid a memorable visit to America with Dean Stanley, meeting Longfellow, Oliver Wendell Holmes, Emerson, Eliot and other leaders of thought, visiting most of the great eastern cities, and getting a glimpse of the South and a run through Canada. The year 1879 was chiefly devoted to accumulating materials for his monograph on Mendelssohn, and in the autumn he visited Berlin and Leipzig to obtain first-hand information from Mendelssohn's family and friends. The first volume of the Dictionary, containing Parts i.-vi.,[2] had been published in 1879, and the Part containing the article on Mendelssohn appeared in Feb. 1880. In July of the same year Grove was the recipient of a very gratifying testimonial in the shape of a purse of 1000 guineas, and an address emphasising his signal services rendered to Biblical History and Geography, and to Music and Musical Literature. The list of subscribers contained the names of the Archbishops of Canterbury and York, Dean Stanley, Millais, Leighton, Frederic Harrison, Arthur Balfour, James Paget, and a host of other distinguished men. Archbishop Tait presided: Dean Stanley and Sir Arthur Sullivan eulogised Grove's services to Biblical research and Music respectively. The gathering was a remarkable testimony to Grove's versatility, for, as Dean Bradley said, it came almost as a revelation to those who had associated him chiefly with Biblical research or literature to find him appropriated by musicians and *vice versa*.

From this time onward, however, his energies were steadily concentrated in the direction of music. He was already hard at work on his article on Schubert, and in the autumn of 1880 paid a special visit to Vienna to gather materials on the spot, and study the MSS. in the possession of the Musikverein. Here he renewed his acquaintance with Brahms, and was greatly assisted in his researches by his devoted friend C. F. Pohl. Schubert proved his chief interest and anodyne in 1881, a year saddened for Grove by the death of Dean Stanley; and in the autumn his theory of the lost 'Gastein' symphony took shape, and his views were embodied in a communication to the *Athenæum* for Nov. 19, 1881 (p. 675). The theory involved, as its

[1] The record of this journey will be found in the appendix to Arthur Coleridge's translation of Kreissle von Hellborn's *Life of Schubert*.

[2] The Dictionary was issued in parts. Its growth in process of compilation is indicated by the fact that the first completed volume bore the words 'In two volumes' on its title-page, and the second bore the words 'In three volumes.' The first edition was completed in four volumes. G.

corollary, the renumbering of the C major Symphony No. 10, a course invariably followed in the programme-books of the Crystal Palace concerts. Owing to the entire disappearance of the score, and the continued failure of all efforts to bring it to light, Grove's theory still remains in the category of hypothesis, but his own confidence in the accuracy of his deductions remained unshaken.

Meantime the movement for the establishment of the Royal College of Music was rapidly maturing. A scheme was mooted at a meeting held in Marlborough House in 1878 to effect an amalgamation with the Royal Academy of Music and the National Training School of Music, but the negotiations fell through, so far as the R.A.M. was concerned. The Training School, on the other hand, willingly fell in with the proposal, and in 1880 a draft Charter was completed, for which the Prince of Wales (Edward VII.) undertook to become petitioner to the Privy Council, a special feature of the proposed institution being the raising of a fund to provide not only for the education but in certain cases for the maintenance of those who, having shown themselves by competition worthy of such advantages, were unable to maintain and educate themselves. The Prince of Wales accepted the Presidency of the Council and the late Dukes of Coburg (then Edinburgh) and Albany and Prince Christian took an active part in the movement. Grove in July 1881 was invited to join the Council and Executive Committee of the proposed college, and in Mar. 1882, at the special request of the Prince of Wales, undertook the post of organising financial secretary for a period of six months. Into this campaign he threw himself with the utmost energy, making speeches, delivering addresses, drafting circulars, visiting provincial centres, and, in short, leaving no stone unturned to promote the end in view. In Feb. 1882, at a meeting convened by the Prince of Wales, and held at St. James's Palace, the scheme was formally launched. In the next fourteen months forty-four meetings were held throughout the country, apart from several held at the Mansion House. As a result of these efforts, in which Grove, with the late George Watson as his efficient lieutenant, took a most energetic part, a large sum of money was raised, and the promoters were able to realise a considerable instalment of this plan, by founding fifty scholarships for tuition, several of which included maintenance. In the course of the summer of 1882 the directorship was offered to and accepted by Grove, who at once set to work to select and organise his staff, inducing Madame Lind-Goldschmidt to emerge from her retirement, and enlisting the aid, amongst others, of C. H. H. Parry, Walter Parratt, C. V. Stanford, Ernst Pauer, Franklin Taylor and Arabella Goddard. The R.C.M. was formally opened by the Prince of Wales, the President and Founder, on May 7, 1883, the ceremony, which was attended by Gladstone, then Prime Minister, taking place in the building previously occupied by the National Training School of Music, and presented to the Prince of Wales for the purposes of the R.C.M. by Sir Charles Freake. Four days earlier Gladstone had offered the new director the honour of knighthood, in acknowledgment of the services he had rendered to the Art of Music in England, and in announcing Grove's decoration the Prince of Wales alluded to him as one who, 'eminent in general literature, has specially devoted himself to the preparation and publication of a *Dictionary of Music*, and has earned our gratitude by the skill and success with which he has worked in the difficult task of organising the Royal College.'

As director of the R.C.M., Grove exercised a remarkably stimulating and fruitful influence on his pupils. Regarding himself first and foremost as the head of a family, he exhibited a truly parental interest in his young charges. Mere ability was no passport to his favour; science, as he put it, is not everything, 'life is better than efficiency,' and he was quick to recognise sterling qualities of character though unaccompanied by talent. Again holding firmly that the arts reacted on each other, and that the better and wider a musician's education the better would be his work in music, he did all that was possible to widen the intellectual range of his students. In conversation — for he was always accessible—in his terminal addresses, on which he spent much time and thought, and in the choice of his staff, he never failed to exemplify his belief in the abiding value of culture. Thus he constantly urged his 'children,' as he called them, to read the best poetry; recommended, lent, or gave them books; and insisted on the vital importance of cultivating some intellectual interest as a resource in later life. It was truly said of him that few qualities in a student excited his displeasure more than a casual manner, a slovenly style, and above all, want of reverence for great men. 'His smallest piece of advice to a student,' says Walford Davies, 'was seasoned with what some great man did or said.' He had his drawbacks, which were chiefly due to the defects of his qualities. He was too enthusiastic always to consult his dignity, he was apt to be irritated by trifles, impatient of Philistinism, and inclined to confound thoughtless levity with disloyalty. His lack of sympathy with athleticism and field sports was a disadvantage in dealing with young men, and he was not able to conceal a very intelligible preference for instrumentalists over singers. But with all deductions, throughout his eleven years' tenure of office he exercised a notable and salutary influence on the best of the

students, his interest in whom was by no means bounded by his official relations. Throughout his directorship he was in the habit of inviting select parties of pupils to the Crystal Palace concerts, where he might be seen, Saturday after Saturday throughout the season, in his seat at the back of the gallery, the centre of a group of his 'children,' with a full score in his lap, pointing out his favourite passages, and leading the applause. He also enlisted the aid of generous friends, so that if a deserving pupil was in need of rest or change, an invitation to the country or seaside was generally forthcoming.

Grove's interest in music outside his immediate official duties was manifested in a variety of ways — by frequent contributions to the press, by attendance at concerts and festivals, and by writing prefaces, analytical programmes, etc. He had been specially designated by Stanley to write his Memoir, but was obliged to abandon the task owing to his other engagements. He found time, however, to compile the interesting *History of a Phrase* which appeared in the *Musical World* in 1887, and in the autumn of 1889 carried out a thorough exploration of the villages in the environs of Vienna which Beethoven frequented in the summers of the later years of his life. In the spring of 1891 he took an active part in resisting the proposed measure for the Registration of Teachers, which he considered would most injuriously affect the operations of the R.C.M. In the autumn of the same year he initiated the scheme, carried out by Breitkopf & Härtel (*Times*, Sept. 15), for issuing a facsimile edition of the autograph scores of Beethoven's Symphonies. To the special Beethoven number of the *Musical Times* (Dec. 15, 1892) he contributed an interesting paper on 'The Birds in the Pastoral Symphony.'

Overwork and advancing years had now begun seriously to impair Grove's health. Visits to Sir Arthur Sullivan's villa near Monte Carlo at Christmas 1892 and to Ragatz in Sept. 1893 only brought him temporary relief, and consciousness of his failing powers impelled him in Oct. 1894 to resign his directorship. In Mar. 1896 he published his valuable and illuminating work, *Beethoven and his Nine Symphonies*. The *Scottish Musical Review* for June 1896 contains a sketch of his old friend Madame Schumann, and his contributions to the press continued to the close of 1897. As long as health remained he showed the liveliest interest in the welfare of his old pupils, and attended the meetings of the Royal College Council. Early in 1899 his strength began to fail, and he passed away on May 28, 1900, in the old wooden house at Sydenham which he had inhabited for nearly forty years. He is buried in Ladywell Cemetery, Lewisham.

Grove's achievements are all the more remarkable when it is borne in mind that in the strict sense of the words he was neither a scholar, a linguist, nor a musician. These limitations he was never afraid to acknowledge —see, for example, the preface to his book on Beethoven's Symphonies—and he freely availed himself of the best expert aid to supplement his own shortcomings. As one of his most distinguished pupils said of him, 'he taught one to think of him as pre-eminently an *amateur*, and I am inclined to think that this pre-eminence, together with his human kindness, formed his best qualification for a great professional post.' Though he was 'no executant' he never missed any opportunity of hearing good music; his memory was retentive, and he could find his way well enough about the full score of a work with which he was familiar. As a critic he was hampered by his temperament; he hated comparisons, 'would rather love than condemn any day in the week,' and was little concerned with niceties of technique in performance. Where he shone was as a commentator, interpreter, or eulogist; in the words of one of his best friends, 'in handling the great poets or musicians, his knowledge of their outer and inner lives, their friends, surroundings, and general circumstances, together with his minute, loving study of every line and note of their works, gave him a clue to the most abstruse and difficult passages which more practical and scientific musicians have rarely attained.' Grove's personal devotion to his musical heroes was quite extraordinary. He came to regard them as companions and friends. 'Schubert is my existence,' he wrote while engaged on the article in this Dictionary, and his feeling for Beethoven, though not so tender, was hardly less strong.

Personally Grove was a most lovable and delightful man, with a genius for friendship with young and old alike, and for utilising all the means by which friendship is kept in good repair. Before concentrating himself on music he had for many years moved in the mid-stream of culture, he had travelled widely, found time to read everything new or important in art or letters, and reckoned amongst his intimates or acquaintances a very large number of the most distinguished of his contemporaries. It was characteristic of the man that he was always ready to communicate and impart the treasures of a mind thus richly stored to those who needed it most. No one could have acted more conscientiously in accordance with the advice he gave to a young friend: 'Get all the education you can, and never fail to lend a helping hand to any one who needs it.' Of his energy and versatility a curiously interesting sketch will be found in the chapter on Types in H. Taine's *Notes sur l'Angleterre*.[1] Besides the distinctions and honours already mentioned it may be

[1] Paris, Hachette, édition deuxième, 1872, pp. 76-7.

added that Grove was made a C.B. in 1894, that the late Duke of Coburg decorated him with the Cross of the Order of Merit, and that the University of Glasgow conferred on him the honorary degree of LL.D. On his retirement his pupils at the R.C.M. presented him with his bust by Alfred Gilbert, R.A., which he subsequently gave to the College.[1] The teaching staff presented him with his portrait by the late Charles Furse, A.R.A. Other protraits of him were painted by Henry Philips, H. A. Olivier and Felix Moscheles. A George Grove Memorial Scholarship has been founded at the R.C.M.

Besides the works already mentioned Grove translated Guizot's *Études sur les beaux-arts* (1853), and contributed a sketch of his visit to Nâblus to Sir Francis Galton's *Vacation Tourists and Notes of Travel in 1861* (Macmillan, 1862). He also wrote Prefaces to Otto Jahn's *Life of Mozart*, Hensel's *Mendelssohn Family*, W. S. Rockstro's *Life of Handel*, Novello's *Short History of Cheap Music*, Amy Fay's *Music Study in Germany*, *The Early Letters of Schumann*, translated by May Herbert, and F. G. Edwards's *History of Mendelssohn's 'Elijah.'* (For the sources of the above information, and for further particulars, the reader is referred to the *Life and Letters of Sir George Grove*, by C. L. Graves, Macmillan, 1904.) C. L. G.

GROVLEZ, Gabriel Marie (*b.* Lille, Nord, Apr. 4, 1879), obtained the first piano-prize at the Paris Conservatoire (Diémer), and taught pianoforte for ten years at the Schola Cantorum; he became director of singing at the Opéra-Comique in 1905, and temporary conductor there. His career as a conductor has included the following appointments: 1910, 1925, at Lisbon (San Carlo); 1921–22, 1925–26, Chicago; 1911–13, Paris, Théâtre des Arts. From 1914 he has conducted at the Opéra. As a composer he is known by his symphonic poem 'Dans le jardin,' 'Madrigal lyrique,' etc., songs, dramatic works, including a ballet 'Maïmouna' (1924) and 'Le Marquis de Caraba' (1925), also pianoforte music. He has contributed to modern editions of older works, notably Rameau's works, and to some collections of French music (Chester, London.) M. L. P.

GRUA, a family of Italian musicians who were renowned in Germany in the 18th century, concerning whose dates very little seems at present to be known with certainty. According to *Q.-L.* (1) Carl Luigi Pietro Grua's name appears in the list of the court musicians at Dresden, as a male alto, in 1691, and he was appointed vice-Kapellmeister in 1693; he was at Düsseldorf in 1697, where an opera, 'Telegono,' was performed. F. Walter, in his *Gesch. d. Theaters*, refers to (2) Grua as being Kapellmeister at Heidelberg in 1718, and at Mannheim from 1734 onwards; but as he speaks of him in 1734 as aged 34, thus making the date of his birth 1700, he cannot be the member of the Dresden choir or the composer of 'Telegono.' Another opera, 'Camillo,' is known by an aria preserved at Berlin and Dresden. A Mass and other church compositions are mentioned in *Q.-L.* (3) Paul Grua is mentioned by F. Walter as an organist at Mannheim in 1723, and (4) Peter Grua as a violinist there in 1763. The former is possibly the Paul Grua whose death is given in *Q.-L.* as taking place before May 17, 1798. Another (5) Paul Grua, son of C. L. P. Grua, was sent at the expense of the Elector Carl Theodor to study with Padre Martini and Traetta, was a member of the Mannheim band, migrated with the band to Munich in 1778, and succeeded Bernasconi in 1784 as court Kapellmeister. His opera 'Telemacco' was performed in Munich, 1780, and a Miserere by him for four voices with orchestra is at Berlin and Darmstadt. It is apparently this Paul Grua whose date of birth is given in *Riemann* as Feb. 2, 1754, and that of his death as July 5, 1833. A great number of compositions for the Church are ascribed to him in the same book. M.

GRUBER, (1) Georg Wilhelm (*b.* Nuremberg, Sept. 22, 1729; *d.* there, Sept. 22, 1796), succeeded Agrell as town Kapellmeister, Feb. 4, 1765; publisher and excellent violinist. He was highly esteemed as a composer of church music, songs, harpsichord concertos and sonatas.

(2) Johann Sigmund (*b.* Nuremberg, Dec. 4, 1759; *d.* there, Dec. 3, 1805), son of the former, a lawyer, wrote *Biographien einiger Tonkünstler* (1786–90), *Litteratur der Musik*, 1783 (several later editions). E. v. d. S.

GRÜTZMACHER, (1) Friedrich Wilhelm Ludwig (*b.* Dessau, Mar. 1, 1832; *d.* Dresden, Feb. 23, 1903), a distinguished violoncellist, son of a musician.

In 1848 he went to Leipzig, where he at once attracted the notice of David, and in 1849, when only 17, became first violoncello and solo player at the Gewandhaus, and a teacher in the Conservatorium. In 1860 he was called to Dresden as 'Kammer-Virtuos' to the King of Saxony. He visited most of the northern capitals of Europe, and was in England in 1867 and 1868, playing at the Philharmonic (May 20, 1867), Musical Union and Crystal Palace. His compositions embrace orchestral and chamber pieces, songs, etc., besides concertos and other compositions for the violoncello. His exercises and studies are specially valuable ('Tägliche Übungen' and 'Technologie des Violoncellspiels,' used in the Leipzig Conservatorium). We are also indebted to him for many careful editions of standard works (Beethoven's sonatas for pianoforte and violoncello, Romberg's concertos, Boccherini's sonatas, etc. etc.), and for the revival of some forgotten works of considerable interest. As a teacher he formed a

[1] The bust now stands in the Concert Hall of the R.C.M.

number of fine players of all the nations of Europe. Of his pupils his brother (2) Leopold (*b.* Sept. 4, 1834; *d.* Feb. 26, 1900) was one of the most remarkable. He was for many years first violoncello in the Meiningen orchestra.

T. P. H.

GRUND, Friedrich Wilhelm (*b.* Hamburg, Oct. 7, 1791; *d.* there, Nov. 24, 1874), at first studied the violoncello and pianoforte with the intention of becoming a public performer on both instruments, but after a few successful appearances in his seventeenth year, his right hand became crippled, and he was obliged to abandon his public career. He now took a keen interest in the musical affairs of his native town, where in 1819 he was instrumental in founding the Singakademie. He remained director until 1862, when he also retired from the direction of the Philharmonische Konzerte, with which he had been connected since 1828. In 1867 he took an active part with Grädener in the formation of the Hamburger Tonkünstlerverein. His numerous works include two operas, 'Mathilde' and 'Die Burg Falkenstein,' a cantata 'Die Auferstehung und Himmelfahrt Christi,' an 8-part Mass, symphonies, overtures, and much chamber music. M.

GRUNER, Nathaniel Gottfried (*d.* 1795). From the middle of the 18th century to the time of his death he was cantor and director of music at the Gymnasium at Gera, Saxony, and was a highly esteemed composer of psalms, cantatas, arias, songs and especially of harpsichord concertos and sonatas. (See *Q.-L.*)

GRUNEWALD, Gottfried (*b.* 1673; *buried* Darmstadt, Dec. 22, 1739), son-in-law of Joh. Phil. Krieger. In 1703 he was singer at the Hamburg Opera, for which he wrote an opera, 'Germanicus,' which was first performed at Leipzig in 1704, and at Hamburg in 1705 (probably on account of the performance of Handel's 'Almira' in 1704). In 1712 he became vice-Kapellmeister at Darmstadt, and in 1717 he toured in Germany as virtuoso on the pantaleon. E. v. d. S.

GRUPPO, Grupetto, the Italian names for Turn (*q.v.*). Sébastien de Brossard (*Dictionnaire de musique*) says that the turn is called *Groppo* (or *Gruppo*) *ascendente* and *Groppo descendente*, according as the last note of the group rises or falls. (See Ornaments.) M.

GUADAGNI, Gaetano (*b.* Lodi,[1] *c.* 1725[2]; *d.* 1785[3] or 1797[4]), was one of the most famous male contralti of the 18th century.

In 1747 he was singing at Parma; in 1748 he came, very young, to London as 'serious man' in a burletta troupe, with Pertici, Laschi, Frasi, etc. 'His voice attracted the notice of Handel, who assigned him the parts in the "Messiah" and "Samson," which had been originally composed for Mrs. Cibber,[5] in the studying which parts,' says Burney, 'he applied to me for assistance. During his first residence in England, which was four or five years, he was more noticed in singing English than Italian. He quitted London about 1753.' In 1751–52 he visited Dublin, and sang there with great success. In 1754 he sang at Paris and Versailles, after which he went to Lisbon to sing under Gizziello, and in 1755 narrowly escaped destruction during the earthquake. To Gizziello he owed much of his improvement and refinement of singing. His ideas of acting were derived much earlier from Garrick, who took as much pleasure in forming him as an actor (for 'The Fairies' of Smith) as Gizziello did afterwards in polishing his style of vocalisation. After leaving Portugal he acquired great reputation in all the principal theatres of Italy. There he sang the part of 'Telemacco,' written for him by Gluck, who procured his engagement in 1766 at Vienna as 'Orfeo.' Having excited both admiration and disturbance in that capital, he returned to London in 1769.

'As an actor he seems to have had no equal on any operatic stage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures were so full of grace and propriety, that they would have been excellent studies for a statuary. But, though his manner of singing was perfectly delicate, polished, and refined, his voice seemed, at first, to disappoint every hearer, for he had now changed it to a soprano, and extended its compass from six or seven notes to fourteen or fifteen.'[6]

He had strong resentments and high notions of his own importance, which made him many enemies. He sang under J. C. Bach in the Lent of 1770, and later in the same year was heard at Verona by the Electress of Saxe, who brought him to Munich, where he remained in great favour with the Elector till the death of that prince. In 1766 he sang at Potsdam before Frederick II., who gave him a handsome gold snuff-box studded with brilliants—the finest he had ever given. In 1777 he returned to Padua. There Lord Mount-Edgcumbe heard him (1784) in a *motetto*, and found his voice still full and well-toned, and his style excellent. He insisted on Lord Mount-Edgcumbe going to his house, where he entertained him with *fantoccini*, which he exhibited on a little stage, and in which he took great delight. J. M.

GUADAGNINI, a family of Italian violin-makers. The first of these was (1) Lorenzo, who worked at Piacenza and died there about 1740. He is one of those who styled himself a pupil of Stradivari, but no proof of this claim has ever been forthcoming. (2) Giovanni Battista (*c.* 1745–90) was son of Lorenzo. There was only one maker of this name, and not two as sometimes stated. It has been said that Lorenzo also was a pupil of Stradivari; be that as it may, both he and his son did their best to copy the Stradivari model for the reason that they recognised it to be the best, and

1 Or Vicenza (Burney). 2 Fétis. 3 Burney.
4 Fétis. 5 He sang also in 'Theodora' (1750)
6 Burney.

not because they had been his pupils. Lorenzo left but few violins, and his violoncellos are very scarce; some of the violins are meritorious. It was the son, Giovanni Battista, who made the name of Guadagnini famous. As already mentioned, he followed the Stradivari design, and many of his instruments have a rather highly coloured varnish. As a rule he used excellent wood, and his instruments are held in high repute among players. He was a man of erratic temperament and restless disposition, never remaining long in one place. He worked first at Piacenza, then at Milan, then at Parma, and finally at Turin, remaining ten or eleven years in each place. He died at Turin.

Giovanni Battista left a son (3) GIUSEPPE (1780–1800), who was known in Italy as *il soldato*. His work as a whole is degenerate, and only occasionally did he make an instrument in any way worthy of the family name which he bore. He worked in Como, Pavia and Turin. Later members of this family made guitars and, occasionally, violins, but the earlier traditions were completely lost. The family still survives in Turin, but they know nothing about their ancestors.

E. H. F.; information from Alfred Ebsworth Hill.

GUAITOLI, FRANCESCO MARIA (*b.* Carpi, 1563; *d.* there, Jan. 3, 1628), canon and maestro di cappella at S. Maria from 1593; composed psalms, vespers, etc., madrigals, motets, canzonets (*Q.-L.*).

GUALANDI, see CAMPIOLI.

GUALTERI, (1) ALESSANDRO, organist and maestro di cappella at S. Maria, Verona, 1620; composed masses (8 v., 1620) and motets (1-4 v., 1616).

(2) ANTONIO. From 1608–25 maestro di cappella at the church and college of Monselice, Lombardy; composed 2 books of madrigals, motets and 'Amorosi diletti' (3 v.) (*Q.-L.*).

GUAMI, (1) FRANCESCO (*b.* Lucca, *c.* 1544; *d.* there, 1601), trombone-player in Munich court chapel, 1568–80; maestro di cappella at S. Marciliano, Venice, 1593, and at Lucca, 1598–1601. He composed 3 books of madrigals, church music, ricercari (*a* 2 v.).

(2) GIOSEFFO, brother of Francesco (*b.* Lucca, *c.* 1540; *d.* there, 1611), court organist at Munich, 1568–79; maestro di cappella at the court of Genoa, 1585; second organist at S. Mark, Venice, 1588–91; organist of S. Martino, Lucca, 1591; a highly esteemed composer of church music, madrigals and canzonets; also organ pieces, some of which appeared in modern editions. (See *Q.-L.*; *Riemann.*)

GUARDUCCI, TOMMASO (TOSCANO) (*b.* Montefiascone *c.* 1720), a pupil of the famous Bernacchi at Bologna, became one of the best singers of his time.

He appeared at most of the chief theatres of Italy with success from 1745–70. In the autumn of 1766 he was brought over by Gordon, one of the managers, to the London Opera as 'first man,' with Grassi. In the spring of 1767, two serious operas, 'Caratacco' by J. C. Bach and Vento's 'Conquista del Messico,' were produced; and in these the two new singers excited more attention, and acquired more applause, than before. Guarducci was, according to Burney,

'tall and awkward in figure, inanimate as an actor, and in countenance ill-favoured and morbid; but a man of great probity and worth in his private character, and one of the most correct singers. His voice was clear, sweet, and flexible. His shake and intonations were perfect, and by long study and practice he had vanquished all the difficulties of his art, and possessed himself of every refinement.'

He was, perhaps, the simplest of all the first class of singers. All his effects were produced by expression and high finish. He sang in the English oratorios at short notice, with very little knowledge of our language. He received, however, £600 for twelve oratorios, a larger sum than was ever given on a like occasion until the time of Miss Linley. In 1771 he retired, and lived with his family, passing the winter at Florence and the summer at Montefiascone, where he had a handsome country-house. J. M.

GUARNIERI, a celebrated family of violin-makers at Cremona. The first of these was (1) ANDREA (*b. circa* 1626; *d.* Dec. 7, 1698). He was a fellow-pupil with Stradivari in the workshop of Nicolo Amati, but unlike Stradivari, who developed out of his master's model an entirely original style, Guarnieri founded his own instruments on the Amati pattern. Excellent instruments of his make, not very highly finished, but covered with a fine orange varnish, are dated from the sign of 'St. Theresa' in Cremona, where he was succeeded by his younger son, GIUSEPPE.

(2) PIETRO GIOVANNI (*b.* 1655) was the elder son of Andrea, and is commonly known as 'Peter of Mantua,' to distinguish him from his nephew, 'Peter of Venice.' He was born in Cremona, but settled at Mantua, where, in accordance with the family tradition, he also established himself 'sub signo Sanctae Teresae.' His work was of remarkable originality. 'There is,' says Hart, 'increased breadth between the sound-holes; the sound-hole is rounded and more perpendicular, and the model is more raised.' His varnish is, as a whole, superior to that of his brother Giuseppe. The instruments of 'Peter of Mantua' are highly valued by connoisseurs; some are superb.

(3) GIUSEPPE (*b.* 1666; *d. circa* 1739) was the younger son of Andrea, and was described as 'Josephi filius,' to distinguish him from the more famous member of the family, also named Giuseppe, who came to be known as 'del Gesù.' He began by following his father's pattern, but he later developed a style of his

own, in which the narrow and rapidly widening waist, the peculiar set of the sound-holes and a more brilliant varnish are prominent features. Some points first traceable in his work were adopted by Giuseppe ' del Gesù.'

(4) PIETRO (*b.* 1695; *d.* 1765) is known as ' Peter of Venice ' to distinguish him from his uncle ' Peter of Mantua.' He adopted his uncle's methods in a general way and did some good work, but as years passed he was inspired by the environment in which he lived, and has left some very meritorious instruments. He incorporated various features of the Venetian school with his own.

(5) GIUSEPPE (*b.* 1687; *d.* 1745) was the greatest of the Guarnieri family of violin-makers, and second only to Stradivari among all violin-makers. He came to be known as ' Giuseppe del Gesù ' to distinguish him from the son of Andrea, the term being taken from the ' I.H.S.' which is added to his name on his labels. This may perhaps have originated with the vogue in Italy at that time connected with the Jesuit movement, by which the sacred monogram was frequently attached to works of art. Many new and interesting details concerning his parentage and biography will shortly be published by Messrs. Hill, whose tireless researches have brought to light so many new facts concerning him and his entire family. It can only be said here that the statement that he was the son of G. Battista will be found to be an error.

It is sometimes erroneously said that he was a pupil of Stradivari; his work has nothing whatever in common with that of Stradivari. It is more likely that he was a pupil of Joseph, the son of Andrea. His attention seems to have been early diverted from the school of Amati, on which his own relatives, as well as Stradivari himself, founded their style, and his inspiration was drawn from the early Brescian makers, such as Gasparo di Salò and Paolo Maggini. Thus, whereas the Amati family had made a special feature of the development of true geometrical curves coupled with extreme fineness of finish and other features which made for mellowness of tone, Giuseppe Guarnieri revived the bold and rugged outline and the masterly carelessness, and with it the massive build and powerful tone, of the earlier Brescian school.

Perfection of form and style had been attained by others; tone was the main quality sought by Giuseppe and the endless variety of his work, in size, in model, and in cutting of sound-holes, gives some indication of the many ways in which he sought it. He was sedulous in the selection of sonorous wood. Many of his instruments were made from a particular piece of pine; the tables of all these violins have a stain or sap-mark running parallel with the finger-board on either side. This special block of wood may well have been regarded by the craftsman as a mine of wealth. Some of the ' del Gesù ' violins exhibit a special degree of finish; these finer examples predominate in what has been termed the ' second period ' of his work. But throughout his career he worked with no uniformity as to design, size, appearance or degree of finish, and without any guide but his own genius and the principles which he himself wrought out by experiment. It remains to say something about those rough instruments which are sometimes described as ' prison Josephs.' There is no question that these roughly made instruments are his genuine handiwork, but the romantic stories about his imprisonment are not borne out by research. It seems probable that the shakiness of hand and general deterioration of workmanship so conspicuous in these instruments were the effect of dissolute habits, and this explanation is all the more probable when the temporary nature of these lapses is borne in mind.

One of the finest violins by Giuseppe Guarnieri is that which Paganini habitually played upon. This instrument was bequeathed by Paganini to his native town, Genoa, and is exhibited in the Sala Rossa of the Municipal Palace. It is said to be the only example of a ' del Gesù ' violin in the whole of Italy at the present time. No violoncello by Giuseppe Guarnieri has ever been known.

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E. H. F., founded on E. J. P., with information from Alfred Ebsworth Hill.

GUDEHUS, HEINRICH (*b.* Altenhagen, near Celle, Hanover, Mar. 30, 1845; *d.* Dresden, Oct. 9, 1909), singer, the son of a schoolmaster at Altenhagen. He was at first a schoolmaster himself, and ultimately organist in Goslar. He was taught singing, first at Brunswick by Malwina Schnorr von Carolsfeld, widow of the tenor singer, and in 1870 at Berlin by Gustav Engel. On Jan. 7, 1871, he first appeared on the stage at Berlin as Nadori in a revival of ' Jessonda,' and subsequently as Tamino, and was well received; but feeling the necessity of further study, retired for a time and studied under Fräulein Luise Ress of Berlin from 1872–75. In 1875 he reappeared at Riga, and sang there during the season 1875–76, and afterwards was engaged at Lübeck, Freiburg, Bremen, and in 1880 at Dresden, where he remained till 1890. During these ten years Gudehus played in many operas of Mozart, Weber, Meyerbeer, Wagner, Auber, Méhul, Bellini, Boieldieu, Verdi, etc. On leave of absence he sang with success at Vienna, Frankfort and Bayreuth, where he made his reputation on July 28, 1882, at the second performance of ' Parsifal,' and in 1884 at Covent Garden, where he made his début,

June 4, as Walther (' Meistersinger '). He was very successful in this part, and subsequently as Max, Lohengrin, Tannhäuser and Tristan. On Nov. 10 and 15 of the same year he sang at the Albert Hall at the concert performances of ' Parsifal,' then introduced into England for the first time in its entirety by the Albert Hall Choral Society, under the direction of Sir J. Barnby. He played Parsifal and Tristan at Bayreuth in 1886. In 1890 and 1891 he sang in German Opera in New York, and on his return to Europe was engaged at the Berlin opera.

A. C.

GUDENIAN, Haig (*b.* Caeseria, Asia Minor, May 19, 1886), lived in Constantinople until 1904, when he went to Brussels to study under César Thomson, Matthieu and Crickboom. Proceeding from there to Prague, he completed his studies of violin under Sevčik, and of composition under Novák. From this period he became a musical pilgrim in search of folk-tunes which he collected in the East and in the Balkans. In 1918 he visited America, where he married Miss Katherine Lowe, a distinguished pianist, with whom he has toured America and England.

His compositions arrest attention by means of the unfamiliar and fascinating idiom which is evolved by an emancipation from the orthodox major and minor scales, and by the tuning of the violin to intervals which permit the performance of double-stopping and chords derived from countless Eastern modes. His works include all kinds of folk-songs, dances, religious, poetical and philosophical pieces for drums with the accompaniment of Western instruments.

H. J. K.

GUÉDRON (Guesdron), Pierre (*b.* Beauce, Normandy, 1565 [1]), was a chorister in the chapel of Cardinal de Guise and is cited, with other singers, in the ' Concours ' of the Puys de Musique et Evreux, 1583. He was a singer in Henri IV.'s chapel in 1590. In 1601 he succeeded Claude Lejeune as composer of the King's music, was appointed to various court posts, such as ' Valet de chambre du roy,' and finally Surintendant de la Musique, an office he held in 1613 under Louis XIII. In co-operation with le Bailly, Mauduit, Bataille and Boësset he composed many ballets for the court from *c.* 1608–20. This group of composers did much —by securing the favour of the King and court —to bring about the great monodic revolution, in which solo songs displaced the polyphonic compositions that had long been in vogue. Several collections of airs for the court ballets are found in his 4 books of ' Airs de cour à 4 et à 5 parties ' (Ballard, 1615–18); also in the series ' Airs de cour de différents auteurs,' ' Airs de cour avec la tablature de luth ' (Ballard, 1602–20); in Gabriel Bataille's ' Airs mis en tablature de luth ' (Ballard, 1608–13). A selection from these *Airs de cour*, together with others by Antoine Boësset (who married Guédron's daughter Jeanne), appeared in England under the title: ' French Court Ayres with their ditties englished, of four and five parts, collected, translated, and published by Edward Filmer, Gentl. Dedicated to the Queen ' (Henrietta Maria), 1629, in fol.[2] Guédron's melodies are both simple and graceful, and his modulations are often in advance of his epoch. The form and proportion of his songs are likewise always well balanced. His reputation was very great both during his life and after, as may be gathered from the fact that up to 1668 his compositions were not forgotten. He was a precursor of Boësset and Lambert, and with them paved the way for Lully's action, thus helping to make the latter's production a reality.

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A. H. W.; rev. with addns. M. L. P.

GUENIN, Marie Alexandre (*b.* Maubeuge, Nord, Feb. 20, 1744; *d.* Paris, 1819), violinist, composer, pupil of Capron and Gossec. He was conductor of Prince Condé's concerts, 1777; violinist in the Chapel Royal, 1778; leader at the Paris Opéra, 1780–1800. He composed symphonies, trio sonatas, violin duets, sonatas for two violins and for violin and pianoforte, a viola concerto and violoncello duets (*Riemann*; *Q.-L.*).

GUÉRANGER, Dom, see Solesmes.

GUERAU, Francisco (17th cent.), Spanish musician, member of the Chapel Royal in the time of Charles II. (1665–1700), who published in 1694 an interesting book in tablature for the guitar:

Poema harmonico compuesto de varias cifras por el temple de la guitarra española . . . Madrid, 1694. (Brit. Mus.)

It consists of variations (*diferencias*) on airs and dances popular in Spain at the time, pavanes, galliards, canaries, *folías*, *pasacalles* and others.

J. B. T.

GUERINI, Francesco, of Naples (*d.* London), violinist from 1740–*c.* 1760, was in the private music of the Prince of Orange at The Hague; afterwards in London, where, apparently, he died. He wrote a large number of sonatas for 1 and 2 vlns., duets for 2 vlns., 6 solos for violoncello, London, 1763 (*Q.-L.*).

GUERRE, Mme. de La, see Jacquet, Elizabeth-Claude.

GUERRE, (1) Michel de la (*b.* Paris; *c.* 1605; *d.* there, Nov. 13, 1679). Altogether a Parisian, he was made organist of the Sainte-Chapelle of the Palace, Jan. 1, 1633, in place of La Galle, according to the registers of the

[1] Baptismal certificate of Daniel Guédron (Feb. 3, 1603). (MS. fr. 12,526, Fondo. Beffara.)

[2] Fétis and others have erred in quoting this collection under *Boësset* as a separate work.

proceedings of the Chapter. He remained organist there for the rest of his life, and from 1658 he was given, with his family, free quarters in the precincts of the Palace. At the same time he added to his position as organist that of 'Receveur Général du temporel de la Sainte-Chapelle,' that is to say, 'man of business' to the canons, and this occupation turned him somewhat from his musical activities during the later years of his life. He died in the palace.

None of his compositions have survived, though court-songs of several poets of the mid-17th century became well known through his musical settings.

He probably wrote also motets and organ works. About 1650 he was well known as a composer. His name merits recognition in musical history as the author of the first French opera, a 'Comédie de chansons,' as it was called, 'Le Triomphe de l'Amour sur des bergers et bergères,' written to a libretto of the court poet, Charles de Beys. It was sung at a concert before the King, Jan. 22, 1655, having been performed throughout Dec. 1654. Two years later, Mar. 26, 1657, it was revived at the court, and this time it was produced in a theatre. Of the libretto, which is a short pastoral in one act, there are two editions in quarto, and both appeared to have been published by the composer. The first is of 1654; the other, undated, seems to be of 1661, and it contains also a little collection of verses by various authors which La Guerre is stated to have set to music. This second edition was made with the object of claiming priority in the invention of the 'Comédie françoise en musique,' which Perrin had attributed without shame to himself, in publishing two years earlier, and then again in 1661, his 'Pastorale d'Issy.'

This pastoral with Cambert's music had been played in 1659. But during those years almost all the composers of court airs tried to compose dramatic music, in imitation of the Italian operas presented under the ægis of Mazarin. They are written as dialogues with music, sometimes on fairly extended lines linked with airs and duets where the employment of recitatives was more or less shunned.

'Le Triomphe de l'Amour' and the 'Pastorale d'Issy' are nothing more than dialogues of this kind. However, they were not sung singly, but as scenes. These are in fact the first attempts at French opera, and the work of La Guerre appeared four years before that of Perrin.

Michel de La Guerre had, by his wife Marguerite Trespagne, ten children, of whom two became organists.

(2) JÉRÔME (*b.* about 1654) was admitted (1675) as substitute for the 'recette du temporel de la Sainte-Chapelle.' He replaced Michel in this post Mar. 26, 1678, and took charge of the organ likewise from 1679. But on Sept. 20, 1698, with the object of devoting himself entirely to business, he appointed in his place as organist his brother Marin. In the following years, although he had associated in his management his wife, Claude Marguerite de Saizy, and her sister-in-law, Catherine de Saizy, his affairs became imperilled, and he had to abandon the 'recette du temporel' in 1716, with a debt of 11,000 livres, which he had to repay at once. The Chapter registers mention him often at this time and also the subject of the various dwellings which he occupied in the precincts of the palace. Probably he had taken up the organ again in 1704 at the death of his brother, and he was again organist in 1738, having as his successor Pierre Février, author of a book of clavecin pieces.

(3) MARIN (*b.* Dec. 1, 1658; *d.* at the palace, July 16, 1704), was in 1686, until the death of his mother, whose certificate he signed, organist of the Jesuit Church in the rue St. Antoine. In 1690 he was also organist of St. Séverin, and in 1698 he took Jérôme's place at the Sainte-Chapelle. He was buried the day after his death in the lower chapel. He had married, probably in 1687, Elisabeth JACQUET (*q.v.*), the celebrated clavecinist and composer. They had a son who showed great musical gifts and appeared as an infant prodigy, but who died in his 10th year. As in the case of Michel, the works of his two sons have not been preserved.

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A. T.

GUERRERO, (1) FRANCISCO (*b.* Seville, May 1527; *d.* there, Nov. 8, 1599), Spanish composer of church music and madrigals. He was the son of Gonzalo Sánchez Guerrero, a painter, and received his first music lessons from his brother, Pedro (2).

He was singing alto in the cathedral choir at Seville in 1542 under FERNANDEZ DE CASTILLEJA, and doubtless learned much from this "master of the Spanish masters," whose few surviving compositions (Seville cathedral) show him to have been a good workman if not altogether an inspired artist. Guerrero tells us that in the absence of his brother he profited by the teaching of Morales, 'who led me far enough on the right road of composition to enter for any post of maestro de capilla.' This statement cannot mean more than that Guerrero was a diligent student of Morales's works; for Morales left Seville before Guerrero was 9 years old. He also had lessons on the lute, harp and various wind instruments. His first appointment was to the cathedral of Jaén (1545);

but three years later he accepted a post of cantor at Seville for a smaller stipend. In 1551 he had some idea of entering for the post of maestro de capilla at Málaga, and sent the Chapter a book of music. The Chapter of Seville, however, were unwilling to lose him. Fernández de Castilleja was placed upon half-pay, retaining the title of maestro: while Guerrero became director of the choir school, with the reversion of the mastership on the death of Fernández de Castilleja, even in the case of his losing his voice and becoming incapacitated through illness. The appointment at Málaga fell to Morales; but three years later, when Morales was dead, Guerrero applied again, and won the post in open competition, though he never actually took up the duties there. In 1556 he paid a visit to Lisbon, to present his first book of Masses to King Sebastian; while in 1557 he sent some music to the Emperor Charles V. in his retirement at Yuste. The Emperor had doubts of Guerrero's originality; his outspoken criticism (*¡Oh hideputa, qué sotil ladrón es ese Guerrero!*) is barely translatable. In 1567 Guerrero acted as judge in the competition for the appointment of a maestro de capilla at Cordoba: in 1570 he went with his singers to Santander, accompanying the Archbishop, who was to receive Princess Anna (daughter of the Emperor Maximilian II.), betrothed to Philip II. At last in 1574 Fernández de Castilleja died; and Guerrero's first action on becoming master was to apply for leave of absence. He went to Rome, where he contributed to Soto de Langa's 'Secondo libro de Laudi Spirituali' with a setting of some devotional words by the great dramatist Lope de Vega. The Chapter of Seville treated him with a certain generosity; as is shown by a letter to them from Rome, published (together with one from Victoria) by J. B. Elústiza (*Estudios musicales.* Seville, 1917). Guerrero was eventually (1586) placed on half-pay, Sebastián de Vivanco being appointed his substitute. In 1588 he was again in Rome, and having obtained permission to go to Venice to make arrangements for the printing of some music (his 'Canciones y villanescas' and the last edition of his motets), and learning that the work would take five months, he asked Zarlino to correct the proofs, and set out for the Holy Land, which he had had a lifelong desire to visit. He afterwards published an account of his voyage (*El viaje de Jerusalem que hizo Francisco Guerrero racionero y maestro de capilla de la santa iglesia de Sevilla*), of which some ten editions were printed in the course of the 17th and 18th centuries. The prologue to this work is an autobiography of the composer; which is supplemented by the account given by Pacheco (the father-in-law of Velazquez), who published a portrait of Guerrero in his *Libro de descripción de verdaderos retratos de ilustres y memorables varones* (1599). The only modern authority for the life of the composer is the late R. Mitjana (*Francisco Guerrero: estudio crítico-biográfico.* Madrid, 1922).

As a musician, Guerrero was praised by his contemporary Espinel (the 'inventor' of the Spanish guitar) for his artifice and his 'sprightly counterpoint' (*gallardo contrapunto*); while Cerone considered his music 'grave and devotional,' and (what is of most importance) 'extremely well written for voices.' These estimates remain true. What Guerrero lacked was a strong personality. He could not write tunes like Morales, or set words like Victoria. His writing is always suave and often beautiful; but it leaves on the mind the effect of an exercise in counterpoint. By the testimony of all who knew him he was a man of great charm of character; but all that appears in his music is a gentle religiosity, presented with a technique which is as accomplished as it is unconvincing. He is interesting in his treatment of liturgical melodies which were traditionally Spanish, *e.g.* the 'Pange lingua' (*more hispano*), an uplifting tune in triple time against which Guerrero syncopates with a rapturous 6/4 rhythm; and he does not hesitate to use words from the Mozarabic liturgy in his settings of the Mass, *e.g. Rex virginum amator, Deus Mariae decus* and *Paraclite obumbrans corpus Mariae* in the Kyries of his masses 'De Beata Virgine.' On the whole he is more interesting as a secular composer, in his *Canciones* and *Villanescas*, originally secular madrigalian compositions, in which the Spanish words have been slightly altered to make them suitable for use as 'Laudi spirituali,' though they are, as a rule, too complicated for hearty congregational singing. They seem Italian in feeling rather than Spanish; but one or two, such as the purely secular 'Prado verde y florido' (not included in the printed collection), have an exquisite beauty of their own.

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Mottecta Francisci Guerreri in Hispalensi ecclesia musicorum praefecti . . . 4, 5, 6, 8 v. Lib. II. (Venice: I. Vicentino, 1589.) Cassel; Brussels, Bibl. Royale (alto only); Madrid, Bibl. Medinaceli (superius only); Valencia, Colegio del Patriarca.

Canciones y villanescas espirituales, de Francisco Guerrero, Maestro de capilla y racionero de la santa Yglesia de Sevilla, a 3, 4, 5 v. (Venice: I. Vicentino, 1589). Brussels, Bibl. Royale (alto only); Madrid, Bibl. Medinaceli (superius). Barcelona, Bibl. Dip. (sup. 2); Valencia, Col. del Patriarca (complete).

Motecta Francisci Guerreri in Hispalensi ecclesia musicorum praefecti . . . 4, 5, 6, 8 et 12 v. (Venice: I. Vicentino, 1597.) Seville: Bibl. Columbina; Avila: Cathedral, Ten. and Bass; R. Monasterio de Santa Ana, cantus, altus, quintus. (Contains all the motets in the earlier editions with 37 more; a Mass, 'Saeculorum amen' (4 v.); Te Deum (4 v.); 3 Hymns (4 v.) and Magnificat (4 v.). Another motet, 'Beata Dei genetrix' (6 v.) is printed in the 1585 ed. of the motets of Victoria.) Pedrell, who devoted a volume of his unfinished *Hispaniae schola musica sacra* to works by Guerrero, mentions an ed. of the Passions printed in Rome by Gardano, 1585.

FUENLLANA (*q.v.*) gives 6 motets and a madrigal in lute tablature; other madrigals were transcribed by Daza and Mudarra.

MSS.

MSS. of Francisco Guerrero may be found in many Spanish cathedrals. The following is a selection:

Avila: R. Monasterio de Santa Ana; Mass, 'L'homme armé' (4 v.); Magnificat 1 toni (4 v.); 3 motets (4 v.), not found in any printed ed. (Tenor missing.)

Escurial: 3 motets (MS. 3).

Málaga: Psalms, hymns, motets, Te Deum, Magnificats (MS. 13).

Seville: *Passionarium secundum quatuor Evangelistas, musicis modulis variatum.* Autograph (?) MS. dated 1580. Mass: 'Iste sanctus.' Psalms, hymns, etc., and 14 motets not in last printed ed.

Toledo: Magnificats (MS. 4). Masses for 4 v. (MS. 11), for 5 v. (MS. 26).

Madrid, Bibl. Medinaceli: Madrigals, 'Claros y frescos rios' (3 v.), words by Juan Boscán; 'Huyd, huyd, o ciegos amadores' (4 v.), included in the printed 'Canciones y villanescas'; 'Prado verde y florido' (4 v.); 'Ojos claros serenos' (4 v.), words by Gutierre de Cetina, included in the printed 'Canciones' with the words altered *in sensu divino* (MS. 13,230).

(2) PEDRO (*b.* Seville, early 16th cent.), elder brother of Francisco Guerrero, to whom he gave his first lessons in music. By some he is said to have gone to Italy as a young man and to have remained there for the rest of his life; while others aver that he stayed in Spain, pursued an ecclesiastical career and achieved the dignity of a bishopric. Vincenzo Galilei (father of the astronomer) mentions him in *Fronimo* (Venice, 1584), praises his work and reproduces one of his profane compositions; others are printed in tablature in the lute-books of FUENLLANA and DAZA (*q.v.*). The original voice-parts of ten of these works, with Spanish words, are to be found in MS. 13,230 of the Medinaceli Library at Madrid; two of them are settings of poems by Garci Lasso de la Vega. The Cathedral Library at Toledo (MS. 3) possesses a motet on the parable of the Foolish Virgins. J. B. T.

GÜRZENICH QUARTET, see COLOGNE.

GUGLIELMI, (1) PIETRO (*b.* Massa-Carrara, May 1727[1]; *d.* Rome, Nov. 19, 1804). His father was an accomplished musician and maestro di cappella to the Duke of Modena. At the age of 18 he was sent to supplement his home training at the Neapolitan Conservatorio di San Loreto, where he had the advantage of the tutorship of Durante and where he composed an opera, 'Chichibio,' in 1739, his twelfth year, if the date given by Baini is to be trusted. As soon as he left the Conservatorio he started on a tour through the principal cities of Italy, beginning with Turin, where he brought out his earliest opera (1755). Everywhere his genius was cordially acknowledged, and his best works met with general applause. He is known, however, to have made a great number of failures, which were probably the result of that careless workmanship to which artists of his self-indulgent and pleasure-loving habits are prone. From Italy he went in 1762 to Dresden, Brunswick, and finally in 1768 to London, whither his wife appears to have accompanied him, and where his success seems to have been checked by the intrigues of a musical cabal. In 1777 he returned to Naples to find that Cimarosa and Paisiello, each in the height of his fame, had eclipsed between them a reputation which his own fifteen years of absence had allowed to wane. It is to his credit that the necessity of struggling against these two younger rivals spurred Guglielmi to unwonted effort, and that the decade during which he divided with them the favour of the Neapolitan public was the culminating epoch of his mental activity. Wearied of the stage, Guglielmi finally in 1793 accepted the post of maestro at the Vatican, and died in harness at Rome.

His operas were numerous and their style was varied, and he composed masses, motets, hymns and psalms for the Church, and several oratorios, besides a great deal of important chamber music for the harpsichord, violin and violoncello. Four oratorios are mentioned in *Q.-L.* as still extant, many motets, etc., and the number of Guglielmi's operas is given, in an article by F. Piovano in the *R.M.I.* vol. xii. p. 407, as 120. Some are of uncertain authorship, but a careful list is given. Of these by far the greater number would be uninteresting nowadays, but his 'I due gemelli' (1789), 'La serva innamorata' (1790), 'La pastorella nobile' (1785), 'Enea e Lavinia' (1785), 'I viaggiatori' (1772) and 'La bella pescatrice' (1789) will always hold a considerable place in the history of music. A bravura air of Guglielmi's, 'Gratias agimus,' for high soprano, with clarinet obbligato, was long a favourite in English concert programmes. E. H. P.

(2) PIETRO CARLO (sometimes only CARLO; also called GUGLIELMINI) (*b.* Naples, *c.* 1763; *d.* Massa-Carrara, Feb. 28, 1827[2]), son of Pietro, studied at the conservatorio at Loreto. He went to London in 1810, and on his return he became maestro di cappella of the Grand Duchess of Massa-Carrara. He composed, between 1783–1816, a large number of operas,[3] mostly in the style of his father. E. v. d. S.

GUIDETTI, GIOVANNI (*b.* Bologna, 1532; *d.* Rome, Nov. 30, 1592), priest; according to Baini came to Rome, and was a pupil of Palestrina. Palestrina, being commissioned by Gregory XIII. to revise the services of the Roman Church, associated his pupil with him in the task, as having an intimate knowledge

1 According to Baini, but as he is called 'maestro di cappella' on the text-book of his opera 'Chichibio,' preserved at Naples, it is probable that an earlier date of birth should be given.

2 *Riemann* and *Fétis* give 1817.

3 *Fétis* says 12, *Q.-L.* 21, *Riemann* 47.

of the MSS. both in St. Peter's and in the other principal churches of Rome. Thus the real labour of the work, which he himself styles 'opus nullius ingenii, multarum tamen vigiliarum,' fell upon him. It was begun in 1576, and occupied him till 1581. The work was published in 1582—'Directorium chori . . . Opera Joannis Guidetti Bononiensis,' etc., and Guidetti had the right of sale for ten years. His preface makes the respective shares of the labour of himself and Palestrina clear. He had the drudgery, while Palestrina had the final revision and completion of all portions requiring it. The 'Directorium' went through many subsequent editions down to 1737, and was succeeded by 'Cantus ecclesiasticus passionis,' etc. (1586); 'Cantus ecclesiasticus officii majoris,' etc. (1587); and 'Praefationes in cantu firmo,' etc. (1588), all published in Rome. (See Haberl's *Kirchenmusikalisches Jahrb.* for 1894, Beilage.) F. G.

GUIDO D' AREZZO (Guido Aretinus; Fra Guittone, Guy of Arezzo) (*b.* Arezzo, *c.* 990), a great teacher and innovator in musical theory and practice at the early part of the 11th century. His life falls into three periods. First, he became a Benedictine monk probably at Pomposa. But owing to troubles, the causes of which are obscure, he travelled northward into France, and possibly even into England, if he is to be identified with the Guido Cantuariensis of whom Engelberg of Admont speaks.[1] His chief centre of activity in France was the Abbey of St. Maur des Fossés, where under Cluniac influence a great musical activity had already begun to display itself. A German abbot, Poncius Teutonicus, had been abbot there in the closing years of the 10th century (997–1001). He was a musician and has the credit of being the source from which Guido took the idea, which he subsequently popularised, of identifying the six notes of the Natural Hexachord by the syllables *Ut, re, mi, fa, sol, la,* in the famous hymn of St. John Baptist's day. (See Solmisation.)

A successor of his (1006–30) was Odo, originally a monk of Cluny, but different from the famous St. Odo, abbot of Cluny. He had been choirmaster at Cluny, but had come with Poncius to St. Maur, and had carried on the musical tradition when Poncius retired to Cluny. To such a musical centre Guido was naturally attracted, and for some time Odo and Guido worked hand in hand. They refer to one another in their several works as collaborators. Those of the abbot (see Odo) seem to belong to the period of Guido's stay at St. Maur. The travels of Guido appear to have taken him not only to Canterbury but also to Bremen.

The third period of his life opens with his return to Italy, not apparently to Pomposa, but to his native town Arezzo, where the bishop placed him in control of the choir school and charged him to write his most famous work, Micrologus (*q.v.*), probably about the year 1025. The fame of his work twice brought him a summons to visit Rome, where he expounded his theories and teaching to the Papal Court; an urgent invitation also came from the Abbot of Pomposa, but this he declined for the time and returned to Arezzo. Fresh troubles arose there and he left, perhaps to be abbot of the monastery at Avellana; but ultimately he moved back to Pomposa, where he ended his brilliant but troublous career about the middle of the century.

The work of Guido was not primarily concerned with theory. He was a teacher and a choir-trainer; and his propaganda and his writings developed out of his practical work. Three special facilities and improvements owe their diffusion to him, though he probably was not the originator of them.

(1) By adopting the syllables *Ut, re,* etc., for the notes of the hexachord, and so creating solmisation, he greatly simplified the process of mutation. The old Greek names of the notes were extremely cumbrous: the alphabetical names belonged to the diapason or full octave and had in themselves no musical significance, for the octave A-a was quite unlike the octave B-b: and so on. But, taking a hexachord, which had the following intervals T T S T T, the series in any position was represented by *Ut, re, mi, fa, sol, la*: and with the use of the B♭ even the hexachord on F fell into line. Thus any notes of the whole gamut (including those at the extreme top which Guido maintained) could be accurately discerned by a proper use of mutation from one hexachord to another; and the description of the proper mutation was easily made in terms of a movable *Ut,* just as in modern tonic solfa it is made by the movable *Doh.* (See Mutation; Solmisation.)

(2) The 'Guidonian Hand' was essentially a teacher's device for securing a right understanding of the hexachord, correct solmisation and mutation. The lowest hexachord begins at the top of the thumb: the second at the bottom of the first finger: the fourth at the bottom of the second finger: and so on. Compare the diagram of the Hand given here with the table given at Hexachord, p. 625.

(3) Guido's reputation, however, rests prin-

[1] Gerbert, *Scriptores*, ii. 295.

cipally on the claim that he invented the stave. In this respect too he was probably a populariser, rather than an inventor. The neumatic notation proper suffered from the fact that the neums represented the phrasing group and general curve of the chant, but did not represent the exact intervals. In the south of France this difficulty was being met by breaking up the compound neums into their component points and disposing these above the words, spacing them more or less accurately, so that the distances between them represented the musical intervals. In time this spacing was made more accurate by drawing dry lines across the part which the music occupied, like the dry lines which the scribes drew to mark off the margin of the page or to keep the lines of script parallel. Guido would not have found this method in use at St. Maur, but he may have seen it there or elsewhere. At any rate he applied the idea of spacing not to the broken up points of the Aquitanian notation, but to the neums themselves. Thus the neum-form was preserved, but the intervals required were accurately designated. This work of Guido was most likely subsequent to his return to Italy. For his method was to draw a yellow line for C, a red line for F, and a green line if B♭ was needed; and this use of coloured lines is specially characteristic of Italian MSS.

It then only remained to draw in black the remaining lines needed and the principle of the stave was established. Thenceforward such lines would be drawn as the pitch of the music required, and as many or few of them as its compass needed. It is sometimes said that Guido invented the clefs. But with his system of coloured lines clefs were hardly necessary. So it is more likely that the lines were first marked F, C, g and the like by scribes who used no ink at all or black ink for their lines.

These three are the chief points of Guido's teaching. His earlier writings were short and seem to have been written by way of preface to his editions of the Chant. Later he wrote in his *Micrologus* a fuller account of his methods, and in his tracts *De ignoto cantu* he commented upon Vulgar Errors. But these points do not exhaust the interest of his works: for he has important things to say about methods of composition, rhythm and the like. A great school of followers carried on his work and commented on his writings.

His works are to be found in the *Scriptores* of Gerbert and of Coussemaker; the *Micrologus* was edited afresh by Amelli (Milan, 1880). The fullest recent information is in Gastoué's life, *Dictionnaire d'archéologie* sub voc. (Paris, 1924).

W H. F.

GUIGNON, Jean-Pierre (or Giovanni Pietri Ghignone) (*b.* Turin, Feb. 10, 1702; *d.* Versailles, Jan. 30, 1774 [1]), the last man who bore the title of 'Roi des violons.' He was still very young when he went to Paris and began to study the violoncello, which, however, he soon exchanged for the violin. He is said to have excelled by a fine tone and great facility of bowing, and to have been a formidable rival of Léclair. In 1733 he entered the King's service, was appointed musical instructor of the Dauphin, and in 1741 obtained the revival in his favour of the antique title of 'Roi des violons et ménétriers.' He further endeavoured to revive certain obsolete regulations by which all professional musicians in France were compelled to become members of the guild of minstrels (confrérie des ménétriers) on payment of a fee to him. This, however, raised universal opposition; and the case was brought before the *Parlement*, and decided against him. The official account of the case appeared in 1751. In 1773 Guignon dropped his unprofitable title and retired from public life. He published several books of concertos, sonatas and duos. (See Roi des Violons.) P. D.

GUILAIN, a Paris organist, contemporary of Louis Marchand, had a brilliant reputation as a player at the beginning of the 18th century. His 'Suite du premier ton' appeared in 1706, and was dedicated to Marchand, which leads one to suppose that Guilain may have been the pupil or substitute of the celebrated organist of the Cordeliers. The work is full of vivid interest; it was re-edited by Guilmant and Pirro in the 'Archives des maîtres de l'orgue.'

F. R[L].

GUILDHALL SCHOOL OF MUSIC, THE, was projected by some members of an orchestral and choral society which gave occasional concerts in the Guildhall, London, in 1879, and who were also members of the Court of Common Council. On their recommendation in Sept. 1880, the Corporation established the Guildhall School of Music in rooms in a warehouse in Aldermanbury, with Weist-Hill as principal, and C. P. Smith as secretary. There were at the beginning 62 students, their number reaching 216 by the end of the year. There were 29 professors. In July 1885, the success of the undertaking having been abundantly proved in the great increase of pupils, the first stone of a new building was laid in Tallis Street, close to the Thames Embankment. This building was opened in 1887, and in July 1898 a large extension of the building was made available for the students. In 1892, Weist-Hill was succeeded as principal by Sir Joseph Barnby, who held the post until his death in 1896, when he was succeeded by Dr. W. H. Cummings, F.S.A., who resigned the principalship in 1910, when Landon Ronald was appointed. In 1901, H. Saxe Wyndham was appointed secretary. Many famous musicians have been on the staff of professors, including Stainer, Benedict, Cusins, Sainton, Sims Reeves, J. T. Carrodus, Prout,

[1] According to Fétis, 1775.

Cowen, Ernst Pauer and Mme. Viard-Louis. One of the main objects of the school is the diffusion of musical knowledge throughout the people at large, not merely the special training of public performers. A theatre is attached to the school, where operas are performed from time to time. These have been under the direction of various musicians, such as Ernest Ford, Georges Jacobi, Sir F. Cowen and Julius Harrison. M.

GUILD OF SINGERS AND PLAYERS. This society was formed in London in 1921 by a number of professional musicians, who by giving concerts collectively thereby reduced the individual cost and risk of financial loss. A small proportion of the profits of concert-giving goes to the funds of the Guild, which is otherwise supported by an annual subscription from members (professional musicians) and associates (non-performing members). Any loss is of course borne by the artists concerned. The first concert took place at the Steinway Hall on May 4, 1921. Lily Henkel is the honorary secretary of the Guild.

GUILLAUME TELL, opera in 4 acts, libretto by Bis and Jouy; music by Rossini. Produced Paris Opéra, Aug. 3, 1829; in London, in English, as 'Hofer the Tell of the Tyrol,' 'arranged' by Bishop, words by Planché, Drury Lane, May 1, 1830, and as 'Guillaume Tell' at the same house, Dec. 3, 1838; in Italian, as 'Guglielmo Tell,' Her Majesty's, July 11, 1839; in New York in 1857. It is usually much curtailed, but in 1856 was performed entire in Paris, and lasted from 7 till 1.

GUILLEMAIN, Gabriel (*b.* Paris, Nov. 15, 1705; *d.* Oct. 1, 1770), an excellent violinist, in 1738 a member of the Chapel Royal. He wrote several books of violin sonatas, trio and duet sonatas, string quartets, harpsichord pieces, etc.; one violin sonata is in D. Alard's 'Maîtres classiques.' (See *Riemann*; *Q.-L.*) He died by his own hand on a journey from Paris to Versailles.

GUILMANT, Félix Alexandre (*b.* Boulogne, Mar. 12, 1837; *d.* Meudon, Mar. 29, 1911), organist, son of an organist of Boulogne.

He took to the instrument at an early age, and before he was 16 was made organist of St. Joseph, in 1857 maître de chapelle of St. Nicolas, and shortly after professor of solfeggio in the local École communale. In 1860 he became for some months a pupil of Lemmens, who heard him play and was struck by his ability. In 1871 he removed from Boulogne to Paris, and was appointed organist of the church of the Trinité, a post which he held until 1901. He was one of the finest organ-players of his time, and his reputation extended far beyond his native country, owing to brilliantly successful tours in England, America and various parts of the Continent. With Charles Bordes and Vincent d'Indy he founded the Schola Cantorum in Paris, where he was organ professor. He held a similar post at the Paris Conservatoire, where among other pupils who have since become famous were Dupré, Bonnet, Jacob and Cellier.

His compositions for the organ were numerous —two symphonies for organ and orchestra, eight sonatas and twenty-five sets of pieces, besides much music for liturgical use. His organ works gained a wide vogue, chiefly owing to their immediately attractive quality, and above all to his own performance of them as a recitalist. Of late years, however, the bulk of his output has failed to hold its own against the more original and distinguished work of the French school of organ composition founded by Franck and Saint-Saëns. Guilmant did much valuable work as an editor. In his *École classique de l'orgue*, and *Archives des maîtres de l'orgue* (the latter in collaboration with André Pirro), he rescued and adapted to the modern instrument a great mass of long-forgotten organ music, especially that of early French composers.

H. G.

Bibl.—*A. Guilmant: in Memoriam*, published by his friends of the Schola (*Tribune de St. Gervais*), 1911; A. Eaglefield Hull, *The Organ Works of Guilmant* (*Monthly Mus. Record*, Oct.-Nov. 1914).

GUIMBARDE, a French name, of unknown derivation, for the Jew's-Harp (*q.v.*)

V. de P.

GUIRAUD, Ernest (*b.* New Orleans, June 23, 1837; *d.* Paris, May 6, 1892), composer, son of a French musician, was brought up amongst music, and saw his first opera, 'Roi David,' on the stage when only 15.

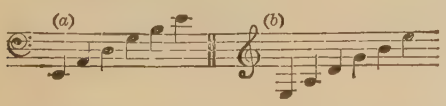
He then came to Europe and entered the Paris Conservatoire, where he obtained various distinctions, ending with the Grand Prix de Rome in 1859 for his 'Bajazet et le joueur de flûte.' His first appearance before the European public was made with a one-act opera, 'Sylvie,' which he wrote while in Rome, and which was brought out at the Opéra-Comique, May 11, 1864. This was followed after a long interval by 'En prison,' also in one act (Théâtre Lyrique, Mar. 5, 1869) and 'Le Kobold' (July 2, 1870). Guiraud served during the war, and was in two engagements. Subsequent operas were 'Madame Turlupin' (1872), 'Piccolino' (1876), 'Gretna Green,' a ballet (1873). He also composed two suites for orchestra, the second of which was performed at the Concerts Populaires, Jan. 28, 1872. In Nov. 1876 Guiraud was chosen professor of harmony and accompaniment at the Conservatoire, in the room of Baptiste, deceased. In July 1878 he was decorated with the Legion of Honour, and 1880–92 was professor of advanced composition at the Conservatoire, replacing Victor Massé, elected honorary professor. In 1879 his 'Piccolino' was given by Carl Rosa at Her Majesty's Theatre in London. A new opera in three acts, entitled 'Galante Aventure,' failed at the Opéra-Comique (Mar. 23, 1882); but he always retained an honourable position

in concerts, where he produced selections from an unpublished opera, 'Le Feu' (Concerts du Châtelet, Mar. 9, 1879, and Nov. 7, 1880), an overture, 'Arteveld' (do., Jan. 15, 1882), a caprice for violin and orchestra, played by Sarasate (do., Apr. 6, 1884), an orchestral suite in four movements (do., Dec. 27, 1885), and lastly a 'Chasse fantastique,' suggested by a passage in Victor Hugo's 'Beau Pécopin' (Concerts Lamoureux, Feb. 6, 1887). All are cleverly written for a composer who, while lacking inventive genius, yet as a professor showed an eclecticism and moderation worthy of all commendation. A five-act opera, 'Frédégonde,' finished by Saint-Saëns, was produced with moderate success at the Opéra, Dec. 18, 1895, and a treatise on instrumentation was left by the composer. A. J.

Bibl.—J. Tiersot, *Un Demi-siècle de musique française* (Paris, 1918, 1924); J. Durand, *Quelques souvenirs d'un éditeur de musique* (Paris, 1924).

GUITAR (Fr. *guitare*, obsolete *guiterne*; Ger. *Guitarre*, obsolete *Gittern*, *Ghittern*, and *Gythorn*; Ital. *chitarra*; Span. *guitarra*).

The Spanish guitar is the most generally known modern representative of the numerous family which includes also the lutes and cithers. The identity of the name with the Greek κιθάρα is not to be mistaken, but the resemblance of the Spanish and ancient Greek instruments is too remote to imply derivation. Both name and instrument reached Europe through the Moors in Spain. The guitar is at once known by its flat back, the sides curving inwards after the pattern of violins and other bow instruments, and suggesting its descent from some instrument with which a bow was used. The shape has, however, varied according to fashion or the fancy of the maker. The woods commonly used for the sides and back are maple, ash, service or cherry-tree, not unfrequently adorned with inlays of rosewood or fancy woods. Old instruments of the 17th century are often highly ornamented with ivory, ebony, tortoiseshell and mother-of-pearl. The sound-board or face is of deal and has a sound-hole, which shares in the general decoration. (See *PLATE XLV.*) Hard woods, such as ebony, beech or pear-tree, are employed for the neck and finger-board. The bridge should be of ebony, and has an ivory or metal 'nut' above the fastenings of the strings, similar to the nut of the finger-board, the open strings vibrating between. Modern guitars have six strings, three of gut and three of silk spun over with silver wire, tuned as (*a*)



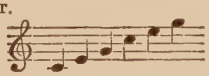
The lowest is said to have been a German addition dating about 1790. The written notation is an octave higher, as (*b*). Metal screws are now used for tuning, instead of the ebony pegs of the true Spanish instrument. The semitones are marked off by metal frets upon the finger-board, and transposition to the more remote keys is effected by a capo tasto or cejuela. (See Frets; Capo Tasto.) Old instruments had often ten, twelve or more strings, arranged in sets of two, tuned in unison. The Spanish guitar is always played with the fingers. The deepest strings are made to sound by the thumb, the three highest by the first, second and third fingers, the little finger resting upon the sound-board. Two kinds of technique are distinguished: *punteado*, melodic and contrapuntal playing, and *rasgueado*, thrumming chords. The influence of the Spanish guitar is noticeable in several of the works of Domenico Scarlatti, both in harmonic and rhythmic effects, and his use of a single or double 'internal pedal.'

The guitar and its kindred were derived from the East. In the famous Gate of Glory of Master Mateo, to the church of Santiago de Compostela in Spain, a cast of which is in the Victoria and Albert Museum, among several musical instruments may be seen one guitar-shaped, which may be assumed to represent the original Vihuela (*q.v.*), the old Spanish viol or guitar. The sides are curved, but there is no bow held by the player; still this is no proof that a bow was not used, since the sculptor may have omitted it. The date of this masterpiece is 1188. A hundred years later than this date there were several kinds of vihuela, to some of which the bow was certainly not used. (See *PLATES XXVIII.* and *XLVI.*)

In the 14th century two kinds of guitar were in use in Spain—*guitarra latina* and *guitarra morisca*. They are mentioned several times in the poems of the Archpriest of Hita (1283 ?–1350), and were known in France in 1349. The *guittara Saracenica* is mentioned as early as 1300. Fuenllana (*q.v.*) included compositions for a four-stringed guitar in his book of tablature, published at Seville in 1554. The guitar was called 'Spanish' when it regularly began to be made with five strings. The 'inventor' of this instrument was for long believed to be Vicente Espinel, author of the picaresque Spanish novel, *The Life of Marcus Obregon, Esquire*, which Le Sage afterwards rewrote as *The Adventures of Gil Blas*. The chief authority for attributing this invention to him is the dramatist Lope de Vega; and his statement is borne out by Doisi de Velasco (1640) and Gaspar Sanz (1684) in their treatises on the Spanish guitar. Against Espinel is the fact that, eleven years before his birth, Bermudo, writing in 1544, speaks of a guitar with five strings. Espinel, however, if not the inventor of the Spanish guitar, may have been the man who made it a popular instrument with the upper as well as with the lower classes in Spain. By the end of the 16th century, as contrapuntal music

went out the Spanish guitar came in. Not that it was, or is, incapable of contrapuntal effects; Fuenllana's guitar-accompaniment to the old ballad 'Ay, mi Alhama' is a beautiful piece of contrapuntal workmanship; and a good modern guitar-player, by slightly altering the tuning of his instrument (as described under VIHUELA), can play the most complicated fantasias of the Spanish *vihuelistas* (lutenists). The earliest treatise on the Spanish guitar is that of Juan Carlos AMAT (*q.v.*), published at Barcelona (1586 and later editions). The instrument soon became known in Italy. The 'Intavolatura di chitarra alla spagnuola' of G. A. Colonna appeared in 1620 (Brit. Mus., reprinted by Chilesotti). In France the method of Luis de BRIZEÑO (*q.v.*) was published in 1626 (Paris: Pierre Ballard). Numerous other works appeared in Spain, France and Italy during the 17th century.[1]

At the close of the 18th century and beginning of the 19th the Spanish guitar became a fashionable instrument on the Continent. Ferdinand Sor, a Spaniard, after the Peninsular War, brought it into great notice in England, and composing for it with success banished the English guitar or citra (Fr. *cistre*; Ger. *Zither*; Ital. *cetera*). This was an instrument of different shape, a wire-strung CITHER, with six open notes, two being single spun strings, and four of iron wire in pairs tuned in unison. The scale of the English guitar thus strung was written in real pitch an octave lower.



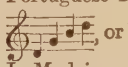
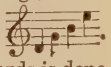
The technique of the instrument was of the simplest, the thumb and first finger only being employed, if not a plectrum; while the technical difficulties of the Spanish guitar, in the hands of a serious performer, rival those of the lute.

Sor's most distinguished rival was an Italian, Mauro Giuliani, who composed a concerto with band accompaniment for the 'terz chitarra' or third-guitar, an instrument with a shorter neck, tuned a minor third higher. This concerto, published by Diabelli, Vienna, was transcribed by Hummel for the pianoforte. He also composed for guitar and flute. Other popular composers were Legnani, Kreutzer, Nüske, Regondi, and that wayward genius Leonard Schulz. Berlioz and Paganini were both guitarists; indeed the influence of the guitar on Berlioz can be seen in his spacing of chords.[2] Paganini's quartets for guitar and strings show that he realised the possibilities of colour obtained from combining the guitar with the viola.

1 R. Mitjana, *Encl. de la musique d'Espagne*, Paris, 1920, p. 2095 ff.

2 See W. Denis Browne, 'Modern Harmonic Tendencies,' *Mus. Ass. Proc.*, 1914, p. 141.

The guitar still survives in Spain, where it is not only the possession of blind beggars, but a thoroughly serious instrument, with an advanced technique and great possibilities for modern music. To those who have heard the performance of a fine player like Miguel Llobet (or Andrés Segovia), it will always remain a mystery why lute-music of the 16th century is not now habitually played on the modern guitar. The instrument, also, has had great influence on the harmonic and rhythmical feeling of the best Spanish composers, and FALLA (*q.v.*) has written for it one of his most serious and deeply felt works, his elegy 'Pour le tombeau de Claude Debussy.'

There is also an octave guitar, the little Portuguese MACHETE, with four strings, tuned  or by guitar-players often  In Madeira, after work in the vineyards is done for the day, the country people return playing the Machête, perhaps twenty together, with occasionally a larger five-stringed one accompanying. A. J. H.; rev. with addns. J. B. T.

BIBL.—CURT SACHS, *Real-lexikon der Musikinstrumente* (Berlin, 1913); ADOLF KOCZIZ, *Die Fantasien des Melchior de Barberis für die siebensaitige Gitarre (1549)*, *Z.M.W.*, Oct. 1921, pp. 11-17 (with music); HERMANN SOMMER, *Laute und Gitarre*, pp. 100, pl. 8 (Stuttgart, 1922). HUGO RIEMANN gives a key to the old guitar tablature of the early 17th century in his *Handbuch der Musikgeschichte*, ii. 2, p. 360.

THE GUITAR IN ENGLAND

After the cithern had gone out of favour (it had never possessed much), long before the close of the 17th century, no instrument of the guitar type appears to have been in common use in England until the middle of the 18th century, for the various kinds of lutes supplied all needs for song accompaniments.

About 1756–58 there was introduced from the Continent the Italian form of cetera referred to as the English guitar. (See *PLATE XXXI.* 2). Robert Bremner, the Edinburgh and London music publisher, issued in 1758, before he left the former place (and afterwards reprinted in London) the earliest treatise known to the writer on playing the English form of the instrument. Bremner in this speaks of the guitar as 'but lately introduced into Britain.' Other early instruction books are those published by Johnson of Bow Church Yard, *c.* 1759–60; Thompson & Son, *c.* 1760; James Longman & Co., *c.* 1767, and others of later dates.

In spite of its feeble quality the English wire-strung guitar had considerable popularity, being the feminine substitute for the German flute, then in such favour with the male amateur. The Spanish variety, introduced 1813–15, gradually displaced it, but this was not at its highest point of favour until the thirties. The wire-strung English guitars are found by several London makers, Longman & Broderip's and Preston's occurring most fre-

MUSICAL INSTRUMENTS—SPAIN, c. 1270

(Library of the Escorial. Cantigas di S. Maria)

1. Moorish Guitar (*Guitarra morisca*).
2. Cither (*Vihuela de péndola*).
3. Left: Italian Guitar (*Guitarra latina*); Right: Pandore (*Pandura*).
4. Italian Guitar (*Guitarra latina*).
5. Psaltery (*Salterio*), various forms.

PRINTED IN GREAT BRITAIN.

quently. Those by Preston (among his later makes) have an ingenious ratchet arrangement for tuning, worked by a removable key.

As mentioned under GITTERN, instruments of the guitar type had, in the 16th and 17th centuries, no very definite nomenclature, hence much confusion in exactly identifying them from contemporary literary references. The gittern and the guitar appear to have frequently exchanged names. In one of the early dictionaries, *The English Expositor improv'd*, 10th ed., 1707, we find: 'Ghittar, an instrument like a citteron, but the strings are guts.' The gut-stringed gittern and the guitar would of course be practically identical. F. K.

GUITAR VIOLONCELLO, see ARPEGGIONE.

GULBRANSON, ELLEN (*b.* Stockholm, Mar. 4, 1863), operatic soprano. This artist may be said to have belonged to the second generation of Bayreuth singers. It was exactly twenty years after the opening of the Bühnenfestspielhaus when she appeared there first in 1896, robust in voice and figure, a conscientious but not inspired singer, to continue the direct line of the great Brünnhildes. She helped to fill a growing gap, and, comparisons apart, did extremely well both in 'The Ring' and in 'Parsifal.' Her admirable declamation she acquired in the first instance from her French training, having studied two years in Paris with Mme. Marchesi. Then, after a concert début in her native city (1886), she took to the lyric stage and sang Amneris in 'Aïda' at the new opera-house with a success that definitely decided her career. Later on she appeared at Paris, Moscow and Amsterdam; and in 1907–08 was the Brünnhilde at Covent Garden under Richter in two memorable revivals of the 'Ring.' H. K.

GULLÌ, LUIGI (*b.* Scilla, Calabria, June 17, 1859), pianist, is noteworthy for his formation of a chamber-music society in Rome. At the age of 11 he was sent to the Real Collegio di Musica in Naples, where he studied for nine years under Beniamino Cesi. On leaving Naples he established himself in Rome as a teacher of the pianoforte. His principal success as a performer has been won in connexion with the quintet of musicians whose ensemble performances became one of the chief features of the Roman season in 1896 and subsequent years. To this Società del Quintetto Gullì the founder devoted assiduous attention with such happy results that its renderings of classical and modern chamber music have been received with remarkable favour in Berlin, Paris, Copenhagen, Christiania and other continental cities. H. A. W.

GUMPELTZHAIMER, ADAM (*b.* Trostberg, Upper Bavaria, *c.* 1560; *d.* Nov. 1625), was instructed in music by Father Jodocus Enzmüller of the convent of S. Ulrich, Augsburg; in 1575 he went into the service of the Duke of Würtemberg as musician, and gained considerable reputation as composer of songs both sacred and secular. In 1581 he was appointed cantor at St. Anna, Augsburg, retaining the post till 1621. His sacred songs or hymns, generally for several voices, sometimes as many as eight, are considered almost equal to those of Lassus. He also wrote *Compendium musicae latinum-germanicum*, Augsburg, 1591, of which, up to 1675, twelve editions were published. His *Neue teutsche geistliche Lieder*, for three voices, was printed at Augsburg, 1591, and a series of similar things for four voices in 1594. A *Contrapunctus* for four and five voices appeared in 1595, *Sacrorum concentuum* lib. 1 in 1601, lib. 2 in 1614, Ps. li. *a* 8 in 1619, and hymn-books at various dates. (See *Q.-L.*)

GUNG'L, (1) JOSEPH (*b.* Zsàmbèk, Hungary, Dec. 1, 1810; *d.* Weimar, Jan. 31, 1889), popular composer of dance music, son of a stocking-weaver, began life as a schoolmaster. He received his first instruction in music from Semann in Buda, and having enlisted in the Austrian army, was first oboist and then bandmaster to the fourth regiment of artillery. His Hungarian March, op. 1, was the first of a long series of marches and dance music. Up to 1843 Gung'l made concert-tours with his regimental band to Munich, Augsburg, Nuremberg, Würzburg and Frankfort, performing chiefly his own pieces, but in that year he established a band of his own at Berlin. On his return from America, in 1849, he was appointed Musikdirektor to the King of Prussia, and in 1858 Kapellmeister to the Emperor of Austria. In the meantime he and his band had visited nearly every capital on the Continent. Gung'l lived at Munich from 1864 until 1876, when he went to live at Frankfort. His works are very numerous. It is stated that down to the end of 1873 he had composed 300 dances and marches, for the most part distinguished by charming melody and marked rhythm.

His daughter (2) VIRGINIA, an opera-singer of merit, made her first appearance at Berlin in 1871.

His nephew (3) JOHANN (*b.* Zsàmbèk, Mar. 5, 1828; *d.* Fünfkirchen, Hungary, Nov. 27, 1883), also well known as a composer of dance music, like his uncle, made professional tours to every capital in Europe. He retired in 1862, and lived at Fünfkirchen. F. G.

GUNN, (1) BARNABAS (*b. circa* 1680; *d. circa* 1743), noted for his extempore playing, was organist of St. Philip's, Birmingham, which he quitted in 1730 to succeed Hine as organist of Gloucester Cathedral. A Te Deum and Jubilate in D of his composition are extant in MS. He published 'Sonatas for the Harpsichord,' and in 1736, at Gloucester, a thin 4to volume containing 'Two Cantatas and Six Songs,' the music printed on one side of the leaf only, and prefaced by a poetical address 'To all Lovers of Musick,' and a remarkable list of

464 subscribers (including Handel and most of the principal musicians of the day), subscribing for 617 copies. Two sets of solos, one for the violoncello, the other for violin or violoncello, were published in London and at Birmingham respectively. He was succeeded by Martin Smith in 1740. He was the subject of a bitter pamphlet-attack by William Hayes (afterwards the Oxford professor), who, himself a native of Gloucester, and an articled pupil of Hine, was no doubt galled that Gunn succeeded to the organ at the Cathedral. The pamphlet satirically accused Gunn of merely spurting ink-dots over music-paper and adding tails! Gunn good-naturedly replied with a folio music book, published by Johnson of Cheapside, 'for the author,' with the title *Twelve English Songs serious and humorous by the newly invented method of composition with the Spruzzarino* (Taphouse Library).

(2) Barnaby, probably a relation of the above, was organist of Chelsea Hospital from Apr. 16, 1730, until early in 1753.

W. H. H.; addn. F. K.

GUNN, (1) John (*b.* Edinburgh *c.* 1765; *d. circa* 1824), taught the violoncello at Cambridge; in 1790 established himself in London as professor of the violoncello and flute, and whilst there published 'Forty Scotch Airs arranged as trios for flute, violin and violoncello'; *The Theory and Practice of Fingering the Violoncello*, 1793, with a dissertation on stringed instruments; and *The Art of Playing the German Flute on new Principles*. In 1795 he returned to Edinburgh. In 1801 he published an *Essay Theoretical and Practical, on the Application of Harmony, Thorough-bass, and Modulation to the Violoncello*. In 1807 he brought out his most important work, viz. *An Historical Inquiry respecting the Performance on the Harp in the Highlands of Scotland from the earliest Times until it was discontinued about the Year 1734*, written at the request of the National Society of Scotland. His wife, (2) Anne (before her marriage Anne Young), was an eminent pianist. She wrote a work entitled *An Introduction to Music . . . illustrated by Musical Games and Apparatus and fully and familiarly explained* (Edinburgh, about 1803). The games and apparatus were of her invention. A second edition appeared in 1820, and a third (posthumous) in 1827.

W. H. H.

GUNTRAM, opera in 3 acts, by Richard Strauss; produced Weimar, May 10, 1894.

GURA, Eugen (*b.* Pressern, near Saatz, Bohemia, Nov. 8, 1842; *d.* Aufkirchen, Bavaria, Aug. 26, 1906), famous Wagnerian singer, was the son of a small schoolmaster.

He received a good technical education at the Polytechnicum, Vienna, and afterwards studied art at the Vienna Academy, and at a School of Painting under Professor Anschütz (a pupil of Cornelius) at Munich. He was finally advised to adopt a musical career, and for that purpose studied singing at the Munich Conservatorium under Professor Joseph Herger, and finally, in Apr. 1865, made his début there at the Opera as Count Liebenau in the 'Waffenschmied' (Lortzing), with such success that he obtained a two years' engagement. In 1867–70 he was engaged at Breslau, and in 1870–76 at Leipzig, where he made his reputation, both in opera and concerts, as one of the best German baritone singers of the day. He played both Donner and Gunther in the first complete performance of 'Der Ring des Nibelungen' in 1876 at Bayreuth. From 1876–83 he was engaged at Hamburg. In 1882, as a member of that company, he sang in German at Drury Lane in all the operas then performed, viz. the Minister ('Fidelio'); Lysiart on revival of 'Euryanthe,' June 13; 'Der fliegende Holländer,' in which he made his début, May 20; Wolfram; as Hans Sachs and King Marke on the respective productions of 'Meistersinger' and 'Tristan und Isolde,' May 30 and June 20. He made a great impression at the time, and his Hans Sachs will not readily be forgotten by those who saw it. From 1883 until his retirement from the stage in 1895 he was engaged at Munich, where on June 15, 1890, he celebrated the 25th anniversary of his first appearance on the stage, and played the title part in Cornelius's 'Barber of Bagdad.' He published his *Erinnerungen aus meinem Leben* in 1905.

A. C.

GURIDI, Jesus (*b.* Vitoria, Sept. 25, 1886), Spanish Basque composer. He studied at the Schola Cantorum, Paris, and afterwards worked with Jongen in Brussels and Neitzel in Cologne. Guridi makes a point of employing native Basque themes, and has done so with perhaps more success than any of his predecessors. His settings of Basque popular songs (4 to 8 v.) show that they are the work of a composer who knows how to write for voices; his dramatic works include 'Mirentxu' and 'Amaya,' the latter produced at Bilbao in 1920. He has also written for orchestra and organ.

J. B. T.

GURLITT, Cornelius (*b.* Altona, Feb. 10, 1820; *d.* there, June 17, 1901), was a pupil of the elder Reinecke, became organist of the principal church at Altona in 1864, and was made Kgl. Musikdirektor in 1874. His compositions include two operettas and a four-act opera, 'Scheik Hassan'; but his name is more generally known in England as the composer of endless pianoforte pieces, mostly of an educational kind, written with great facility, but possessing little individuality.

M.

GURLITT, Willibald (*b.* Dresden, Mar. 1, 1889), was a student under Riemann in Leipzig, and contributed to the 8th edition of the latter's *Lexikon*. His career in musical research was interrupted by the war (1914–18). He was wounded on the Marne and a prisoner

in French hands until 1919. In the autumn of that year he was appointed lecturer in musical history and research (*Musikwissenschaft*) to the University of Freiburg, where he has prepared an edition of works by Dufay and Binchois.

GURNEY, Ivor (*b.* Gloucester, Aug. 28, 1890), was educated as a chorister of Gloucester Cathedral and won a scholarship at the R.C.M., where he studied under Stanford, Vaughan Williams and others. Though latterly much impeded by ill-health, Gurney has achieved a distinct position as a song-writer. His early songs showed at once the song-writer's instinct for the vocal line and his sensitiveness to the influence of the text. His cycle 'Ludlow and Teme' (tenor voice and string quartet) represents his work at its best, and received an award from the Carnegie Trust in 1924. A second cycle, 'The Western Playland' (baritone, strings and PF.), appeared under the same auspices (1926). The words of both are by A. E. Housman. For other works by Gurney see *B. M. S. Ann.*, 1920. C.

GUSIKOW, Michael Joseph (*b.* Sklow, Poland, Sept. 2, 1806; *d.* Aix-la-Chapelle, Oct. 21, 1837), an artist of rare musical faculty—'a true genius,' says Mendelssohn—born of poor Jewish parents and of a family which had produced musicians for more than a century. He first played the flute and tympanon, a kind of dulcimer. At the age of 17 he married, and a few years after discovered that weakness of the chest would not allow him to continue playing the flute. He thereupon took up the 'Strohfiedel,' an instrument of the dulcimer kind, composed of strips of fir on a framework of straws, which he improved and increased in compass. (See Xylophone.) Upon this he attained extraordinary facility and power. In 1832 he and four of his relatives began a long tour, through Odessa—where he was heard by Lamartine; Kiev—where he was much encouraged by Lipinski; Moscow; and thence to south and north Germany, Paris and Brussels. He travelled in the dress and guise of a Polish Jew—long beard, thin, pale, sad, expressive features—and excited the greatest applause by his astonishing execution and the expression which he threw into his unlikely instrument. Mendelssohn heard him at Leipzig, and called him

'a real phenomenon, a killing fellow (Mordkerl); who is inferior to no player on earth in style and execution, and delights me more on his odd instrument than many do on their pianos, just because it is so thankless. . . . I have not enjoyed a concert so much for a long time.'

(See the rest—Letter, Feb. 18, 1836.) But it wore him out; he was laid up at Brussels for long, and died at Aix-la-Chapelle. (See Fétis, who saw much of him.) G.

GUSSAGO, Cesario (*b.* Ostia, province of Rome, *c.* 1604–12), organist at S. Maria della Grazia, Brescia, composed a book of 8-part sacred songs, a book of psalms and vespers (8 v.), a book of 'Sacrae laudes' (3 v.), a book of 'Sonate a quattro, sei, et otto, con alcuni concerti *a* 8,' etc.—of interest as early instrumental compositions; also some songs, etc., in collective volumes (*Q.-L.*). He has been confused by several biographers with another composer of that name (*b.* Brescia, *c.* 1530), who composed a book of motets, published Venice, 1560. E. v. d. S.

GUSTAVE III, ou le Bal masqué, opera in 5 acts; words by Scribe, music by Auber. Produced Académie, Feb. 27, 1833; in an English adaptation by Planché, Covent Garden, Nov. 13, 1833; on Apr. 15, 1850, Princess's Theatre; in Italian, Her Majesty's, Mar. 29, 1851. The subject is identical with that of Verdi's Ballo in Maschera. G.

GUTMANN, Adolph (*b.* Heidelberg, Jan. 12, 1819; *d.* Spezia, Oct. 27, 1882), was a successful pianist and a prolific composer of pianoforte music of a rather ephemeral kind. The most valuable of his compositions is a set of ten Études caractéristiques. His chief claim to be remembered rests on his having been the pupil and intimate friend of Chopin. M.

GUYOT, Jean (called Castileti) (*b.* Châtelet, near Liège, *c.* 1512; *d.* there), was at Louvain *c.* 1534, and in the same year (?) pupil of the college at Lys; in 1537 Lic. Art., and later M.A. He then went to Liège, and became Kapellmeister to Charles the Bold. From Nov. 1563 to Nov. 1564 he was third Kapellmeister at the Imperial court at Vienna. He returned to Liège, where he died as canon of St. Lambert. His chansons and motets were published by Susato (Antwerp, 1546, 1549), Berg (Nuremberg, 1558) and Joanelli (Venice, 1568); a theoretical treatise, *Minervalia artium*, appeared at Maastricht in 1554. E. v. d. S.

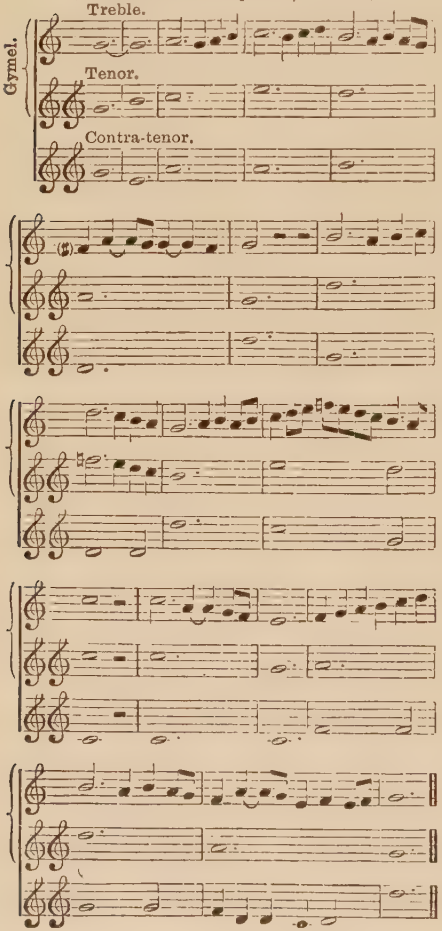
GUZLA, a kind of rebab, a bowed instrument with one string only, used in Illyria and Serbia. The name was adopted by Prosper Mérimée as the title of a volume of Serbian poems. In its primitive form, as in many savage instruments, the back is round, the belly is made of skin or parchment, and the string is of horse-hair. G.

GWENDOLINE, opera in 3 acts, words by Catulle Mendès, music by Chabrier. Produced Brussels, Apr. 10, 1886; and Opéra, Paris, Dec. 27, 1893.

GYE, Frederick (*b.* 1809; *d.* Dytchley, Dec. 4, 1878), the son of a tea-merchant in the city of London. He entered upon his career as an operatic manager and impresario in 1849, after the secession of Costa from Covent Garden, and remained in possession of the same theatre until 1877, when the management was handed over to his son Ernest Gye, the husband of Mme. Albani (*q.v.*). He died while staying at Dytchley, the seat of Viscount Dillon, from the effects of a gun accident, and was buried at Norwood on the 9th of the month. M.

GYMEL (Gimel) (Lat. *gemellum*, literally 'twin-song'), two-part vocal harmony formed by a chain of thirds, the melody being in the higher voice, contrary to the usual mediæval practice except in Fauxbourdon (*q.v.*). According to evidence which, though slender, is accepted by the majority of scholars to-day, Gymel was a traditional mode of part-singing in the British Isles from very early days, at least before the Norman Conquest, and its origin may quite well be Celtic. Written MSS. of so simple a system are, of course, not to be looked for.

According to the theoretical writers the two parts began and ended in unison. Guilielmus Monachus, writing at Venice 'de modis Anglicorum' somewhere about 1400, describes a more elaborate form of Gymel, in three parts, a 'contratenor bassus' accompanying the two upper gymel parts: the treble, it will be noticed, ornaments its melody.

Guilielmus Monachus.
(Coussemaker's *Scriptores*, Vol. III.)

Other examples may be seen in *Cxf. Hist. Mus.* vol. ii. pp. 119, 120, 123.

The term is also used in 15th- and 16th-century polyphony in the sense of the modern 'divisi': when the two voices are replaced by one, the direction is cancelled by the word *semellum*, single. A. H.

GYROWETZ, Adalbert (*b.* Budweis, Bohemia, Feb. 19, 1763[1]; *d.* Vienna, Mar. 22, 1850), prolific composer. His father was a choirmaster, and taught him music at an early age; and on leaving school he studied law at Prague, though still working hard at music and composing much. A long illness left him destitute, and compelled him to take the post of private secretary to Count Franz von Fünfkirchen. The Count insisted on all his household being musical, so Gyrowetz had abundant opportunity not only of composing, but of having his compositions performed. The reception they met with induced him to visit Italy and complete his education there. Passing through Vienna, about 1786[2] he made the acquaintance of Mozart, who had one of his symphonies performed, and himself led Gyrowetz before the applauding audience. In Naples he studied for two years under Sala, maintaining himself by his compositions, among which were a number of concerted pieces for the lyre, written for the king, with whom it was a favourite instrument. He next went to Paris, and established his claim to the authorship of several symphonies, hitherto performed as Haydn's. In consequence the publishers bought his other compositions at high prices. The Revolution was rapidly approaching, and Gyrowetz went to on London, arriving in Oct. 1789. His reception was an honourable one; both the Prince of Wales and the Duke of Cumberland paid him marked attention; the Professional Concerts and Salomon placed his name in their programmes, and the latter engaged him as composer at the same time with Haydn. He wrote industriously and met with liberal publishers; but he was most pleased by the arrival of Haydn, whom he warmly welcomed. Gyrowetz was also engaged to write an opera, in which Mme. Mara and Pacchierotti were to have sung at the Pantheon, then recently turned into an opera-house during the rebuilding of the King's Theatre. After two or three rehearsals, however, the Pantheon was burnt down (Jan. 13, 1792) and the score of 'Semiramis' perished in the flames. On Feb. 9 he gave a benefit concert at the Hanover Square Rooms, which was brilliantly attended; but the climate disagreed with him, and he shortly after left London for Vienna. On his return, after seven years, he received an ap-

[1] This is the date given in his autobiography; in *Q.-L.* Eitner gives as alternative suggestions that this must be five years too early, or that he was more than 18 years old when he made the acquaintance of Mozart and Dittersdorf. The latter is, on the face of it, the more probable supposition, but still it must be remembered that in extreme old age people are apt to over-estimate their years.

[2] See Jahn's *Mozart*, iii. 306.

pointment in the War Department. In 1804 Baron Braun, Intendant of the two court theatres, offered him the Kapellmeister-ship, which he retained till 1831, producing a great number of operas, Singspiele, and operettas, besides music for melodramas and ballets. Gyrowetz was wonderfully industrious in all branches of composition, and his works, though now forgotten, were long popular. His symphonies and quartets were successful imitations of Haydn's, but still they were imitations, and were therefore bound to disappear. In 1843 his artist friends, pitying the poverty to which he was reduced—for his pension afforded him a bare subsistence—arranged a concert for his benefit, at which his 'Dorfschule' was played by Staudigl and the choristers. This really comic cantata was repeated with great success in the following year at the last concert he himself ever arranged. Shortly before his death he published his autobiography, an interesting book in many respects (Vienna, 1847).[1]

Gyrowetz composed about thirty operas large and small (see the list in the *Q.-L.*), operettas, and Singspiele; and more than forty ballets. His first opera was 'Selico' (1804). The most successful were 'Agnes Sorel' (1806); 'Der Augenarzt' (1811); 'Robert, oder die Prüfung' (1813), approved by Beethoven himself; 'Helene' (1816), and 'Felix und Adele' (1831). Of his operettas and Singspiele, generally in one act, 'Die Junggesellen Wirthschaft' (1807), 'Der Sammtrock' (1809), 'Aladin' (1819) and 'Das Ständchen' (1823) were long favourites; of the melodramas 'Mirina' (1806) was most liked. Besides 'Semiramis,' he wrote four grand Italian operas for Vienna and Milan, of which 'Federica e Adolfo' (Vienna, 1812) was especially well received. 'Die Hochzeit der Thetis' was his most successful ballet. He composed cantatas, choruses for women's and boys' voices, Italian and German canzonets, and several songs for one and more voices. He wrote his nineteenth Mass at the age of 84.

Of his instrumental music there are over sixty symphonies (see SYMPHONY), a quantity of serenades, overtures, marches, dance-music (for the Redoutensaal); three quintets; and about sixty string-quartets, most of them published in Vienna, Augsburg, Offenbach, Paris or London. For the pianoforte and violin he wrote about forty sonatas; thirteen books of trios, sixteen Nocturnes, for various combinations of instruments with piano, much dance-music, and many smaller pieces of different kinds. None of his works, either for the concert-room or the stage, have survived. 'Der Augenarzt' kept the boards longer than the others. C. F. P.

[1] Reprinted in Alfred Einstein's series, *Lebensläufe deutscher Musiker von ihnen selbst erzählt.* Leipzig, 1915.

H

H (pronounced Ha) is the German name for B natural, B flat being called by the Germans B. (See ACCIDENTALS and B.) In solfaing it is Si. G.

HAACK, (1) KARL (*b.* Potsdam, Feb. 18, 1751; *d.* there, Sept. 28, 1819), a pupil of Franz Benda who handed on his master's art to modern times through his pupils Maurer, Möser and Seiler. He entered the chapel of the Prince of Prussia, on whose accession as William II. in 1796 he was appointed Konzertmeister. In 1810 he gave his last concert in Berlin, and was pensioned in 1811. He composed concertos and sonatas for violin, etc.

(2) FRIEDRICH (*b.* Potsdam, *c.* 1760), brother of Karl, was a prodigy on the violin and became a member of the Prince of Prussia's private chapel. In 1779 he went as organist to Stargardt, Pomerania, and was appointed director of music at Stettin in 1793. His symphonies and choral works are spoken of by Rochlitz in terms of highest praise. E. v. d. S.

HAAS, ALMA (*née* HOLLAENDER) (*b.* Ratibor, Silesia, Jan. 31, 1847), pianist, studied at the age of 10 in Wandelt's music school at Breslau. At 14 years old, Frl. Hollaender appeared, with orchestra, in Mendelssohn's G minor concerto; and soon afterwards was sent to Berlin to study with Kullak, who gave her gratuitous instruction, 1862–68. On Dec. 3 of the latter year she made her first appearance at a Gewandhaus concert in Leipzig, and shortly afterwards appeared with success in various German towns. In 1870 she came to London for the season, playing at one of Arditi's concerts in Hanover Square Rooms. In 1871 she again visited England, and on Jan. 1, 1872, was married to Dr. Ernst Haas, assistant in the Printed Book Department in the British Museum, and Professor of Sanskrit at University College, London. After his death in 1882, she took up her profession again, appearing at the Popular Concerts, at Franke's Chamber Concerts, and with the Heckmann Quartet; she played with the latter party in many British and foreign towns. In 1886, at the first of Henschel's London Symphony Concerts, she took part with Gompertz and Piatti in Beethoven's triple concerto. Besides many appearances in the provinces and London, with the Elderhorst and other organisations, Mme. Haas gave interesting recitals and chamber concerts in 1889 and 1890, and later was associated with Mrs. Hutchinson in recitals for voice and piano. She taught at Bedford College in 1876–86; in 1887 she had an appointment at the R.C.M., which she shortly afterwards resigned; and in 1886 she began a most useful work at the head of the musical department in King's College, London. Her playing, distinguished by high artistic qualities, won her the admiration of cultivated musicians. M.

HAAS, JOSEPH (*b.* Maihingen, Bavaria, Mar. 19, 1879), was a pupil of Reger in Munich and later went to the Conservatory in Leipzig. In 1911 he was nominated teacher of composition in Stuttgart and in 1921 he was called to the Akademie der Tonkunst in Vienna. His first compositions show a clear influence of his first master, Reger, but later he broke away from it and wrote in a post-romantic style with much musical humour. This industrious and prolific composer has written chiefly for the piano, though he has also composed many chamber works for many combinations. His works consist of:

For PF., opp. 2, 9, 10, 16, 18, 27, 34, 35, 36, 39, 42, 43, 46, 51, 55; for organ, opp. 3, 11, 12, 15; songs, opp. 1, 5, 6, 7, 8, 13, 24, 33, 37, 47, 48, 49, 52, 54; choral works, opp. 4, 7, 19, 26, 44; suite, D min., op. 20; suite, A maj., op. 25; variations on a theme, op. 31; sonata for vln. and PF., op. 21; sonatina for vln. and PF., op. 4; two 'Grotesken' for vcl. and PF., op. 28; 'Sommermärchen' (divertimento for vcl.), op. 30; 'Grillen,' suite for vln. and PF., op. 40; divertimento for string trio, op. 22; suite for oboe and PF., op. 23; sonata for horn and PF., op. 29; trio for two vcls. and PF., op. 38; string quartets, opp. 32, 50; serenade for orch., op. 41; variations on folk-songs, op. 45. H. J. K.

HAAS, ROBERT MARIA (*b.* Prague, Aug. 15, 1886), studied in Prague, Berlin and Vienna (graduated D.Ph. in Prague 1908) and has devoted the greater part of his career to musical research and editorship. He became assistant to Guido Adler in Vienna, and secretary to the Commission for the publication of the *D.T.Ö.* For his editorship in this connexion see DENKMÄLER. In 1920 he became director of the musical department of the State Library in VIENNA (*q.v.*). C.

HABA, ALOIS, composer (*b.* Vyzovice, Moravia, June 21, 1893). As a boy he joined a band, consisting of accordion, flute, clarinet, violin, double-bass, which played in the Moravian villages. He thus acquired an early affection first for Moravian and then for Slovakian folk-song. It is said also that these experiences were the first incentive to his studies in the smaller divisions of the tone ($\frac{1}{4}$ and $\frac{1}{6}$ tones), for already then he was endeavouring to reproduce on his violin the inflections with which the peasants embroidered their songs. In later years he collected phonographic records of folk-songs, giving special attention to this feature. Meanwhile he entered the Prague Conservatoire, where he studied composition with Novák. He afterwards became a pupil of Schreker, first in Vienna (Akademie) and then in Berlin (Hochschule). There he also took a course in acoustics at the university, which led to a more systematic investigation of the intervals which had aroused his interest, and of their harmonic and contrapuntal possibilities. Before, however, embarking upon the practical application of the results thus achieved he had written

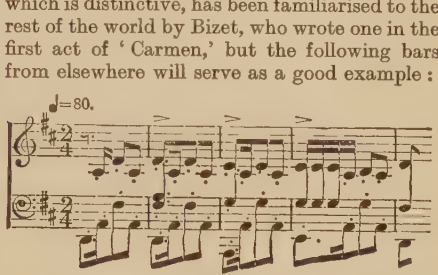
variations on a theme by Schumann, op. 1; two pieces, op. 2; a sonata in D minor, op. 3; six pieces, op. 6, for piano solo; a string quartet, op. 4; an overture for orchestra, op. 5; and a symphonic phantasy for piano and orchestra. From then onwards his compositions are in the tone system which has become closely associated with his name. Those in the ¼-tone system comprise two pieces for violin alone ('Phantasie' and 'Musik'); three string quartets; symphonic music for chamber orchestra; a choral suite; five suites and five phantasies for a new ¼-tone pianoforte; and seven compositions for ¼-tone harmonium. Finally, he has composed a string quartet in the ⅙-tone system. Several of these works are published or in course of publication. He has also lectured and written copiously on the subject in its historical aspect and on its importance in the future development of musical technique. Apart from this special aspect Haba's idiom shows in moderate degree the influence of Schreker, but in later works there are interesting formal innovations attributed to Slovakian folk-song, which has a quasi-oriental abundance of melodic phrases. Thus, instead of thematic development, the first movement of the second ¼-tone quartet shows five extended sentences without repetition or recapitulation. Haba has become especially adverse from employing such devices as the sequence as means for continuing the flow of musical thought, preferring constant amplification and the recourse to new material. His weakness is a certain reluctance, when composing, to detach himself from preconceived theories. In his latest stage he is applying himself to music-drama and to films, which he plans to accompany with an orchestra composed of a ¼-tone piano, string quartet, two clarinets and two harps tuned a ¼ tone apart. E. E.

LIST OF WORKS

Op.
1. Variations for PF. on a canon by Schumann.
2. Two PF. pieces.
3. Sonata for PF.
4. Str. quartet.
5. Overture for orch.
6. PF. pieces.
7. Str. Quartet I. in ¼-tone system.
8. Phantasy, PF. and orch.
9A. „ „ for vln. solo in ¼-tone system.
9B. 'Musik,' for vln. solo in ¼-tone system.
10. Symphonic music for orch. in ¼-tone system.
11A and B. Suites I. and II., for ¼-tone PF.
12. Str. Quartet II. in ¼-tone system.
13. „ „ III. in ¼-tone system.
14. Choral suite in ¼-tone system.
15. Str. Quartet I. in ⅛-tone system.
16. Suite III., for ¼-tone PF.
17. Phantasy I., for ¼-tone PF.
18. „ for vcl. in ¼-tone system.
19. „ II., for ¼-tone PF.
20. „ III., for ¼-tone PF.
21. „ I., for vln. and ¼-tone PF.
22. Suite IV., for ¼-tone PF.
23. „ V., for ¼-tone PF.
24. „ I., for ¼-tone clar. and ¼-tone PF.
25. Phantasy IV., for ¼-tone PF.
26. „ V., for ¼-tone PF.

Opp. 1, 2, 3, 4, 5, 7, 9, 12, 16, 19, published in *Universal Edition*, Vienna. Op. 6 published *Umělecka Beseda*, Prague.

HABANERA. A Spanish song and dance, of an older origin than its name implies, having been introduced into Cuba from Africa by the negroes, whence it was very naturally imported into Spain. It is sometimes called 'contradanza criolla' (Creole country-dance). The rhythm, which is distinctive, has been familiarised to the rest of the world by Bizet, who wrote one in the first act of 'Carmen,' but the following bars from elsewhere will serve as a good example:



An 'Habanera' usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example. The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'coplas' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head, and eyes are employed to lure and fascinate each other and—the spectator. The dance, if well done, can be extremely graceful; but even in its most classic form is bound to be indecent, vividly recalling the 'Danse du Ventre' of the Algerian Café. H. V. H.

HABENECK, François Antoine (*b.* Mézières, Jan. 23, 1781; *d.* Paris, Feb. 8, 1849), violinist and conductor, eldest of three brothers (the others being named Joseph and Corentin), violinists, sons of a German musician in a French regimental band. He was a pupil of Baillot, obtained the first violin prize at the Conservatoire in 1804, and soon showed remarkable aptitude as a conductor—his real vocation. He was successively appointed assistant professor at the Conservatoire (1808–1816), solo violin at the Opéra (1815), director of the Académie de Musique (1821–24), conductor of the Théâtre de l'Opéra, conjointly with Valentino from 1824–31, and alone from 1831–47. In 1825 a special violin class was formed for him at the Conservatoire, which he retained till Oct. 1848. About the year 1835 Habeneck published a 'Méthode théorique

et pratique de violon' (Canaux, Paris), very little known but important since it reproduced in facsimile some MS. fragments of a 'Méthode de violon' begun by Viotti. Among his pupils may be mentioned Cuvillon, Alard, Clapisson, Léonard, Maurin, Prume, Sainton and Deldevez. Habeneck has the merit of having founded (1828) and conducted for twenty years the Société des Concerts du Conservatoire. He was also the first to introduce Beethoven's symphonies in France, steadily persevering against all opposition, and at length executing them with a force, sentiment and delicacy which were very remarkable. As a conductor he was exacting, and unmerciful to singers who did not keep strict time. Out of respect to Cherubini he never exercised his office of 'Inspecteur général des classes du Conservatoire,' but he was an energetic director of Louis Philippe's concerts at the Tuileries. He composed violin music (two concertos, three duos, a nocturne, caprices and a polonaise), variations for string quartet and for orchestra, several pieces for 'Aladin' (1822) and a ballet 'Le Page inconstant' (1823). He received the Legion of Honour in 1822. For many curious anecdotes of Habeneck, see the *Mémoires* of Berlioz. There is a bust of him by P. J. Chardigny, and at the Opéra a medallion by Borrel (1864). G. C.; addns. M. P.

HABERBIER, Ernst (*b.* Königsberg, Oct. 5, 1813; *d.* Bergen, Mar. 12, 1869), pianist, was taught the pianoforte by his father, an organist, and in 1832 set up in St. Petersburg as a pianist and teacher. In 1847 he became court pianist, and in 1850 undertook extended concert tours, playing in London with success. After perfecting a method of his own, which depended greatly on the division of passages between the two hands, he played at Copenhagen, Kiel and Hamburg, and created a sensation in Paris in 1852. He also appeared in Russia and Germany, and settled at Bergen in Norway in 1866. He died suddenly while playing at a concert in Bergen. His compositions are mostly ephemeral works for piano, and include a set of 'Études poésies' (*Baker*).

HABERL, Franz Xaver (*b.* Ober Ellenbach, Bavaria, Apr. 12, 1840; *d.* Regensburg, Sept. 5, 1910), was editor of the complete works of Palestrina, etc., and a great student of church music.

His father was a schoolmaster. He was educated at Passau, where, after his ordination (in 1862), he was appointed Kapellmeister of the Cathedral and musical director of both Seminaries. In 1867 he went to Rome, and for three years was choirmaster and organist at the church of S. Maria dell' Anima. In 1871 he was appointed successor to Joseph Schrembs as choirmaster and inspector of the 'Dompräbends' at Ratisbon, holding both posts until 1882. In 1874 he founded at Ratisbon the well-known school of Ecclesiastical Music, which he directed. In 1879 Pius IX. appointed him Honorary Canon of the Cathedral of Palestrina. In the same year he founded a Palestrina Society to carry on the publication of the complete works of Palestrina which had been begun in 1862 by T. de Witt, J. N. Rauch, F. Espagne and F. Commer. The completion of this work in 33 volumes in 1894 (with Supplement, 1907), to which is due the recovery of much music by the great Roman composer that had been previously lost, was mainly owing to his untiring energy. Haberl contributed much valuable matter to the *Bausteine zur Musikgeschichte*, the *Monatshefte für Musikgeschichte*, and especially to the *Cäcilien-Kalender* (published under this name from 1876 to 1885 and since carried on as the *Kirchenmusikalisches Jahrbuch*). His *Magister Choralis*, passed through twelve editions since its first issue in 1865, was translated into Italian, French, Spanish, Polish and Hungarian. After the death of Joseph Schrembs, Haberl completed the *Musica divina*, and in 1868 he succeeded de Witt as editor of *Musica sacra* (subsequently the *Fliegende Blätter für Katholische Kirchenmusik*). On the completion of his great edition of Palestrina, he projected a similar issue of the works of Orlando di Lasso, published with the assistance of Professor Sandberger. He was also the editor of the Catalogues of the Cäcilien-Verein and (in conjunction with Hanisch) published an organ accompaniment to the Ordinary of the Mass, the Gradual and the Vesperale. Among his other publications may be mentioned *Lieder-Rosenkranz* (1866), an edition of Bertalotti's *Solfeggi* (1880), a selection of Frescobaldi's organ works (1889), the *Officium Hebdomadae Sanctae* (1887), and the *Psalterium vespertinum* (1888). His valuable thematic Catalogue of the Archives of the Sistine Choir appeared in Eitner's *Monatshefte*, in 1888. Haberl received the Honorary degree of Dr. Theol. from the University of Würzburg in 1889. He was a member of the Papal Commission appointed by Pius IX. for the revision of the official choral-books, a member of the Roman Academy of St. Cecilia and of the Prussian Commission for the publication of *D.D.T.*, and from 1899 was President of various Cäcilien-Vereine. In 1907 he was made Domestic Prelate to the Pope. W. B. S.

HACK, Georg Alexander, court musician at Munich in 1672, composed 'Musikalisch-Marianische-Schatzkammer' (Augsburg, 1695) containing 58 airs and motets; also 14 Christmas songs.

HACKBRETT, see Dulcimer.

HACKER, Benedikt (*b.* Deggendorf, Bavaria, May 30, 1769; *d.* Salzburg, 1829), a pupil of Michael Haydn and Leopold Mozart. He was violinist in the chapel of the Salzburg

nunnery, and established a music business in 1802. His songs enjoyed a long period of popularity. His comic opera 'List gegen List,' for male voices only, was also successful. He composed 7 masses and a Requiem (*Mendel*; *Q.-L.*).

HACKETT, Maria, see Chorister.

HACQUART (Hakart), Carolus (*b.* Bruges,[1] *c.* 1649; *d.* The Hague, 1730), lived first at Amsterdam, but settled in 1679 at The Hague, where he started Saturday evening concerts in 1693. He was a great friend of Huygens, who speaks of him as 'ce grand maistre de Musique.'[2] He composed 'Cantiones sacrae,' 2-7 parts 'for voices as well as instruments,' op. 1 (1674); 'De triomfeerende Min,' operetta (1680); 'Harmonia Parnassia,' 10 sonatas for 3 and 4 instruments, op. 3 (1686); Deus misereatur, 3 v. and 3 instruments in MS. Walther (*Music Dict.*) mentions more works, probably lost.

E. v. d. S.

HADDOCK, a family of Leeds musicians. (1) Thomas (*b.* Leeds, 1812; *d.* Sept. 22, 1893) became a violoncellist of ability, and settled in Liverpool, where for a number of years he was principal violoncellist of the Philharmonic Society there. His brother, (2) George (*b.* Killingbeck, Leeds, July 24, 1824; *d.* Leeds, Sept. 12, 1907), violinist, was a pupil (1846) of Vieuxtemps and Molique. He established a large teaching connexion in Leeds which was ultimately developed by his two sons into the Leeds College of Music. He published a *Practical School for the Violin*, 3 vols., and other works, and was a collector of old violins and violoncellos.

The two sons of George, (3) Edgar Augustus (*b.* Leeds, Nov. 23, 1859; *d.* Aug. 9, 1926), violinist, and (4) George Percy (*b.* Leeds, Oct. 10, 1860), pianist, violoncellist and organist, began together in 1885 a series of 'Musical Evenings,' which acquired some importance in Leeds. They also started an orchestra (1898) which was largely amateur. The brothers were directors and founders of the Leeds College of Music, and the elder wrote a number of technical studies, compositions and arrangements for the violin.

F. K., rev.

HADDON HALL, romantic opera in 3 acts; libretto by Sydney Grundy; music by Sullivan; produced Savoy Theatre, Sept. 24, 1892.

HADLEY, Henry (*b.* Somerville, Mass., U.S.A., Dec. 20, 1871), American conductor and composer. As a boy he studied piano and violin with his father; later at the New England Conservatory he was a pupil of Emery and Chadwick, and in 1894–95 he studied counterpoint with Mandyczewski at Vienna.

His activities as conductor have been extensive. As early as 1893 he toured with the Schirmer-Mapleson Opera Company in that capacity; in 1908–09 he conducted at the Stadt-Theater at Mayence and there produced, under his own direction, his opera 'Safie.' In 1909 he became conductor of the Seattle (Wash.) Symphony Orchestra; in 1911–15 he conducted the San Francisco Symphony Orchestra; and since 1920 he has been associate conductor of the Philharmonic Society of New York. In 1924 he was conductor of the Worcester (Mass.) Festival. He has also made frequent appearances as guest-conductor with various European orchestras and with the major orchestras of the United States.

As composer Hadley's activities are represented by works in nearly every form, large and small. Under his own direction his three-act opera 'Azora' was produced by the Chicago Opera Company in Chicago and in New York in 1917, and his one-act opera 'Bianca' by the Society of American Singers in New York in 1918. 'Cleopatra's Night' (two acts) was produced at the Metropolitan Opera House, New York, in 1919. Besides these operas his more important compositions include:

Symphony No. 1, 'Youth and Life,' op. 25.
Symphony No. 2, 'The Four Seasons,' op. 30.
Symphony No. 3, B minor, op. 60.
Symphony No. 4, 'North, East, South, West,' op. 64.
Overture, 'In Bohemia,' op. 28.
Overture, 'Othello,' op. 96.
Overture to 'Herod,' op. 31.
Symphonic Fantasia, op. 46.
Tone-Poem, 'Salome,' op. 55.
Tone-Poem, 'Lucifer,' op. 66.
Tone-Poem, 'The Ocean,' op. 99.
'An Ode': Music,' chorus, soli and orchestra, op. 75.
Ode, 'The New Earth,' chorus, soli and orchestra, op. 85.
'Resurgam,' chorus, soli and orchestra, op. 98.
Cantatas, concerted pieces, chamber music, pianoforte pieces, a Church Service, anthems, songs, etc.

W. S. S.

HADOW, Sir William Henry (*b.* Ebrington, Gloucestershire, Dec. 27, 1859), distinguished as an educationist, writer and lecturer on musical subjects, was educated at Malvern College, and Worcester College, Oxford. He was a scholar of the latter in 1878; gained the Barnes Scholarship in 1879, a first class in Moderations, 1880, the same in 'Litterae Humaniores,' 1882. In that year he took the degree of B.A.; that of M.A. followed in 1885, when he was appointed lecturer at Worcester College, where he was elected a Fellow and Tutor in 1888. In 1890 he took the Mus.B. degree, and in the same year lectured on musical form, for the Professor of music, Sir John Stainer. His lectures on music were a feature of the musical life of Oxford until 1899, when Stainer was succeeded by Parry. In 1897 he was appointed Proctor, and from 1899 till 1901 was University Examiner in Litt. Hum.

Hadow's practical education in music began at Darmstadt in 1882, and was continued under C. H. Lloyd in 1884–85. In the years immediately following he produced a number of concerted chamber works, including a string quartet in E flat (played by the Heckmann Quartet at Cologne in 1887), a trio, PF. and str. in G minor (played at the Musical Artists' Society in

[1] Or possibly at The Hague.
[2] Huygens. Letter No. 87.

London, 1900), and sonatas, most of which were written for, and originally performed by one or other of the Oxford Societies for chamber music. His songs (published in four Albums by Acott, Oxford) show the hand of a poetical musician, and some of them, for example 'Bright is the ring of words' (Stevenson), are surpassed in beauty by very few modern English lyrics.

Hadow's fame in the musical world, however, is chiefly based upon his writings on the art and its history, in which rare literary skill and finish are combined with thorough knowledge, the fruits of deep research, and a style that illuminates many branches of a subject generally treated too drily. The first of his literary works was a series of *Studies in Modern Music* (first series, 1892; second, 1894). Berlioz, Schumann and Wagner were the subjects of the first series, and not only did these essays set a new standard for English writers of musical biography, but the essay on *Music and Musical Criticism—a Discourse on Method* broke through the prejudices created by a narrow ring of professed music critics and opened the door to a wider treatment of the subject. The second series contained equally important essays on Chopin, Dvořák and Brahms. *A Primer of Sonata Form* was published in 1896, and a small volume on Haydn, under the title of *A Croatian Composer*, in 1897. This last assembled for English readers the conclusions of Kuhač's research by which the Slavonic origin of Haydn's melody was established (see HAYDN). Hadow next undertook the general editorship of the *Oxford History of Music* (see HISTORIES), and wrote the fifth volume himself, on *The Viennese Period* (1904). He contributed important articles to the second edition of this Dictionary.

In 1909 he left Oxford to become Principal of Armstrong College, Newcastle-on-Tyne. The University of Oxford then made him Doctor of Music, *honoris causa*. He remained Principal at Newcastle till 1919, but in 1918, in which year he was knighted, he became Director of Education (for Y.M.C.A.) on the lines of communication in France. He was appointed Vice-Chancellor of Sheffield University in 1919, the post he still (1926) holds. These strenuous activities have prevented the pursuit of research in music, but Hadow has found time to further by his advocacy innumerable institutions for the advance of popular music. In 1924 he published a small volume, *Music*, for the Home University Library. M.; addns. C.

HADRIANUS, see ADRIAENSEN, Emmanuel.

HAEFFNER, JOHANN CHRISTIAN FRIEDRICH (*b.* Oberschönau, Co. Henneberg, Mar. 2, 1759; *d.* Upsala, May 28, 1833), a pupil of Vierling at Schmalkalden. In 1776 he was a student at Leipzig and proof-reader to Breitkopf, the music publisher. He became conductor of a travelling theatrical company, with whom he went to Hamburg, and thence in 1780 to Stockholm as organist at the German church, and assistant choirmaster at the opera, where he succeeded Abbé Vogler as Kapellmeister in 1794. In 1808 he was appointed director of music at Upsala, and 1826 organist of the cathedral there. He composed 3 operas for Stockholm and revived Swedish national music by restoring the original melodies of the ancient Swedish hymns, with preludes in the olden style, in which style he wrote also a Swedish Mass. In addition to composing original songs he arranged a number of Swedish folk-songs in 4-part harmony. E. v. d. S.

HÄNDEL-GESELLSCHAFT, see HANDEL.

HÄNSEL, PETER (*b.* Leppe, Silesia, Nov. 29, 1770; *d.* Vienna, Sept. 18, 1831), studied the violin under an uncle at Warsaw, and was a member of Prince Potemkin's orchestra under Sarti at St. Petersburg in 1787. In 1791 he was Konzertmeister to Princess Lubomirski at Vienna, where he studied composition under Haydn. From 1802–03 he lived in Paris, returning at the end of that time to Vienna. He was a prolific composer of chamber music (55 string quartets, 3 quartets for wind instruments, 4 quintets, 6 string trios, 15 violin duets, violin solos, pianoforte pieces, etc.) (*Riemann*; *Q.-L.*).

HÄNSEL UND GRETEL, fairy play in 3 tableaux; words by Adelheid Wette; music by Humperdinck, produced Weimar, Dec. 23, 1893; in English (translated by Constance Bache) (Carl Rosa Co.), Daly's Theatre, London, Dec. 26, 1894; in German, Drury Lane, June 24, 1895.

HAERTEL, see BREITKOPF & HÄRTEL.

HAESER, AUGUST FERDINAND (*b.* Leipzig, Oct. 15, 1779; *d.* Weimar, Nov. 1, 1844), was educated at the Thomasschule, and in 1797 appointed professor and cantor at Lemgo. From 1806–13 he travelled in Italy in company with his sister, a singer, then returned to Germany, and settled in 1817 at Weimar, where he was music-master in the Duke's family, and taught mathematics and Italian at the gymnasium. He was also chorus-master at the theatre, and director of music at the principal church (1829). He composed an oratorio, 'Der Glaube,' translated by W. Ball as 'The Triumph of Faith' and performed at the Birmingham Festival[1] of 1837; masses, motets and other church music; an opera, 'Die Mohren'; overtures; PF. music for two and four hands; a capriccio for PF. with string quartet; and eighteen songs. Two motets, in plain counterpoint throughout, melodious and finely harmonised though somewhat chromatic, are included in Hullah's Vocal Scores. He published *Versuch einer systematischen Übersicht der Gesanglehre* (Breitkopf & Härtel, 1820); and *Chorgesangschule* (Schott, 1831), translated into French by Jelensperger; and contributed to various musical periodicals. M. C. C.

[1] See Bunce, *History of the Birmingham General Hospital and the Musical Festivals 1768–1873*.

HAESSLER, Johann Wilhelm (*b.* Erfurt, Mar. 29,[1] 1747; *d.* Moscow, Mar. 29, 1822), received his first musical instruction from his uncle, the organist Kittel, who had been a pupil of Sebastian Bach. At the age of 14 he was appointed organist of the Barfüsserkirche. His father, who was a cap-maker, insisted on apprenticing him to his own trade, and on his commercial travels he became acquainted with the great musicians of his time, besides giving lessons and concerts. In 1780 he started winter concerts in Erfurt, and at the same time gave up his business. From 1790–94 he spent his time in concert tours, being especially successful in London and St. Petersburg. In the former he played a concerto by Mozart on May 30, 1792. In 1794 he took up his residence in Moscow. Many compositions for pianoforte and organ, as well as songs, are mentioned by Gerber in his *Lexicon*, and a complete list is given in *Q.-L.* After having published many works in Germany (sonatas for PF. 1776, 1779, 1780, 1786, 1790, etc., and PF. and vocal pieces in 1782 and 1786), he began to use opus numbers for the works published after he lived in Moscow, and the list reaches to op. 49. The work by which his name is best known to modern pianists is a 'grande gigue' in D minor, op. 31, a piece of remarkable power and originality.

Bibl.—Autobiographical notice prefixed to the Sonata of 1786; L. Meinardus, *Aufsätze über Haessler* in the *A.M.Z.* for 1865; articles in the dictionaries of Gerber, Mendel, Riemann and Eitner. The *New Quarterly Musica. Review*, May 1894. Strobel, *J. W. Hässler* (*Munich Dissertation*, 1921–22). M.

HÄUSER, Johann Ernst (*b.* Dittchenroda, near Quedlinburg, 1803), deserves mention as author of a *Musikalisches Lexicon* (Meissen, 1828; 2nd edn. enlarged, 1833), a useful work in two small volumes. His other works are *Der musikalische Gesellschafter* (Meissen, 1830), a collection of anecdotes; *Neue Pianoforte Schule* (Halberstadt, 1832; 2nd edn., Quedlinburg, 1836); *Musikalisches Jahrbüchlein* (Quedlinburg and Leipzig, 1833); and *'Geschichte des . . . Kirchengesanges* (Quedlinburg and Leipzig, 1834), one vol. with examples. M. C. C.

HÄUSLER, Ernst (*b.* Stuttgart, *c.* 1761[2]; *d.* Augsburg, Feb. 20, 1837), pupil at the famous Karlsschule; an excellent violoncellist and composer. He was the last cantor of St. Anne's, Augsburg, 1800–37, and as a singer developed his falsetto to such an extent that he appeared in public as a soprano. From 1814 he styles himself Royal Bavarian director of music. He composed a large number of cantatas, songs and some chamber music works. (See *Q.-L.*; also E. van der Straeten, *History of the Violoncello.*)

HAFFNER, Johann Ulrich (*d.* 1767), a lutenist at Nuremberg who established a music publishing business there in 1758. He composed 6 flute sonatas, but his chief claim to posterity lies in his publication of a large collection in several volumes of sonatas by 18th-century composers. (See list in *Q.-L.*)

HAGIUS, Konrad (von Hagen) (*b.* Rinteln, Westphalia, *c.* 1550).[3] About 1589 he was musician at the court of the music-loving Elector, Johann Wilhelm, at Düsseldorf, went with the Elector Palatine to Heidelberg (*c.* 1604), was Kapellmeister at the court of the Count of Holstein-Schwanenburg, etc., and retired in 1615 as court composer to Rinteln. He composed psalms, magnificats and a number of sacred and secular songs, and a book of instrumental pieces, with some by other composers, including Thos. Simpson. (List in *Q.-L.*)

HAGUE, (1) Charles, Mus.D. (*b.* Tadcaster, May 4, 1769; *d.* Cambridge, June 18, 1821), studied at Cambridge under Manini for the violin, and Hellendaal, sen., for thorough-bass and composition, and in London with Salomon and Cooke. In 1794 he took the degree of Mus.B. at Cambridge, composing as his exercise an anthem with orchestral accompaniments, 'By the waters of Babylon,' which he soon afterwards published in score. In 1799 he was elected professor of music in the University. In 1801 he proceeded doctor of music. At the installation of the Duke of Gloucester as Chancellor of the University, June 29, 1811, Hague produced an ode written by Professor William Smyth, which was greatly admired. His other compositions were two collections of glees, rounds and canons, some songs, and arrangements of Haydn's twelve grand symphonies as quintets. His eldest daughter, (2) Harriet (*b.* 1793; *d.* 1816), was an accomplished pianist, and the composer of a collection of 'Six Songs with an Accompaniment for the Pianoforte,' published in 1814. W. H. H.

HAHN, Bernhard (*b.* Leubus on Oder, Dec. 17, 1780; *d.* Breslau, Nov. 22, 1852). He was choirboy at Breslau in 1791, then violinist to Count Natushka. In 1815 he became teacher of singing at the Catholic 'Gymnasium' at Breslau and did a great deal to raise the standard of singing in schools. In 1831 he was appointed Kapellmeister at Breslau Cathedral, and in 1843 he retired from his position as singing-master. Apart from a handbook for school-singing, he wrote a considerable number of masses and other church music which remained largely in MS. at Breslau Cathedral.

E. v. d. S.

HAHN, Reynaldo (*b.* Caracas, Venezuela, Aug. 9, 1874), composer, showed at a very early age a decided taste for music. His father, a business man, entered him at the Conservatoire in Paris at the age of 11. Here he studied solfège with Grandjany, piano with Descombes, later, harmony with Théodore Dubois and Lavignac, and composition with Massenet, who took a particular interest in Hahn. At 14

[1] He is stated to have died on his seventy-sixth birthday, but authorities differ as to whether the date should be Mar. 29 (Becker, Mendel, Riemann, etc.), or 27 (Eitner).

[2] Gerber (2), 1760; Schilling, 1766.

[3] His portrait of 1595 gives his age as 45.

he published his first composition; and in Mar. 1898 his first dramatic work, 'L'Île de rêve,' was given at the Opéra-Comique, his symphonic poem, 'Nuit d'Amour Bergamesque' having been given by Colonne's orchestra a few months before. On Dec. 16, 1902, his opera, 'La Carmélite,' was given at the Opéra-Comique.

Hahn has written much incidental music for the theatre from 1890 ('L'Obstacle') onward, including 'Les Deux Courtisanes' (1902), 'Esther' (1905, Théâtre Sarah Bernhardt), 'Le Bois sacré' (E. Rostand), 'Méduse' (Monte Carlo, 1911) and 'Mozart' (Paris, 1925). As a conductor he has specialised in Mozart's operas and has conducted 'Don Giovanni' at Salzburg. From 1919 he has been conductor at the Cannes Casino. His later compositions for the stage further include two ballets produced in Paris, 'La Fête chez Thérèse' (Opéra, 1910) and 'Le Dieu bleu' (Chatelet, 1912); 'La Colombe de Bouddha' (Cannes, 1921), an opéra-comique 'Nausicaa' (Monte Carlo, 1919; Opéra-Comique Paris, 1923), and an operetta 'Ciboulette' (Th. des Variétés, 1923). A dramatic work in 5 acts, 'Le Pauvre d'Assise,' is said to be in preparation (1925). Among several works for soli, choir and orchestra a lyric ode, 'Prométhée,' produced at the Lamoureux Concerts must be mentioned. He has also written chamber music and piano works, but the most popular side of his art is found among his numerous songs ('Chansons grises,' 'Chansons latines,' 'Chansons espagnoles,' etc.). Hahn took part in preparing the modern edition of Rameau's works. W. R. C.; addns. M. L. P.

HAHN (Gallus), Ulrich (*b.* Ingolstadt, early 15th cent.; *d.* Rome, 1478), settled in Rome as a music printer, and was the first who printed a Missal with the Roman choral-notes (square notes on red lines.) (See *Riemann.*)

HAIDEN (Heiden), Hans, 'the Elder' (*b.* Nuremberg, 16th-17th cent.), was the inventor of a bowed clavier instrument about which he wrote two essays in 1605 and 1610, which were republished in 1716, prefaced by a panegyric by Hans Leo Hassler. E. v. d. S.

HAIDEN, Hans Christoph, a 16-17th century Nuremberg composer, wrote the words and music of two books of 4-part dance-songs for voices or instruments (1601, 1614). (See *Q.-L.*)

HAIGH, Thomas (*b.* London, 1769; *d.* there, Apr. 1808),[1] violinist, pianist and composer; studied composition under Haydn in 1791 and 1792. He shortly afterwards went to reside at Manchester, but returned to London in 1801. His compositions comprise a concerto for the violin, twelve sonatas for piano and violin, sonatas and other pieces for the piano, and a few songs. His arrangements of Haydn's symphonies, and music by other composers, are very numerous. W. H. H.

[1] *Brit. Mus. Biog.*

HAINL, François (*alias* George) (*b.* Issoire, Puy de Dôme, Nov. 16, 1807[2]; *d.* Paris, June 2, 1873), entered the Paris Conservatoire in 1829, and gained the first violoncello prize in 1830. He became in 1841 conductor of the large theatre at Lyons, where he remained till his appointment in 1863 as conductor at the Opéra till 1872. From Jan. 1864–72 he also conducted the Société des Concerts at the Conservatoire, and directed the court concerts (with the title of Imperial Conductor) and the court performances at the Paris Exhibition of 1867. He was no great musician, but as a conductor he had fire, a firm hand and a quick eye, and possessed in an eminent degree the art of controlling large masses of performers. Hainl composed some fantasias for the violoncello, among them a fantasy for v'cl. and orch. on themes from 'William Tell.' He was a generous man, and bequeathed an annual sum of 1000 francs to the winner of the first violoncello prize at the Conservatoire. He wrote *De la musique à Lyon depuis 1713 jusqu'à 1852* (published in 1852); *Discours de réception prononcé en séance publique de l'académie de Lyon* (1852). G. C.; rev. M. L. P.

His wife, Marie Adelaide Augustine Poitevin (*b.* Belleville, Mar. 15, 1855), whom he married in 1889, a pianist, won the first pianoforte prize at the Paris Conservatoire in 1874. César Franck dedicated to her his 'Prelude, Choral and Fugue' (1884). M. L. P.

HAITZINGER, Anton (*b.* Wilfersdorf, Lichtenstein, Austria, Mar. 14, 1796; *d.* Vienna, Dec. 31, 1869), tenor singer, began life as a teacher in Vienna. He took lessons in harmony from Wölkert, while his tenor voice was developing. Having received some instructions from Mozzati, the master of Mme. Schröder-Devrient, he decided to give up his profession for that of a public singer. He was first engaged at the Theatre 'an der Wien' in 1821 as *primo tenore*, and made triumphant débuts as Gianetto ('Gazza ladra'), Don Ottavio ('Don Giovanni'), and Lindoro ('L'Italiana in Algieri'). His studies were continued under Salieri. His reputation becoming general, several new rôles were written for him, among others that of Adolar in 'Euryanthe'; and he paid successful visits to Prague, Presburg, Frankfort, Carlsruhe, etc. The last-named place became his headquarters until his retirement in 1850, when he returned to Vienna.

In 1831 and 1832 he created a deep impression at Paris with Mme. Schröder-Devrient, in 'Fidelio,' 'Oberon' and 'Euryanthe.' In 1832 he appeared in London, with the German company conducted by Chelard. His voice, described by Lord Mount-Edgcumbe as 'very beautiful, and almost equal to Tramezzani's,'

[2] Constant Pierre; *Fétis*, Suppt.

seemed 'throaty and disagreeable' to Chorley.[1] Haitzinger sang here again in 1833 and also in 1841, and in 1835 at St. Petersburg.

There is a song by him, 'Vergiss mein nicht,' published by Fischer of Frankfort. He published a *Lehrgang bei dem Gesangunterricht in Musikschulen* in 1843. He married Mme. Neumann, an actress of reputation, at Carlsruhe, and established a school of dramatic singing there, from which some good pupils came forth, including his daughter. J. M.

HAKE (HACKE), ? EDWARD (1st half of 16th cent.), English composer of church music. An Edward Hake was employed in some capacity in the Chapel Royal at Windsor, and is 'heard of in connexion with the proceedings against Testwood and Merbecke' (Davey, *Hist. Eng. Mus.*). Hake contributed 17 settings to 'The whole psalmes in foure parts,' published by John DAY (*q.v.*) in 1563, and a 4-part Mass by him is in B.M. Add. MSS. 17,802-5. J. MR.

HAKENBERGER (HACKENBERGER), ANDREAS (*b.* Pommern), was musician at the Polish court before 1608. From 1608–25 he was Kapellmeister at St. Mary's, Danzig. He composed a book of 8-part sacred songs for voices or instruments, or both together (1615); a book of 3-part sacred songs (1628), a book of motets for 6-10, and 12 v. (1617); and a book of secular songs for 5 and 8 v. (1610) (*Q.-L.*).

HALE (HALLE), ADAM DE LA (*Le bossu* or *boiteux d'Arras*) (*b.* ? Arras, *c.* 1230; *d.* Naples, before 1288), one of the most prominent figures in the long line of Trouvères who contributed to the formation of the French language in the 12th and 13th centuries. Tradition asserts that he owed his surname, Le Bossu, to a personal deformity; but he himself writes: 'On m'appelle bochu, mais je ne le suis mie.' His father, Maître Henri, a well-to-do burgher, sent him to the Abbey of Vauxcelles, near Cambrai, to be educated for holy orders; but, falling desperately in love with a 'jeune demoiselle' named Marie, he evaded the tonsure and made her his wife. He soon effected a separation, however, and retired, in 1263, to Douai,[2] where he appears to have resumed the ecclesiastical habit. After this we hear little more of him, until the year 1282, when, by command of Philippe le Hardi, Robert II. Comte d'Artois accompanied the Duc d'Alençon to Naples, to aid the Duc d'Anjou in taking revenge for the Vêpres Siciliennes. Adam de la Hale, having entered Count Robert's service, accompanied him on this expedition, and wrote some of his most important works for the entertainment of the French court in the Two Sicilies. The story of his death at Naples, between 1285 and 1288, is told by his contemporary, Jean Bodel d'Arras, in *Le Gieus du Pelerin*; the statement in the *Dict. Hist.* of Prud'homme, that he returned to France and became a monk at Vauxcelles, is therefore incorrect.

The first of the compositions which are held to have been the beginning of opéra-comique was 'Le Jeu Adam, ou de la feuillée,' performed at Arras about 1262; it is a piece [3] of considerable freedom, not to say licence, and the author had to learn a more seemly deportment before his most interesting work. This was a Dramatic Pastoral, entitled 'Le Jeu de Robin et Marion,' written for the French court at Naples, and first performed in 1275 or 1285. Eleven personages appear in the piece, which is written in dialogue, divided into scenes, and interspersed—after the manner of an opéra-comique—with airs, couplets and duos dialogués, or pieces in which two voices sing alternately, but never together. The work was first printed by the Société des Bibliophiles de Paris, in 1822 (thirty copies only), from a MS. in the Paris Bibliothèque Nationale; and one of the airs is given in Kiesewetter's 'Schicksal und Beschaffenheit des weltlichen Gesanges' (Leipzig, 1841). In 1872 the works of Adam de la Hale were published by Coussemaker; and in June 1896 a performance of 'Le Jeu de Robin et Marion' was given at Arras in connexion with the fêtes in honour of the composer.[4] The authentic text was edited by Ernest Langlois in 1896, and Julien Tiersot edited the complete work, adding accompaniments to the songs.

Adam de la Hale was a distinguished master of the chanson, of which he usually wrote both the words and the music. A MS.[5] of the 14th century, in the Paris Library, contains sixteen of his chansons *a* 3, in rondeau form; and six motets, written on a *canto fermo*, with florid counterpoint in the other parts. Combarieu speaks of seven motets; other poetical and musical works of his are found in MSS. at Paris, Arras, Montpellier, Aix, Cambrai, Rome, Oxford and Siena. Kiesewetter printed one of them, and also one of the motets *a* 3, in the work mentioned. (See also *Q.-L.* under Adam.)

W. S. R.; addns. M. L. P.

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HALE, PHILIP (*b.* Norwich, Vermont, U.S.A., Mar. 5, 1854), American critic. He was graduated from Yale College in 1876 and was admitted to the bar in Albany, New York, in 1880. He studied music in Europe from 1882–87; organ, pianoforte and composition. On his

[1] See Moscheles' *Life*, i. 270, etc.
[2] Fétis says to Paris.
[3] No music is preserved.
[4] See *Revue du nord*, 1895.
[5] This MS. is often pointed to as containing the earliest known instance of the use of the sharp sign.

return to America he became organist in Troy, New York. Since 1889 he has lived in Boston, occupied chiefly with musical criticism, but also active as an organist. He was critic for *The Boston Home Journal* and *The Boston Post* from 1889–91; for *The Boston Journal* from 1891–1903, and since then for *The Boston Herald*. He has won a distinguished position as one of the most brilliant and learned of American critics; has shown a special predilection for the modern French school, and has done much to advance the knowledge and appreciation of it in the United States. Since 1901 he has written the programme notes of the Boston Symphony Orchestra and has made them, by his encyclopædic knowledge and forcible and engrossing style, a real contribution to musical literature. (See Analytical Notes.) R. A.

HALÉVY, (1) Jacques François Fromental Elias, a Jew, whose real name was Lévy (*b.* Paris, May 27, 1799; *d.* Nice, Mar. 17, 1862), eminent composer of operas, entered the Conservatoire 1809, gained a prize in solfège 1810, and the second prize for harmony 1811.

From Berton's class he passed to that of Cherubini, who put him through a severe course of counterpoint, fugue and composition. In 1816 he competed for the Grand Prix de Rome, and gained the second prize for his cantata 'Les Derniers Moments du Tasse'; in the following year the second Grand Prix de Rome for 'La Mort d'Adonis,' and in 1819 his 'Herminie' carried off the Grand Prix de Rome itself. Before leaving for Rome, he composed a funeral march and De Profundis in Hebrew, on the death of the Duc de Berry (Feb. 14, 1820), for three voices and orchestra, with an Italian translation; it was dedicated to Cherubini, and performed Mar. 24, 1820, at the synagogue in the Rue St. Avoye, and published. During his stay in Italy Halévy studied hard, and in addition not only wrote an opera, and some sacred works still in MS., but found time to learn Italian.

On his return to France he encountered the usual difficulties in obtaining a hearing. 'Les Bohémiennes' and 'Pygmalion,' which he offered to the Opéra, and 'Les Deux Pavillons,' opéra-comique, remained on his hands in spite of all his efforts; but in 1827 'L'Artisan,' which contains some pretty couplets and an interesting chorus, was produced at the Théâtre Feydeau. This was followed in 1828 by 'Le Roi et le bâtelier,' a little *pièce de circonstance*, composed conjointly with his friend Rifaut for the fête of Charles X. A month later, Dec. 9, 1828, he produced 'Clari,' three acts, at the Théâtre Italien, with Malibran in the principal part. It contains some remarkable music. 'Le Dilettante d'Avignon' (Nov. 7, 1829), a clever satire on the poverty of Italian librettos, was very successful, and the chorus 'Vive, vive l'Italie' speedily became popular. 'Attendre et courir,' and an unperformed ballet, 'Yella,' date from 1830, and the ballet 'Manon Lescaut' (May 3, 1830) had a well-merited success at the Opéra, and was published for the piano. 'La Langue musicale' (1831) was less well received, owing to its poor libretto. 'La Tentation' (June 20, 1832), a ballet-opera in five acts written conjointly with Casimir Gide (1804–68), contains two fine choruses which were well received.

In spite of so many proofs of talent, Halévy still accepted any work likely to bring him into notice; and on Mar. 4, 1833, brought out 'Les Souvenirs de Lafleur,' a one-act comic opera written for the farewell appearances of Martin the baritone; and on May 16 of the same year 'Ludovic,' a lyric drama in two acts which had been begun by Hérold. At length, however, his opportunity arrived. To produce successfully within the space of ten months two works of such ability and in such opposite styles as 'La Juive' (Feb. 23) and 'L'Éclair' (Dec. 16, 1835), the one a grand opera in five acts, and the other a musical comedy without choruses, for two tenors and two sopranos only, was indeed a marvellous feat. They procured him an entrance into the Institut, where he succeeded Reicha (1836), and were followed by a large number of dramatic works, of which the following is a complete list:

'Guido et Ginevra,' 5 acts (Mar. 5, 1838). 'Les Treize,' 3 acts (Apr. 15), and 'Le Shérif,' 3 acts (Sept. 2, 1839). 'Le Drapier,' 3 acts (Jan. 6, 1840). 'Le Guitarrero,' 3 acts (Jan. 21), and 'La Reine de Chypre,' 5 acts (Dec. 22, 1841). 'Charles VI,' 5 acts (Mar. 15, 1843). 'Le Lazzarone,' 2 acts (Mar. 29, 1844). 'Les Mousquetaires de la reine,' 3 acts (Feb. 3, 1846). 'Les Premiers Pas' (with Adam, Auber and Carafa, 1847). 'Le Val d'Andorre,' 3 acts (Nov. 11, 1848). Incidental music for 'Prométhée enchaîné' (Mar. 18), a translation by Léon Halévy of the tragedy of Aeschylus; and 'La Fée aux roses,' 3 acts (Oct. 1, 1849). 'La Tempesta,' 3 acts, Italian opera,[1] produced at Her Majesty's Theatre, London, June 8, 1850, and in Paris, Feb. 25, 1851. 'La Dame de Pique,' 3 acts (Dec. 28, 1850). 'Le Juif errant,' 5 acts (Apr. 23, 1852). 'Le Nabab,' 3 acts (Sept. 1 1853). 'Jaguarita l'Indienne,' 3 acts (May 14, 1855). 'L'Inconsolable' (1855). 'Valentine d'Aubigny,' 3 acts (1856). 'La Magicienne,' 5 acts (Mar. 17, 1858). 'Vanina d'Ornano' and 'Noé,' left unfinished at Halévy's death, were completed by Bizet. 'Les Plages du Nil,' a cantata with orchestra and chorus; 'Italie,' 1859.

By devoting his life to the production of such varied works, Halévy proved his versatility; but the fact remains that throughout his long and meritorious career he wrote nothing finer than 'La Juive' or more charming than 'L'Éclair.' He was, unfortunately, too easily influenced, and the immense success of 'The Huguenots' (Feb. 29, 1836) had an undue effect upon him. Instead of following in the direction of Hérold, giving his imagination full play, husbanding his resources, and accepting none but interesting and poetic dramas, he overexhausted himself, took any libretto offered him, no matter how melancholy and tedious, wrote in a hurry and carelessly, and assimilated his style to that of Meyerbeer. It must be

[1] The book of this opera was adapted by Scribe from Shakespeare, originally for Mendelssohn. Its reception was extraordinarily favourable, but it is said that the melody on which Halévy was most congratulated by the artists, and which everybody was to be heard humming, was that of 'Where the bee sucks,' by Arne, which he had introduced into the part of Ariel.

acknowledged also that in 'Guido et Ginevra,' 'La Reine de Chypre' and 'Charles VI,' side by side with scenes of ideal beauty, there are passages so obscure that they seem impenetrable to light or air. In spite, however, of such mistakes, and of much inexcusable negligence, even in his most important works, his music as a whole compels our admiration, and impresses us with a very high idea of his powers. Everywhere we see traces of a superior intellect, almost Oriental in character. He excelled in stage pageantry—the entrance of a cortège, or the march of a procession; and in the midst of this stage pomp his characters are always sharply defined. We are indebted to him for a perfect gallery of portraits, drawn to the life and never to be forgotten. The man who created such a variety of such typical characters, and succeeded in giving expression to such opposite sentiments, and portraying so many shades of passion, must have been a true poet.

Not content with supplying the repertories of three great lyric theatres, Halévy also found time to become one of the first professors at the Conservatoire. As early as 1816 he was teaching solfège, while completing his own studies; and in 1827 was appointed professor of harmony and accompaniment, while filling at the same time the post of maestro al cembalo at the Italian Opera, a post he left three years later in order to become 'chef de chant' at the Opéra. In 1833 he was appointed professor of counterpoint and fugue, and in 1840 professor of composition. His lessons were learned and interesting, but he wanted method. Among his pupils may be mentioned Gounod, Victor Massé, Bazin, Deldevez, Eugène Gautier, Deffés, Henri Duvernoy, Bazille, Ch. Delioux, A. Hignard, Gastinel, Mathias, Samuel David and Georges Bizet, who married his daughter. With Cherubini he maintained to the last an intimate and affectionate friendship which does credit to both, though sometimes put rudely to the proof. See a good story in Hiller's *Cherubini* (*Macmillan's Magazine*, July 1875). Halévy's only didactic work was an elementary book called *Leçons de lecture musicale* (Paris, Léon Escudier, 1857).

We have mentioned Halévy's entrance into the Institut in 1836; in 1854 he was elected permanent secretary of the Académie des Beaux-Arts, and in this capacity had to pronounce eulogiums, which he published with some musical critiques in a volume entitled *Souvenirs et portraits, études sur les beaux-arts* (1861). A second series (*Derniers Souvenirs*, etc.) appeared in 1863. These essays are pleasant reading; they secured Halévy reputation as a writer, which, however, he did not long enjoy, as he died of consumption in 1862. His remains were brought to Paris, and interred on March 24. G. C.

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R. WAGNER: *Gesammelte Schriften und Dichtungen.*

(2) His brother, LÉON (*b.* Paris, Jan. 14, 1802; *d.* St. Germain-en-laye, Sept. 2, 1883), writer and dramatist, wrote the libretto of 'Le Dilettante d'Avignon' (1829), music by F. Halévy; also other libretti of vaudevilles, opéras-bouffes, etc.

(3) LUDOVIC, son of the above (*b.* Paris, Jan. 1, 1834; *d.* there, May 8, 1908), dramatist. He wrote, in co-operation with Meilhac, the libretti of Offenbach's 'La Belle Hélène,' 'La Vie parisienne,' 'La Grande Duchesse de Gerolstein,' etc.; also operettes, vaudevilles, comic operas, to music of Delibes, Bizet, Lecocq, etc. M. L. P.

HALF-CLOSE or SEMI-CADENCE, an equivalent term for Imperfect Cadence. (See CADENCE.) G.

HALFFTER ESCRICHE, ERNESTO (*b.* Madrid, Jan. 16, 1905). Spanish composer, conductor of the Orquesta Bética de Cámera, a chamber orchestra which devotes itself to the performance of contemporary music, and has given a series of performances in Spain of FALLA'S puppet-opera, 'El Retablo de Maese Pedro.' Halffter's own compositions, which show striking originality, include 2 string quartets (1923) a *suite ancienne* for wind instruments, 'Dos Retratos,' and 'Dos bocetos' for orchestra. J. B. T.

HALIR, KARL (*b.* Hohenelbe, Bohemia, Feb. 1, 1859; *d.* Berlin, Dec. 21, 1909), violinist, was a member of the JOACHIM QUARTET (*q.v.*). He was educated at the Prague Conservatorium, and completed his studies under Joachim (1874–1876) at Berlin, where he received his first engagement as principal violin in Bilse's orchestra (1876–79). He held the appointment of Konzertmeister successively at Königsberg (1879), Mannheim (1881), and Weimar (1884–94). On the death of De Ahna, in 1894, he was appointed leader at the Berlin Court Opera, and professor at the Hochschule. In 1896-97 he visited the United States, and upon his return joined the Joachim Quartet. Besides taking part in the numerous concerts given by the Joachim Quartet, he led a Quartet of his own (Halir, Eener, Müller, Dechert), and was known all over the continent as a soloist of distinction. He helped to win from the public tardy acceptance of the Tchaikovsky violin concerto, and introduced other compositions for the first time. He was married in 1888 to Thérèse Zerbst, a vocalist of distinction. W. W. C.

HALL (1), HENRY (*b.* New Windsor, *c.* 1655; *d.* Mar. 30, 1707), son of Capt. Henry Hall of New Windsor, was a chorister of the Chapel

Royal under Capt. Cooke. He is said to have studied under Dr. Blow, but this is doubtful. In 1674 he succeeded Theodore Colcby as organist of Exeter Cathedral, an appointment which he resigned on becoming organist and vicar choral of Hereford Cathedral in 1688. It is said that in 1698 Hall took deacon's Orders to qualify himself for some preferment in the gift of the Dean and Chapter of Hereford. He composed a Te Deum in E flat, a Benedicite in C minor, and a Cantate Domino and Deus Misereatur in B flat, all which, together with five anthems, are included in the Tudway Collection (Harl. MSS. 7340 and 7342), and other anthems of considerable merit. The Te Deum has been printed with a Jubilate by William Hine, and an Evening Service by Dr. W. Hayes. Some songs and duets by Hall are included in *Thesaurus musicus*, 1693; and *Deliciae musicae*, 1695; and some catches in *The Monthly Masks of Vocal Music* for 1704 and 1707. Hall cultivated poetry as well as music; commendatory verses of some merit by him are prefixed to both books of Purcell's *Orpheus Britannicus*, 1698 and 1702, and to Blow's *Amphion Anglicus*, 1700. He was buried in the cloister of the vicars' college at Hereford.

His son, (2) HENRY (*d.* Jan. 22, 1713), succeeded his father as organist and vicar choral of Hereford. He does not appear to have been a composer, but in poetical ability he excelled his father. Many of his poems, among them a once well-known ballad, 'All in the land of cyder,' are included in *The Grove*, 1721. He was buried near his father in the cloister of the vicars' college. W. H. H.

HALL, MARIE (*b.* Newcastle-on-Tyne, Apr. 8, 1884), received her first lesson from her father, a harpist, then engaged in the orchestra of the Carl Rosa Opera Company. He urged her to take up the harp, but her predilection for the violin was so great, that his wishes were fortunately over-ridden, and with the further help of a local teacher, Miss Hildegarde Werner, her proficiency on the instrument of her choice was already considerable by the time she had arrived at the age of 9, when Émile Sauret heard her play, and pressed her parents to send her to the R.A.M. This was not done, but she received from time to time instruction from many professors of distinction; from Edward Elgar in Malvern in 1894, from Professor Wilhelmj in London in 1896 (for three months), from Max Mossel at the Midland Institute in Birmingham in 1898, and from Professor Kruse in 1900. The year before going to the last-mentioned teacher, she won a scholarship at the R.A.M. against forty competitors, but was unable to take it up. Her career, however, was much advanced through the friendship and help of P. Napier MILES (*q.v.*). In 1901 she played to Kubelik, and through his advice went to Prague to study under Ševčik, whose teaching she enjoyed at intervals between Sept. 1901 and the summer of 1903, altogether about two years. She played for the first time at Prague in Nov. 1902, at Vienna in Jan. 1903, and at St. James's Hall, London, on Feb. 16, 1903, scoring immediate success at all these musical centres. Since then she has made numerous provincial and colonial tours. In the course of her more recent and occasional London appearances she has introduced several new works for violin to the public, among them 'The Lark ascending,' by Vaughan Williams, which she played with the London Philharmonic orchestra; sonatas by Rutland Boughton and Percy Sherwood; and a Suite by Gordon Bryan. In 1911 she married Edward Baring, and has since lived at Cheltenham. She holds her own as one of the best woman violinists now before the public. W. W. C.

HALL, WILLIAM (*d.* 1700). On his tombstone at Richmond, Surrey, he is called a 'superior violinist.' He was a member of the King's band from 1692–1700; 'Tripla Concordia' contains some Airs by him, and a Courant for harpsichord is in Locke's 'Melothesia' (1673). E. V. D. S.

HALLÉ, SIR CHARLES (originally Carl Halle) (*b.* Hagen in Westphalia, Apr. 11, 1819; *d.* Greenheys Lane, Manchester, Oct. 25, 1895), was famous as pianist and conductor.

His father, Friedrich Halle, was organist of the principal church in Hagen. His musical talents were not long in showing themselves; at the age of 4 he performed on the piano in public, and from that time was allowed occasionally to appear at concerts, in order that the townspeople might observe his progress. In 1828, at a concert at Cassel, he attracted the notice of Spohr, and, in 1835, went to Darmstadt to study with Rinck and Gottfried Weber. In 1836 he settled in Paris, taking some lessons of Kalkbrenner, but passing most of his time in the company of such men as Chopin, Liszt, Thalberg, Berlioz and Cherubini. In 1843 he came to England for the first time, playing at a concert given by Sivori in Hanover Square Rooms on June 16, and giving one of his own a fortnight afterwards. In 1846 he started a series of concerts in Paris with Alard and Franchomme, at which, during the next few years, many masterpieces of chamber music were brought forward. In 1848, the disturbances caused by the Revolution of February drove him to England, and within a very short time of his arrival he made MANCHESTER (*q.v.*) his headquarters, being made conductor of the Gentlemen's Concerts in 1850, and of the St. Cecilia Society from its foundation in 1852, and conducting operas in 1854–55. The orchestra, with which his name is so closely identified, was formed in connexion with the Exhibition of 1857, and gave regular concerts from Jan. 1858 onwards. In London Hallé was always

best known and most warmly appreciated as a pianist. He played the solo part of Beethoven's E flat concerto at an orchestral concert at Covent Garden, as early as May 12, 1848; and appeared in the same season at the Musical Union. His first appearance at the Philharmonic was on Mar. 15, 1852. By that time he had established, in a very modest way, at his own house, the form of concert which afterwards became popular as 'Hallé's Pianoforte Recitals,' such entertainments being at that time unknown in England. For several years they were carried on in this semi-private way, and in 1861 the first series was given at St. James's Hall, with a performance of Beethoven's sonatas, occupying eight recitals. The undertaking was so successful that the series of sonatas, as well as the analyses in the programmes by J. W. Davison, were repeated for two more seasons. In these early days of the Popular Concerts, and indeed throughout their career, Hallé was a frequent performer. He conducted a series of operatic performances at Her Majesty's Theatre in the winter of 1860–61, and from 1868 onwards conducted the Reid Concert in Edinburgh. He was conductor of the Bristol Festival, 1873–93; 1882–85 he conducted the Sacred Harmonic Society in London, and the Liverpool Philharmonic Society. He succeeded Max Bruch as conductor of the Liverpool Philharmonic Society in 1883. In 1880, when he received the degree of LL.D. from the University of Edinburgh, he gave a complete performance of Berlioz's 'Faust' at Manchester (see FAUST). He did more than any one else in England to encourage the taste for Berlioz's music, and especially for this work, which was long in taking hold of the British public. On several occasions he brought his Manchester orchestra to London, with the special object of performing important works of Berlioz. The last three series of these concerts, beginning in the autumns of 1889, 1890 and 1891, were so ill-supported that the eminent conductor was obliged to abandon them. In 1888 he had received the honour of knighthood, and in the same year married, as his second wife, Mme. Norman NERUDA (*q.v.*), with whom he undertook two professional visits to Australia in 1890 and 1891. In 1895 they went to give concerts in South Africa. In 1893 the Royal College of Music, Manchester, having been founded mainly through Hallé's energy, he was appointed its first Principal. He died at his house, Greenheys Lane, and was buried in the Roman Catholic cemetery at Salford.

Those who only knew him as a pianist, and only heard him in public, generally received the impression that he was a cold, not to say a dry, player; his technique was always above criticism, but it is only fair to say that in public he did not always let his individuality of temperament come out. In private, the humour of his nature, and the vivacity of his character, which he preserved all his life under a somewhat solemn aspect, gave to his performances a life and intellectual beauty which could not be forgotten by any who heard him then. In particular his performance of favourite things of Chopin was most remarkable for its complete sympathy with the music. As a conductor, Hallé was in the first rank; his beat was decisive, and though his manner was free from exaggeration, he imposed his own readings on his players with an amount of will-force that was unsuspected by the London public at large. He was a fine influence in musical education, and it is hardly possible to exaggerate the importance of the work he did in this way. His compilations, a *Pianoforte School* (begun 1873) and *Musical Library* (begun 1876), were carefully edited. A very interesting memoir, *Life and Letters of Sir Charles Hallé*, partly autobiographical, was published in 1896, by his son and daughter, C. E. Hallé, the well-known painter, and Marie Hallé. It contains a reproduction of the best portrait of Sir Charles Hallé, an oil-painting by Victor Mottez (1850). An excellent article appeared in the *D.N.B.* (supplement, vol. ii.), from which, together with the memoir, many of the above facts are taken.

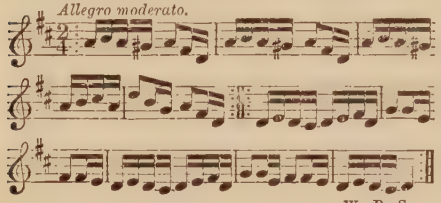
M.

HALLÉ CONCERTS, see MANCHESTER.

HALLING, the most characteristic dance of Norway, deriving its origin and name from the Hallingdal, between Christiania and Bergen. It is thus described in Frederika Bremer's *Strid og Frid* ('Strife and Peace') as translated by Mary Howitt:

> 'Perhaps there is no dance which expresses more than the Halling the temper of the people who originated it. It begins, as it were, upon the ground, amid jogging little hops, accompanied by movements of the arms, in which, as it were, a great strength plays negligently. It is somewhat bear-like, indolent, clumsy, half-dreaming. But it wakes, it becomes earnest. Then the dancers rise up and dance, and display themselves in expressions of power, in which strength and dexterity seem to divert themselves by playing with indolence and clumsiness, or to overcome them. The same person who just before seemed fettered to the earth, springs aloft, throws himself around in the air as though he had wings. Then, after many breakneck movements and evolutions, before which the unaccustomed spectator grows dizzy, the dance suddenly assumes again its first quiet, careless, somewhat heavy character, closes as it began, sunk upon the earth.'

The Halling is generally danced by single dancers, or at most by two or three dancing in competition. It is accompanied on the Hardanger fiddle ('Hardangerfelen'), a violin strung with four stopped and four sympathetic strings. The music is generally written in 2–4 time, in a major key, and is played allegretto or allegro moderato, but a few examples are found in triple time. Many of the most popular Halling tunes were composed by Maliser-Knud, a celebrated performer on the Hardangerfelen

who flourished about 1840. The following is a traditional and characteristic example :

W. B. S.

HALLSTRÖM, Ivar (*b.* Stockholm, June 5, 1826 ; *d.* there, Apr. 21, 1901), a Swedish composer and pianist, was a pupil of Passy and the German pianist Stein. In 1845 he was an undergraduate at Upsala, where he took his degree of Bachelor-at-Law in 1849. In the University town he belonged to the intimate circle of Prince Gustaf, a distinguished musician, and they jointly composed 'The White Lady of Drottningholm,' an opera in two acts, produced at the Royal Theatre, Stockholm, in 1847. After the death of the Prince, Hallström became Librarian to Prince Oscar, afterwards King Oscar II., and made his home in Stockholm the same year. He started first by giving piano lessons, until in 1861 he took over the leadership of A. F. Lindblad's music school. He was elected a member of the Academy of Music in 1861.

Hallström gained a reputation as a composer of opera and produced works of permanent value. His best-known composition is the opera 'Den Bergtagna' ('The Captive of the Hill'), produced in Stockholm in 1874, afterwards in Munich, Copenhagen and Hamburg. Mention must also be made of the operas 'Duke Magnus and the Mermaid,' 'The Vikings,' and 'Neaga'; the ballets 'A Dream,' 'An Adventure in Scotland,' 'Per Svinaherde,' a saga-play, and several songs and cantatas. Among his many friends was Queen Elisabeth of Rumania (Carmen Sylva), who wrote the libretto for his opera 'Neaga.' Hallström's operas possess great richness of melody, resembling the French style in elegance and grace. The real Swedish element in some of his operas has with some justification given him the name of Sweden's most 'national' scenic composer. Instrumentation was not his strong point, and he solicited, especially at first, help from Conrad Nordquist.

A detailed list of his compositions is given in L. Lagerbielke's *Svenska Jonsättare*, Stockholm, 1908, pp. 138-44. G. A. S.

HALVORSEN, Johan (*b.* Drammen, Norway, Mar. 15, 1864), was a pupil of Lindberg (violin) and Nordquist (theory) at the Stockholm Conservatory. In 1887 he became concert-master in Bergen, where he spent some time, then proceeded to Leipzig to study violin under Brodsky ; he once more interrupted his training by taking the post of leader in Aberdeen and teacher of music in Helsingfors, whence he proceeded to Berlin, studying composition under Albert Becker. Later he went to Liège to complete his study of the violin under César Thomson. He made his début in a recital in Berlin 1902, and was called to Bergen as conductor of the Symphony Concerts, and subsequently became conductor of the National Theatre, Christiania. His compositions are strongly influenced by Grieg, whose niece he married. They reveal the particular charm of the Northern tunes and the lyrical romanticism that is so delightful in the works of Grieg.

His works include a violin concerto, 3 suites for PF. and violin ; incidental music to 'Vasantasena' and to Bjoernson's 'The King' ; a symphonic poem, 'Über die Kraft' ; a cantata for the coronation of King Haakon ; a Passacaglia ; and some less important works.

H. J. K.

HAMBOURG. Three brothers of this name, the sons of Michael Hambourg, have made their names as instrumentalists.

(1) Mark (*b.* Bogutchar, Russia, June 1, 1879) is a famous pianist. A favourite pupil of Leschetizky, he made his first appearance at Moscow in 1888 and soon secured engagements as a concerto player in all the chief cities of Europe. Latterly he has devoted himself primarily to recital giving, and has toured all over the world.

(2) Jan (*b.* Voronez, Russia, Aug. 27, 1882), after study with a variety of masters (Wilhelmj, Ševčik, Ysaÿe) appeared as a finished violinist in Berlin (1905).

(3) Boris (*b.* Voronez, 1884) studied the violoncello under Herbert Walenn (London), and Becker. He has toured widely and successfully. C.

HAMBOYS (Hanboys), John, Mus.D.,[1] a distinguished musician, flourished about 1470. He was author of a Latin treatise, *Summa super musicam continuam et discretam*, preserved in B.M. Add. MSS. 8866, and printed in Coussemaker's *Scriptorum de musica medii aevi*, i. 416. Another MS. treatise, *Quatuor principalia totius artis musicae*, contained in the same volume as the above, of which there is another MS., in the Bodleian Library, has been ascribed to Hamboys, but is believed to be the work of Simon Tunstede. W. H. H.

The former treatise appears to be a commentary on the works of Franco (*q.v.*), and is chiefly interesting as giving an account of the musical notation of the time. Hamboys divides the notes into Larga, Duplex Longa, Longa, Brevis, Semibrevis, Minor, Semiminor, Minima : each of which is in its turn subdivided into perfect and imperfect notes, the former being equal in value to three of the

[1] See C. F. A. Williams, *Degrees in Music*, pp. 15 and 16.

next denomination below it, the latter to two. (See MUSICA MENSURATA.) Hamboys abolishes the name crotchets used by Franco. This MS. cannot have been written much later than the middle of the 15th century, though Holinshed enumerates John Hamboys among the writers of Edward IV.'s reign, describing him as 'an excellent musician, and for his notable cunning therein made Doctor of Music.' He also appears to have written a book *Cantionum artificialium diversi generis* which has been lost. Hamboys was an ecclesiastic, if we may judge from the epithet 'reverendus,' which is given to him at the end of his treatise. A. H.-H.

HAMBURG. Once the leading city in the German musical world, Hamburg continues to hold a front place to-day. Its musical history is of interest in that it was the scene of the first regular German opera (1678–1738), the roots of which lay perhaps in its age-long church-music traditions. Hamburg with its many fine churches of cathedral dimensions had long been famous for its organ music when Scheidemann, a pupil of Sweelinck, came to the St. Katharinen Kirche in 1625. He was succeeded there by Reincken, the founder of the Hamburg opera, in 1678. Jakob Thiele was teaching in Hamburg from 1646–1724. Mattheson, at one time the friend and benefactor of Handel, was director of church music from 1715–28, and died as Domcanonicus in 1764. Vincent Lübeck was organist at the St. Nicholaikirche from 1702–40, the friend of Bach and Buxtehude. Handel, who came to Hamburg as violinist and cembalist, in 1703 wrote music for the Hamburg organists. Bach visited Reincken in 1702; he had previously been tried for the post of organist in the St. Jakobikirche, but had not been successful. Telemann was director of church music and chief Kapellmeister in 1757, and he was succeeded by Philipp Emmanual Bach in 1788. Schröter (or Schröder as it is sometimes spelt) was in Hamburg from 1771–80.

The Hamburg German opera was established in 1678 by Reincken in a theatre (no longer existing) in the Gänsemarkt. Reincken opened with Jakob Theile's opera 'Adam und Eva.' Cousser came from Brunswick to assist him in 1674 and remained till 1678. The opera was at the summit of its vitality in the era of R. Keiser, who directed it from 1695–1706. During this period he wrote 116 (some historians say 126) operas for it. The German opera of Hamburg lasted till 1738. The Italian opera was introduced in 1740.

The present municipal Hamburger Stadttheater was rebuilt in 1874 and completely remodelled in 1926. It has room for about 1750 spectators. Among its general music directors have been Gustav Mahler (1891–97) and Korngold (1919). The present Generalmusikdirektor is Egon Pollack. The Hamburg opera, which is subsidised by the Free City, maintains a very high standard in its productions. Lortzing's 'Undine' (1845) and Korngold's 'Die Tote Stadt' (1920) were first produced by the Hamburg opera. There is a Volksoper, under the direction of C. Richter, an Operettenhaus, and at Altona a Stadttheater (produces opera occasionally) run by a limited company on a co-operative basis.

The orchestra of the Hamburger Stadttheater gives during the winter season regular symphony concerts and 'opera evenings.' The concert life of Hamburg, however, is mainly centred upon the Verein Hamburger Musikfreunde (Hamburg Association of the Friends of Music) founded in 1896, afterwards renamed the Hamburg Philharmonic Society. Under this society the Philharmonic concerts (Karl Muck) often in co-operation with the Singakademie, the Symphony Concerts (Eugen Papst) and the choir concerts (A. Sittard) are held in regular series throughout the winter. Orchestral concerts in Hamburg have a long history dating back to Keiser, who gave his first series of winter concerts in 1708, and even beyond, since there is mention of a 'Ratsmusikdirektor' (Director of Music to the Council) in the early 17th century. The Hamburger Orchesterverein (Emil Leichsenring) also gives regular symphony concerts and at the Hamburg Wednesday concerts some enterprise is shown in the presentation of new works. The Altona Orchestra (Woyrsch) gives occasional symphony concerts, and others are from time to time organised by the Richard Wagner Verein of Hamburg. Chamber concerts are a regular feature of Hamburg's musical life. The principal concert halls are the Musikhalle (presented to the city by H. Laeisz and completed in 1908) with a large hall and a smaller hall for chamber concerts, the Convent Garten (two halls) and the Curiohaus.

With its long tradition of church music, Hamburg has also several fine secular choirs among its 82 societies (29 mixed, 47 male voice, 6 women's), chief among them being the Singakademie (E. Papst) and the Cäcilienverein (J. Spengel). Six at least of Hamburg's great churches, with their grand organs, are centres of choral singing. That with the longest consecutive history is the St. Katharinen Kirche. Its organ, originally built in 1543, is used in conjunction with the free recitals given by the United Hamburg church choirs under the direction of the organist, W. Böhmer. The organ of St. Michael Kirche (built by Walcker of Ludwigsburg), of which A. Sittard (conductor of the Hamburg Verein's choral concerts) is organist, is said to be one of the largest church organs in the world. It has five manuals and pedal organ, and the pipes number 12,173, with 207 stops. Others of importance are the St. Nicolai Kirche (A. Kleinpaul), the St.

Jacobikirche (K. Mehrkens), the organ of which, originally constructed in the early 17th century, was completely rebuilt in 1895, and the St. Petrikirche (G. Knack) second only to the St. Michael's organ in size and its superior in sweetness of tone. The St. Georgskirche choir (Karl Paulke) gives concerts in the church on a more ambitious scale, generally with the assistance of well-known singers.

The principal establishments for musical education in Hamburg are the Hamburger Musikakademie und Musikwissenschaftliches Institut (Karl Rienecke) and the Krüss-Färber Konservatorium, founded 1908 (Albert Mayer-Reinach and Friedrich Färber) with operatic, instrumental and composition schools. There are some half a dozen other private music schools. The library of music in the Hamburg city library, with its many rare MSS., is one of the richest in Germany. H. G. D.

HAMELLE, Jacques (*d.* 1917), music publisher, acquired, in 1877, the publishing firm founded by J. Maho in 1855. His children are his successors. The principal composers whose works have been published by this firm are: Saint-Saëns, G. Fauré, César Franck, Le Couppey, Widor, V. d'Indy, G. Pierné and Letorey. J. G. P.

HAMERIK (originally Hammerich), Asger (*b.* Apr. 8, 1843; *d.* Frederiksburg, Denmark, July 13, 1923), composer, Copenhagen, displayed in early youth great aptitude for music, and studied under Gade and Haberbier. In 1860 he was sent to Berlin to perfect himself as a pianist under Bülow, but he persisted in spending so much time on composition, that in despair of making a virtuoso of him, the great pianist advised him to let his studies take the direction he so evidently preferred. In 1863 he went to Paris and learned orchestration from Berlioz, with whom he remained nearly seven years, and whose only pupil he claimed to have been. Berlioz had such confidence in him, that he often sent him to direct performances of his own works, when unable to attend personally. From 1872–98 he resided in America as head of the musical section of the Peabody Institute at Baltimore, where he formed an excellent orchestra, and gave a long series of symphony concerts which were remarkable for their progressiveness. He was knighted by the King of Denmark in 1890. His works comprise 6 symphonies: 1. 'poétique,' 2. 'tragique,' 3. 'lyrique,' 4. 'majestueuse,' 5. 'sérieuse,' and 6. 'spirituelle,' the last named being for strings only. Further, two choral trilogies, one on Hebrew subjects, and one on Christian, a Requiem, four operas: 'Tovelille,' 'Hjalmar and Ingeborg,' 'La Vendetta' (Milan, 1870) and 'Der Reisende'; five 'Northern Suites' for orchestra, highly characteristic in style, and a large number of works of smaller dimensions. Hamerik's music shares many of the qualities and defects of his great teacher. He is not always convincing in his grander manner, and indeed ventures at times dangerously near to bombast, but he is very attractive in the lyrical vein, and possesses an unusually rich fund of that rare attribute, genuine musical humour, spontaneous and free from roughness or vulgarity. E. E.

HAMERTON, William Henry (*b.* Nottingham, 1795), of Irish parentage, was placed as a chorister at Christ Church Cathedral, Dublin, in 1805. In 1812 he came to London, and studied singing under Thomas Vaughan. In 1814 he returned to Dublin and established himself as a teacher. In 1815, on the resignation of John Elliott, he was appointed master of the choristers of Christ Church Cathedral, and in 1823 gentleman of the Chapel Royal, Dublin. In 1829 he resigned his appointments and went to Calcutta, where he resided until his death. Hamerton's compositions comprise some anthems and chants; an opera, entitled 'St. Arabin,' performed at Dublin in 1826, and a few songs and duets. He was also author of an elementary work published in 1824, entitled *Vocal Instructions, combined with the Theory and Practice of Pianoforte Accompaniment.* W. H. H.

HAMILTON, James Alexander (*b.* London, 1785; *d.* London, Aug. 2, 1845), was the son of a dealer in old books, and was self-educated. Music became his particular study—the theory rather than the practice. He wrote many elementary works, including a long series of useful catechisms on musical instruments and subjects, many of which have passed through numerous editions. He also translated and edited Cherubini's *Counterpoint and Fugue*, Baillot's *Method for the Violin*, and other important treatises. W. H. H.

HAMLET, opera in 5 acts; words by Barbier and Carré after Shakespeare; music by Ambroise Thomas. Produced Paris Opéra, Mar. 9, 1868; in Italian, as 'Amleto,' Covent Garden, June 19, 1869; New York, Academy of Music, Mar. 22, 1892. G.

HAMMER (Fr. *marteau*; Ger. *Hammer*; Ital. *martello*). The sound of a pianoforte is produced by hammers. In this the pianoforte resembles the dulcimer, from which we may regard it as developed by contrivance of keys and intermediate mechanism, rendering the pianoforte a sensitive instrument of touch. The pianoforte hammer consists of head and shank like any other hammer; the shank is either glued into a butt that forms its axis, or is widened out and centred or hinged with the same intention; and the blow is given and controlled by leverage more or less ingenious, and varying with the shape of the instrument and the ideas of the makers. (For illustrations of actions see Pianoforte.)

Both head and shank must be elastic: English makers use mahogany for the former, on which are glued thicknesses of sole or buffalo leather and specially prepared felt. Of late years single coverings of very thick felt have been successfully employed. Cedar was formerly used for the hammer shanks; the woods now employed are pear-tree, birch or hickory. The hammers gradually diminish in size and weight from bass to treble. A. J. H.

HAMMER, Franz Xaver (*b.* Oettingen, *c.* mid-18th cent.; *d. circa* 1813), violoncellist and viola da gambist. From 1771–78 he was in Prince Esterhazy's orchestra at Eisenstadt; from 1776 a member of the Vienna Tonkünstler Societät; in 1782 in the chapel of Prince Bathyany at Pressburg; and from 1785 in the court orchestra at Schwerin-Mecklenburg. He wrote sonatas for viola da gamba and violoncello or bass which show him in a favourable light as composer. A sonata for violoncello and basso continuo is mentioned in *Q.-L.*, and a concerto for violoncello is given by Fétis, without particulars. E. v. d. S.

HAMMERICH, Angul (*b.* Copenhagen, Nov. 25, 1858), brother of Asger Hamerik (*q.v.*), studied at the University, joining the editorial staff of *Nationaltidende* (daily newspaper) in 1880. Having specialised in musical history, he published several able brochures dealing with ancient Danish music, and was accorded the degree of Ph.D. at the University of Copenhagen, being also appointed Professor-extraordinary in musical history (1896). His important work *Mediæval Musical Relics of Denmark*, in an excellent English translation, appeared in 1912, but his monumental volume as a 'musicologist' is: *Dansk Musik Historie ind til c. 1700*, published in 1921.

W. H. G. F.

HAMMERKLAVIER, *i.e.* pianoforte. Beethoven's Sonata, op. 106, composed 1816–17 was superscribed by him 'Grosse Sonate für das Hammerklavier.' So is op. 101, only at that time the German fit was not so strongly on Beethoven, and he gives the Italian name as well. By op. 109 he has returned to the Italian name alone. G.

HAMMERSCHMIDT, Andreas (*b.* Brüx, Bohemia, 1612; *d.* Zittau, Oct. 29 O.S., Nov. 8 N.S., 1675), composer.

His father was a saddler in good circumstances, who, being a Protestant, was obliged in 1626, on account of the Thirty Years' War, to migrate from Brüx to Freiberg in Saxony. It was at Freiberg that Hammerschmidt received his musical education from Stephen Otto. His first appointment was that of organist in the service of the Count von Bünau, at Schloss Weesenstein, 1633, in which capacity he published his first known composition, a thanksgiving piece *a* 8 for the victory of the Saxon army at Liegnitz, 1634. In 1635 he became organist at Freiberg, and in 1639 exchanged that post for a similar one at Zittau, where he remained till his death. His epitaph describes him as

'that noble swan who has ceased to sing here below, but now increases the choir of angels round God's throne; the Amphion of Germany, Zittau's Orpheus.'

Though his outward life was uneventful, his very numerous works made him renowned as a musician over the whole of Northern Germany, and he was on terms of intimacy with many of the most important men of his day. Among musicians he owed most to Heinrich Schütz, but he very early struck out a line of his own, which makes him of considerable importance historically, in connexion with the development of the Lutheran Church Music up to Sebastian Bach. A general list of his works in chronological order, with brief notes on the more important, will serve to illustrate his position in musical history.

1. His first work, 1634, has already been mentioned.
2. In 1639, appeared two sets of dance-pieces ('Erster Fleiss, allerhand newer Paduanen, Gaillarden, Balletten, Mascharaden, Arien Concerten und Sarabanden') for viola *a* 5. Eitner remarks on the indications of tempo and expression occurring in this work unusual for the time.
3. 'Musicalische Andachten' (Musical Devotions), part i. 1638, with the sub-title 'Geistliche Concerten,' indicating their character as written in the Italian concerted style for solo voices with basso continuo. This work contains twenty-one settings of German sacred words for one to four voices.
4. 'Musicalische Andachten,' part ii. 1641, with the sub-title 'Geistliche Madrigalien,' indicating their character as written in the choral madrigal style, in which a basso continuo is unnecessary. This work contains thirty-four pieces, 12 *a* 4, 18 *a* 5, 4 *a* 6.
5. 'Musicalische Andachten,' part iii., with the sub-title 'Geistliche Symphonien,' 1642, containing thirty-one pieces for one and two voices, with obbligato parts for two violins and viola besides basso continuo. In these works Hammerschmidt takes Schütz as his model. Winterfeld says of them, that if he is inferior to Schütz in grandeur of conception, he surpasses him in a certain elegance and grace, and in the smoothness of his part-writing.
6. 'Weltliche Oden oder Liebesgesänge,' parts i. and ii., 1642–43, secular pieces for one to three voices, with instrumental accompaniment.
7. and 8. 'Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele' (Dialogues between God and a faithful soul). Two parts. Dresden, 1645.

This work opened a new vein in sacred composition. Bible or chorale texts are so chosen as to give occasion to a certain dramatic contrast of the voices, thus for instance, texts of prayer or complaint, sung by one or two voices, are immediately followed or accompanied by answering texts of promise or comfort, sung by another voice. We are familiar with the later use of this device in the church cantatas of Sebastian Bach. It must be admitted that in Hammerschmidt there is little contrast of musical expression, and the musical development is but slight, but there is enough of quiet devotional expression. Some of the pieces are introduced by short instrumental symphonies (two violins with trombone and basso continuo). The first part of these 'Dialogues' contains twenty-two pieces, 10 *a* 2, 10 *a* 3 and 2 *a* 4; some with Latin words (*D.T.Ö.* viii.). The second part consists of twelve settings of Opitz's verse translations from the Song of Solomon, for one and two voices, with accompaniment of two violins and bass, followed by three so-called arias, not arias in the later sense, but in the sense in which Bach uses the word as in his motet 'Komm, Jesu, komm.'

9. 'Musicalische Andachten,' part iv. 1646, with the sub-title 'Geistliche Motetten und Concerten,' implying that the instruments indicated may be used for the most part *ad libitum*. This work contains forty pieces, 4 *a* 5, 8 *a* 6, 5 *a* 7, 15 *a* 8, 3 *a* 9, 2 *a* 10, 3 *a* 12.

10. In 1649 appeared a third part of Odes and Madrigals, sacred and secular, for one to five voices, with basso continuo.

11. Twenty Latin motets for one and two voices, with accompaniment. 1649.

12. 'Musicalische Andachten,' part v. 1652–53, with the sub-title 'Chor-musik,' contains thirty-one pieces *a* 5 and 6 'in Madrigalmanier.'

13. 'Musicalische Gespräche über die Sonntags- und Fest-Evangelia.' Dresden, 1655–56. This work takes up again the form of the Dialogi of 1645, and makes much use of the interweaving of Chorale and Biblical texts. It is in two parts, and contains altogether sixty-one pieces for four to seven voices, with an increased instrumental accompaniment (flutes and trumpets occasionally employed).

14. 'Fest- Buss- und Dank-Lieder,' 1658. Thirty-two hymns for five voices and five instrumental parts *ad libitum*.

From this work come most of the simple chorale-tunes by Hammerschmidt, still in use in the Lutheran Church, such as 'Meinen Jesum lass ich nicht,' 'Hosianna David's Sohn,' 'Meine Seele Gott erhebet,' etc. Besides these he had already provided thirty-eight tunes for Johann Rist's 'Katechismus-Andachten,' and ten others for Rist's 'Himmlische Lieder,' which, however, never came into general use.

15. 'Kirchen- und Tafel-Musik' (Church and Chamber-Music) 'darinnen 1, 2, 3 Vocal und 4, 5, 6 instrumental-stimmen enthalten,' Zittau, 1662. Contains twenty-two pieces, including three so-called sonatas, two of them on chorales, the third written for two alto voices in unison accompanied by two trumpets and four trombones.

16. 'xvii. Missae sacrae 5 ad 12 usque vocibus et instrumentis.' Dresden, 1663. These masses consist only of the Kyrie and Gloria, the so-called Missa Brevis of the Lutheran Church.

17. 'Sechsstimmige Fest- und Zeit-Andachten.' Dresden, 1671. Contains thirty-eight settings *a* 6 in motet style, but with comparative simplicity of contrapuntal treatment. One piece from this work, 'Schaff in mir Gott ein reines Herz' ('Make me a clean heart, O God'), has been reprinted in Schlesinger's *Musica sacra*, No. 41. Several others have been reprinted by F. Commer.

18. Vopelius's Gesangbuch, 1682, contains seven four-part settings of hymn-tunes by Hammerschmidt.

See Spitta's *Bach* (English translation), vol. i. pp. 49, 55, 57-8, 60, 69, 124, 302. For MS. works and collections, see *Q.-L.* J. R. M.

HAMMERSTEIN, Oscar (*b.* Berlin, Germany, 1847; *d.* New York, Aug. 1, 1919), German-American impresario. An unique and romantic figure in the annals of American opera, he is to be remembered for his introduction to that continent, of numerous singers of genius and of some of the best of modern operas, as well as for his stimulating effect upon his rivals. Having come to New York a penniless immigrant in 1863, after some years of lesser activities he opened, on Dec. 3, 1906, the second and better-known Manhattan Opera House, which at once became a serious rival of the Metropolitan. In April 1910 the Hammerstein interests were bought by the Metropolitan, with the stipulation that he should not produce opera in the United States for 10 years. He then came to London, built the London Opera House in Kingsway, and opened it under his own management on Nov. 13, 1911. His venture in England, however, failed. Shortly before his death Hammerstein announced that he would resume the production of opera in the United States in 1920. W. S. S.

HAMPEL, Anton Joseph (*d.* Dresden, Mar. 30, 1771), was in Dresden court chapel from 1737. He was a famous horn virtuoso and inventor of the crooks which change the fundamental note of the Horn (*q.v.*). The instruments called 'Inventions horn' were made under his direction by Joh. Werner, Dresden. Punto was Hampel's most prominent pupil. E. v. d. S.

HAMPTON, John, a 15th-century composer. A Salve Regina of his is in the Eton College MS. (*temp.* Hy. VII.). Henry Davey (*Hist. Eng. Mus.*, p. 100) considers him identical with the Hampton of Worcester who received 20s. from Henry VII. in 1495 'for the making of Balades,' and according to West he was organist at Worcester Cathedral. (See also *Q.-L.*)

HANARD (Henart), Martin, canon and maître de chapelle at Cambrai in 1477. He is said to have been a pupil of Wm. Dufay, and Jo. Tinctoris dedicates to him his treatise 'de notis ac pausis,' giving the above date. As the spelling of names was very arbitrary in those times it is as yet uncertain how many of the works by Henart, Hemart, Haneart, Heniart, etc., are his or those of other composers. (See *Q.-L.*)

HANBOYS, see Hamboys.

HANCOCK, organ-builder. (See Crang & Hancock.)

HAND BASSEL, a bowed, stringed instrument supposed by some to be a small violoncello similar to the alto violoncello of Boccherini's scores (see Violin Family); but Rühlman (*Die Geschichte der Bogeninstrumente*, 1882) states that it was a small form of double bass (Halb-violone) used for dance music, and popularly known as the 'Bierbass.' F. W. G.

HAND BELLS are small bells fitted with clappers and springs, and provided with leather loops as handles, which allow of their being held in the hand and struck by an upward or downward movement. They are used for the practising of change-ringing methods and also for tune-playing. In England, especially the north, there are many bands of hand-bell ringers who play music in several parts and manipulate with great dexterity chromatic sets of bells 5 octaves in compass. W. W. S.

HANDEL,[1] George Frederic (*b.* Halle, Lower Saxony, Feb. 23, 1685; *d.* London, Apr. 14, 1759). His father, Georg, was a barber-surgeon. The boy was born when his father was 63 years old and had married twice. His second wife, George Frederic's mother, was Dorothea, daughter of Georg Taust, Pastor of Giebichenstein in the neighbourhood of Halle. George Frederic's father was a hard business man, intent on making as good a living as could be obtained by watchful care over what entered and left his purse. At the same time he realised that such a procedure was worthless if not supported by sure knowledge of worldly affairs, and it was this, more than any dislike of art as

[1] The name is always spelt *Händel* by German writers. It was spelt at first, in England, *Hendel*, a form used, like *Hendal*, by the composer while in Italy. The family-name had been spelt *Händel*, *Hendel*, *Hendeler*, *Händeler*, and *Hendtler*, but most correctly *Händel* (Förstemann, *G. F. Haendel's Stammbaum* fol. Leipzig 1844, very incorrectly quoted by Fétis).

such, that caused him so persistently to shut out any possibility of his son's following so uncertain a path. At 7 years of age the young Handel was sent to the Grammar School. During this period he must often have accompanied his father to Weissenfels on visits occasioned by the latter's position there as court surgeon. (The tale that on one visit the child begged to go to Weissenfels, was refused permission, ran behind the coach, and had to be taken up into it, is vouched for by Mainwaring, who is followed by Chrysander, Schoelcher, Rockstro and Streatfeild, but not by Flower or Leichtentritt.)

While at Weissenfels the boy had the opportunity of trying the chapel organ. The Duke of Saxe-Weissenfels, noticing his ability, made representations to the father in favour of George Frederic being given a musical education. The elder Handel so far altered his original plan as to arrange that his son should take lessons with Zachau, the organist of the Liebfrauenkirche at Halle, these lessons to run concurrently with his general education at the Grammar School. (Chrysander's opinion of Zachau is small, but the rightness of that judgment has been brought into question by Leichtentritt.) With Zachau George Frederic started in 1693, and during the next three years learnt from him all that he could teach of counterpoint and harmony, the organ, harpsichord, violin and oboe.

In 1696 Handel visited Berlin, where, at the court of the Electress Sophia Charlotte, he had the chance of hearing Italian music and musicians. It is not easy to see how or why the elder Handel allowed his son to pay this visit to a riotous court. While there the question arose of his being sent to Italy at the wish of the Princess, but his father's plans for a well-grounded general education were to undergo no further alteration. The boy returned to Halle in time for the death of his father.

In 1697 he became assistant organist at the Domkirche in Halle under J. C. Leporin. In Feb. 1702 he entered the University and finished the study of Law, to which his father had set him. On March 13 of the same year he was appointed organist of the Domkirche, at a yearly salary of 50 thalers and lodging, in succession to Leporin, who had been dismissed for reasons of conduct. It was at this point in his career that Handel first came under the notice of Telemann, whom he was to meet more closely later. In 1703 he left the University, gave up his organistship, and left Halle for Hamburg.

At Hamburg he attached himself to the opera, and at the opera-house, under the direction of Rheinhardt Keiser, he was given employment, first as 'violino di ripieno' and later as harpsichordist. During this time he met Mattheson, who probably used his influence to secure him pupils, and in whose company he paid a visit to Lübeck, where Handel played the organ and Mattheson the clavicembal as competitors for the post of organist, which Buxtehude was then giving up. In the liberal, licentious atmosphere of the Hamburg opera Handel found a great contrast to the life of Halle. He seems to have applied himself with quiet energy to the completing of his musical training, for which the new surroundings gave great openings. As a harpsichordist he was able to hold his own, and it was in the year following the visit to Lübeck (1704) that Mattheson, a man of great talent and pride, found that the young Handel was not easily to be pushed aside. The result of an attempt by Mattheson to dispossess Handel of his place at the harpsichord during certain moments in Mattheson's 'Cleopatra' was a duel outside the theatre after the performance. Both combatants escaped, Handel, as the story goes (Mainwaring and others following Mattheson's account in the 'Ehrenpforte'), through the agency of a waistcoat-button.

In Jan. 1705 Handel's first opera, 'Almira,' was produced at Hamburg. In the same year a second opera, 'Nero,' was produced. The music of this latter has never come to light. By this time Gaston de' Medici, husband of Princess Anna Maria of Saxe-Lauenburg,[1] brother of the Grand-Duke Ferdinand of Tuscany, had come into contact with Handel. It was on his suggestion that Handel turned his thoughts towards Italy. The legend that Gaston de' Medici paid the expenses of the journey has been disproved. The whole question of how Handel succeeded in getting across Europe is difficult to elucidate. It is certain that Gaston de' Medici was not in a financial position to render assistance, and it is difficult to believe that Handel himself had saved sufficient from his work in Hamburg to see him through so large an undertaking. It is known that at that time he was subsidising his mother, so that no help would be likely to come from that quarter. Before leaving Hamburg, Handel completed two operas, 'Florindo' and 'Dafne.' These were in reality the two halves of a large opera written at the request of Sauerbey, and divided thus for purposes of easier performance. Besides these operas, an oratorio to German words by Postel on the Passion according to St. John was composed. In 1706 Handel left Hamburg. (Chrysander says that he spent Christmas 1706 at Halle. Leichtentritt accepts this. Flower, basing his assertion on a document which seems to point to Handel's being in Rome by Jan. 14, 1707, discountenances the idea.)

The question of the route by which Handel reached Italy is as uncertain as that of the provenance of the financial means by which he was

[1] Leichtentritt; Flower has Luxemburg.

able to make the journey. Mattheson mentions a Herr v. Binitz as affording the necessary money. Leichtentritt is unable to accept this tale. Handel first stayed in Florence at the palace of Ferdinand de' Medici, and during this first visit he composed a number of cantatas to Italian words, probably with the idea of rendering himself thoroughly acquainted with the methods of his Italian contemporaries, Carissimi, Leo, Alessandro Scarlatti and others. He also rearranged the overture to 'Almira,' and added some dances, the whole to be used a few months later as the overture to 'Rodrigo.'

Early in 1707 he moved on to Rome, where he does not appear to have found any especial outlet for his talent. The influence of Carissimi, one which showed itself in the new form of the oratorio then being experimented with, and in the manner of treating voice-parts in cantatas, may at this time have begun to make itself felt with Handel. But this first visit was only a preparation for what was to come later. To this time in Rome the two Latin Psalms 'Dixit Dominus' and 'Nisi Dominus' and a 'Laudate Pueri' are ascribed.

In July 1707 Handel returned to Florence and, during his second visit there, succeeded in impressing the Florentines with his powers as executant and composer. His opera 'Rodrigo' was performed in Florence with great success. As to whether the production took place during his first or his second visit is uncertain, the last page of the manuscript score on which the date most probably once stood is missing. It is, however, hardly likely that he would have gone to Rome if the opera was finished during his first Florentine visit (Flower). It was during the second stay in Florence that the love affair with a singer is supposed, according to Mainwaring, to have taken place. Chrysander's suggestion that the singer in question was Vittoria Tesi has been proved to be untenable by Ademollo and Streatfeild. It is possible that Vittoria Tarquini filled the part, but the whole history of the episode is vague.

At the end of the year (Rockstro has Jan. 1708) Handel went to Venice, where, either then or on a later visit, he met Domenico Scarlatti. The story that he was first discovered by Scarlatti at a masked ball in Venice, where his playing on the harpsichord attracted attention and the remark, 'That must either be the famous Saxon or the Devil himself,' is quoted from Mainwaring by Leichtentritt and Rockstro, but discredited by Flower.

Early in 1708 Handel journeyed to Rome. This time the impressions he made and received were stronger than at the first visit. He was introduced into the cultured and musical society of which Cardinal Pietro Ottobuoni and the Marquis di Ruspoli were the leaders, with both of whom he stayed. He also attended meetings of the 'Arcadia' (see E. J. Dent, *Scarlatti*, and Leichtentritt), though, being a foreigner, he was excluded from full membership. Compositions belonging to this period are the oratorios, 'La Resurrezione' and 'Il Trionfo del Tempo e del Disinganno,' the first to a poem of Sigismondo Capece, the second to one by Cardinal Benedetto Panfili. Also a 'Gloria Patri' for double choir and two orchestras. Here he will have met Corelli, Alessandro Scarlatti and probably Pasquini.

In June 1708 he went to Naples, where he stayed for nearly a year. On his arrival he at once started on the composition of the serenata 'Aci, Galatea e Polifemo,' in which is the famous bass aria, sung by Boschi, that has a compass of two octaves and a sixth. In the early months of 1709 he returned to Rome, when he first met the Abbé Steffani (Shedlock). He stayed until the autumn, and then journeyed again to Venice, where the opera 'Agrippina,' written in Naples, was produced on Dec. 26 with very great success, being played for 27 nights running. Here he probably became acquainted with Prince Ernst August, younger brother of the Elector of Hanover, and an invitation to Hanover reached him from that quarter. The Duke of Manchester, English ambassador to the Venetian court, struck with Handel's abilities, discussed with him the possibility of his coming to London.

On Jan. 16, 1710, Handel, having left Italy, took up the appointment of Kapellmeister to the Elector George of Hanover at a yearly salary of one thousand thalers. The post had been vacated by Steffani. Before taking up the position Handel was able to enter into an arrangement with his employer that leave should be granted him for a visit to England. After only a few weeks at Hanover he went to Halle, to find one sister but lately dead and to attend the marriage of another. From there he went to London, making a short stay in Düsseldorf.

Early Works. — The operas 'Almira,' 'Nero,' 'Florindo' and 'Dafne,' and the Passion according to St. John, which Handel wrote while at Hamburg, are the work of a period when his talent was still being exercised in the preparation of unexplored ground. When his age is taken into account, the works can be accepted as a precocious expression of feeling and technical accomplishment. The Passion alone is a remarkable work for a composer's nineteenth year. The success of his work at this point may be taken as earnest of the fact that from early years he possessed an ability for assimilating quickly the style of the surroundings in which he moved. This can be seen in reference to the next works, those that were composed in Italy.

The chamber cantatas of the Italian period are modelled on those of contemporaries, such

HANDEL

From the painting by F. Kyte, bequeathed by the late W. Barclay Squire to the National Portrait Gallery

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as the elder Scarlatti, and on the old Madrigal writers. The 'Dixit Dominus' and the 'Nisi Dominus' show the influence of Leo and Carissimi. The 'Laudate Pueri' is thought by some (Leichtentritt, Chrysander, Rockstro) to have been composed when Handel was still at Halle, and to have been transposed and arranged for performance in Rome. In 'La Resurrezione' the vocal and orchestral technique of the Roman composers of the period is employed. As to whether this oratorio or the opera 'Agrippina' was written first is, according to Leichtentritt, uncertain. In both works there are arias that are resemblant, and in the oratorio the part written for Lucifer has a striking likeness to the large-compassed Polifemo part in the serenata 'Aci, Galatea e Polifemo.' 'Rodrigo,' Handel's first Italian opera, shows still some of the influence from the Hamburg days of Keiser, and in the overture and the hero's first aria material from 'Almira' is used again. The 'Trionfo del Tempo' is the earliest form of that work, which was altered for performance in London in 1737, and yet again, translated into English and much added to, in 1757. 'Aci, Galatea e Polifemo,' dating from 1708, when Handel was at Naples, is likewise the forerunner of a version performed in England in 1732. 'Agrippina' is an advance on 'Rodrigo' in the assurance with which the dramatic situations are dealt with, and in the increased freedom of vocal and orchestral writing. It points the way to the first London opera, linking the early with the more mature works. A 'Gloria Patri' has lately been found in the collection of the Rev. E. Goddard (from where it passed into the possession of W. H. Cummings, and is now in the British Museum). The MS. is a copy dating from the Roman visits, the original having been lost by fire in 1860.

Visit to London.—Music in London, when Handel arrived there in 1710, was under the influence, new and strong at the time, of Italian opera. Purcell had been dead for fifteen years, and his master, Blow, who outlived him, did not possess sufficient power to carry on the succession. Composers then living, were lacking in just that brilliance and effectiveness which the aristocrats of Anne's reign looked for and found in Italian opera. Handel at once set to work on the libretto of 'Rinaldo,' which he completed in fourteen days, one of the first instances of his speed of composition and his harrying of librettists. The opera was produced in great style by Aaron Hill at the Queen's Theatre in the Haymarket. Its success was great. Steele's and Addison's satires (*Spectator*, *Tatler*) on the production are interesting commentaries, as well as useful sources of information as to contemporary operatic stage-technique. It was during this visit that Handel used to arrange to be locked in with the fourteen-year-old Maurice Greene at St. Paul's Cathedral, and stay playing the organ there by the hour (Burney). After six months Handel returned to Hanover, making another short stay at Düsseldorf. During this second Hanoverian period are placed the chamber duets, the nine German songs, some harpsichord music and the oboe concertos. In the autumn Handel went again to Halle for the baptism of a niece. After that he remained in Hanover until the spring of 1712, when he left once more for England.

The chamber duets which Handel wrote for use at the Hanoverian court were modelled on that form already introduced there by Steffani (*q.v.*). Of the twelve German songs included by Chrysander in the Händelgesellschaft edition, three date from Halle. (Seiffert thinks that the words of these three songs, as well as those of a Funeral Ode for Handel's father, are by the composer himself.) The nine that remain have been placed by Seiffert in the year 1729, thus correcting Chrysander's date of 1711–16. The question of the date of the six oboe concertos is as yet unsettled. Chrysander places them in this period. Rockstro feels that they belong to the Cannons days, Leichtentritt that they are rearrangements of youthful work from Halle.

A few weeks after reaching London Handel finished a new opera, 'Il Pastor Fido,' which Rossi, librettist of 'Rinaldo,' had made up for him. His successes during the former visit were not forgotten, and he did not lack patrons and friends, chief among them being the Earl of Burlington, with whom he stayed. For the celebrations of the peace of Utrecht he wrote the Utrecht Te Deum for production on July 7, 1713, thus bringing himself to the near notice of Queen Anne, whose birthday Ode he had already produced on Feb. 6, and who now settled on him a yearly pension of two hundred pounds. 'Il Pastor Fido' was not a success, and in 1714 Handel produced 'Teseo,' which had better fortune. In that same year the Queen died, and the Elector of Hanover succeeded her.

Handel's second journey to London cannot be called a visit. He overstayed his leave, and before he had decided to return his master came to the English throne, and Handel stayed on for all time. In May 1715 he wrote the opera 'Amadigi,' and at this time the reconciliation with King George must have taken place. The question of the Water Music has been much discussed. All authorities, from Mainwaring onwards, have repeated the tale. Prof. Michael (*Englische Geschichte im 18. Jahrhunderte*) on the authority of a diplomatist's letter written in 1717 describing a journey of the King down the river for which he had invited Handel to compose some music, has cast some doubt on the probability of the tale. However, Leichtentritt, correcting the date of Handel's compositions for the King's water-party, thinks it likely that some sort of recon-

ciliation must have taken place before 1717, and is willing to accept Mainwaring's original account. Barclay Squire tended to agree with Prof. Michael's choice of the later date.[1]

The 'Water-Music' is made up of pieces written at different times and only collected for publication in 1740, and there may well have been included some numbers that had been written for a river-party in 1715. (Flower emphasises strongly the idea started by Prof. Michael.) In any case Handel was received back into favour by George I., and the pension he had enjoyed under Anne was confirmed and doubled. In Jan. 1716 he went with the King to Hanover. He visited Halle, and was accompanied on his return to England by J. C. Schmidt of Anspach, a friend of his university days, who, with his son, was to serve Handel to the end of his career. Handel's last work on a German text, a Passion to a poem of Brockes, which was set by Keiser, Telemann and Mattheson also (see Passion Music), was composed during this period in Hanover.

Opera in London.—On returning to London early in 1717 Handel succeeded Pepusch as Kapellmeister to the Duke of Chandos, and at his palace at Cannons were composed the Chandos Anthems (1719), the pastorale 'Acis and Galatea' (1720), and the first form of the oratorio 'Esther' (1720), under its original title of 'Hamman and Mordecai, a Masque.' At the same time he interested himself in musical events in London, and became a director with Giovanni Maria Bononcini and Attilio Ariosti of the new opera venture, the Royal Academy of Music, started in 1719 with the support of the King and such noble amateurs as Burlington and the Duke of Newcastle. Handel left England in search of singers, and came into touch with an Italian company at Dresden, among them being Senesino, Boschi and Durastanti, whence he was able to supply the needs of the King's Theatre venture. It was while at Halle on this journey that he narrowly missed a meeting with J. S. Bach.

The first season of the Royal Academy in 1720 was a success, artistically and financially. By then Handel had severed his connexion with Cannons, and was securely started on the long course of operas which was to keep him at work for the next twenty-one years. But jealousy of his own success was beginning to make itself felt. A party of rivals was forming, and after the first Handel opera of the season, 'Radamisto,' it was maliciously arranged that the plot of 'Muzio Scaevola' should be used as a trial piece, Act 1 being composed by Filippo Mattei (Pipo), Act 2 by Bononcini, and Act 3 by Handel. Matters were not eased by this kind of procedure.

The second season (Nov. 1719–July 1721), during which 'Muzio Scaevola' was produced, was taken up otherwise by works of the remaining two directors. The third season opened on Dec. 9, 1721, with Handel's 'Floridante.' For the fourth season the famous soprano, Cuzzoni, was engaged, and Handel continued to produce operas, gradually winning an ascendancy in the popular esteem over Bononcini, who, ever since the opening of the Academy, had allowed himself to be set up as a rival. In the fifth season (Nov. 1723–June 1724) Handel held the stage. But the high fees of Cuzzoni, Senesino and the like were weakening the exchequer.

In the seventh season (Nov. 1725–Jan. 1726) the directors had the temerity to engage Faustina Bordoni (see Hasse), a move which caused endless trouble, the jealousy between her and Cuzzoni being made the excuse for intense expressions of party feeling, which soon degenerated into rowdyism, and at length emptied the opera-house of all decent-minded audiences. Addison's outburst at the performance of 'Rinaldo' was now surpassed by the lampoons and epigrams in a press less polished than the *Spectator*. The battle between Handel and Bononcini continued, added to by that between Faustina and Cuzzoni and between the rival factions of the King and the Prince of Wales. Through all this Handel continued to produce opera after opera. But the Academy was not to last. In Feb. 1726 Handel took out naturalisation papers. The end of the eighth season came in June 1727. In Oct. George I. died. For the Coronation of George II. Handel wrote the four Coronation Anthems, the first of which is 'Zadok the Priest.' In Jan. 1728 the 'Beggar's Opera' was first performed, and its success was instantaneous. In June of that year the ninth and last season of the opera ended, and the venture collapsed under a large deficit.

Handel was not seriously affected by the bankruptcy of the Academy. Indeed, he had enough money to be able to start a fresh venture with Heidegger at the King's Theatre. He went to Italy for singers, found time to pay a visit to his aged mother at Halle, and returned to London in time to prepare 'Lotario' for the first night of the new season (Dec. 2). The opera was a failure. Public taste had been drawn away from the Italian style, and the success of the 'Beggar's Opera' had strengthened that tendency. This Handel chose to ignore, and continued to write works that were artistically excellent, but had very little appeal for the public. 'Acis and Galatea' and 'Esther,' however, had a certain amount of success. They were performed in costume, but without action. A revival of 'Rinaldo' in 1731, following successful performances of 'Poro,' helped matters temporarily.

The first performance of the oratorio 'Deborah' took place on Mar. 17, 1733. In

[1] Letter, *Mus. T.*, Dec. 1, 1922.

July of that year Handel conducted his works at Oxford, and refused the proffered doctorate. During this summer he had quarrelled with Senesino, his most popular and able castrato, and thus matters were made no easier for himself and Heidegger in their burden of making the King's Theatre venture financially sound. In the meantime a new opera company had been set going, sponsored by the Prince of Wales and his friends, as a deliberate counterblast to Handel and, through him, to his patron the King. The venture was housed in the Lincoln's Inn Fields Theatre, and chiefly for political reasons attracted fair audiences, at least larger ones than did Handel and Heidegger. This 'Opera of the Nobility' commissioned the best singers, and was able to secure such attractions as Farinelli, Boschi and Cuzzoni, besides others lured away from the King's Theatre. In July 1734 Heidegger and Handel gave up the partnership. At once the 'Opera of the Nobility' stepped in and leased the King's Theatre. There was nothing left for Handel but to move into the one just vacated in Lincoln's Inn Fields.

On Oct. 5, 1734, he opened a new season, sole head of this undertaking, with 'Ariadne.' On Dec. 18 he started a fresh season, this time at Covent Garden, with 'Ariodante.' From then onwards through the next three years he worked continuously, producing a succession of operas, refusing to pander to the public taste, mastering a grave illness (1735), seeking relief by visits to Tunbridge Wells (1735 and 1736), and obtaining a great, if momentary, success with the oratorio 'Alexander's Feast,' in which the tenor, Beard, one of his greatest discoveries, first appeared. In 1737 he was forced to close the theatre and to go into bankruptcy. He was enabled to come to an arrangement with his creditors for payment at a future date, a promise which he scrupulously kept. He then left for Aix-la-Chapelle to seek a cure for the paralysis which had been attacking him persistently through the strenuous times of the last year.

Handel's Style in Opera.—From 1711–37 Handel worked unceasingly at the composition of operas. After 1737 material considerations caused him to turn his attention to oratorios. The opinion that has had highest currency during the last century is that the most representative Handelian utterance is to be found in the work of these later years. Modern research and performance tend to show that in this mass of operatic creation there exists an indubitable and real expression of Handel's character and of his genius, and that the emphasis that has always been laid on the oratorios, and on the 'Messiah' in particular, has resulted in a one-sided appreciation of his powers, doing insufficient justice to his creative effort as a whole.

The operas show the influence of his surroundings in a marked degree. In the early works, from 'Almira' to 'Rodrigo,' it is the work of Keiser which he studied and lived amongst at Hamburg that served him as model. The Venetian school of Caldara, Legrenzi and Lotti that he came into contact with in 1707 affected the composition of 'Agrippina.' In the first London operas, 'Rinaldo,' 'Pastor Fido' and others, the influence of his friend of the Italian days, Alessandro Scarlatti, and his predecessor at Hanover, Steffani, is noticeable. The effective writing for voices which Handel had learnt from them both was put to use in these early works, where the conventions of the stage rendered it necessary to employ solo voices much and often, and in such later operas as 'Atalanta,' 'Poro,' 'Orlando' and 'Tamerlano,' where duets and trios were introduced. (In 'Rinaldo,' for example, the whole opera consists of recitative and aria, with the exception of the last chorus, which cannot truthfully be called such, but is a four-part concerted number, in which all six characters join for the expected happy ending.)

It was not until the later works, such as 'Orlando,' 'Giulio Cesare' and 'Tamerlano,' that Handel began to enlarge the scope of the operatic conventions and endeavoured to vitalise the stereotyped methods of procedure. The characterisation of the protagonists is drawn as clearly and deeply as the circumstances of singer and song would allow. Orchestral colour is used with increasing effect (the sleep scene in 'Semele'; 'Giulio Cesare,' Act ii.). The recitatives are made the vehicle of greatest expressiveness and the means of urging on the action. ('Tamerlano,' last act; 'Giulio Cesare,' third act; 'Orlando,' second act.)[1] These attempts thus to better the state of opera could not, in the nature of the case, be other than sporadic. The depressing financial considerations that filled Handel's career during his period of management (1728–37) made it necessary to work at greater speed than was compatible with careful attention to detail, and incidentally may have caused him to indulge increasingly in those broad effects of characterisation which were so successful in the oratorios, and which seem, now, to be the very essence of his style.

The librettists who served Handel with opera texts were little more than scribes. With a complete absence of poetic feeling and with a very rudimentary dramatic sense, they strung together couplet after couplet, seemingly overwhelmed by the realisation that their words could only be tolerated as pegs on which to hang tunes. Addison's sarcastic allusions to the Rossi libretto of 'Rinaldo' cannot be withstood, though 'Augelletti che cantate,' the aria

[1] For a concise description of Handel's operatic styles see Rolland *Haendel*, on which the above is founded.

on which he fixed for his most biting comment, is really a poetic conceit of a higher order than most of those employed by the writers of these texts. It is evident that Handel's favourite librettists were Nicola Haym, Paolo Rolli and Metastasio. Haym wrote words for several operas, among them the two successful productions 'Giulio Cesare' and 'Tamerlano.' Rolli was employed for a series of five operas, including the popular 'Scipio.' At a later date Handel set his 'Deidamia,' the last opera, after a gap of thirteen years since the previous Rolli text, 'Riccardo I.' Metastasio alone among the libretto-makers was a poet with a real sense of the stage. His libretti for the three operas of Handel, 'Siroe,' 'Poro' and 'Ezio,' are full of imagery that is sufficiently simple to be practicable of realisation in arias and duets, and yet arresting enough to have some dramatic significance, helping the action instead of obstructing it, as was the case with so many other librettists. Handel set these three texts between 1728 and 1732. Had he been able to give them the attention of careful application that they demand, his success would have been great. But he was starting on a period of strenuous labour against petty difficulties, and had to take the Metastasio tales in his stride. For all that he altered and disfigured the libretto of 'Ezio,' Chrysander compares his setting favourably with the later setting by Gluck. It was 'Poro' that revived the prospects of the Handel-Heidegger partnership in 1731.

The operas can be divided, according to the subjects treated, into three sections: those that deal (i.) with historical subjects, (ii.) with classical myths, and (iii.) with romantic subjects. In the first section there are such operas as 'Giulio Cesare.' A sketch of the plot of this opera will serve as example for all three classes noted above, since the general formation of scenario is similar for them all, regardless of which section they may be placed in from the point of view of subject.

The scene is laid in Egypt at the time when Caesar has just triumphed over Pompey. He is heard promising Pompey's wife pardon for her husband and family, when there enters Achillas, sent by Ptolemy and bearing Pompey's head, which Ptolemy had taken the chance of securing when he intercepted Pompey's flight. The scene closes with Cornelia's sorrow and Sextus, her son's, cry of revenge. The next scene shows Cleopatra preparing herself to meet Caesar. She hopes to persuade him to debar Ptolemy from the throne of Egypt. Caesar promises her his aid, and then Cleopatra, learning that Sextus is bent on revenging on Ptolemy the death of his father, finds opportunity to help on that project. In the next scene Ptolemy is entertaining Caesar in his palace. Sextus enters, challenges Ptolemy to a duel, but is taken prisoner with his mother by the guards. The second and third acts are prolonged, with a bewildering variation of plot and counterplot, through the history of an attempted assassination of Caesar, another of Ptolemy by Sextus (both failures), the battle between Cleopatra and Ptolemy, in which the former is made prisoner, the eventual death of Ptolemy at Sextus's hand, and the rejoicings of all that are left. For all its involution, such a plot gives opportunity for dramatic characterisation. In such a place as Act i. sc. 1, when Cornelia is mourning her dead Pompey, Sextus planning revenge on Ptolemy, Caesar standing stricken with the awful tragedy, and Achillas, the bearer of the head, remaining aloof and unmoved, Handel places one of his most dramatic concerted numbers. The same applies to the scene between Caesar and Cleopatra when the murderers approach, and to that where, on the seashore, Caesar intervenes between the dying Achillas and Sextus. In this opera, as in all, there are certain moments of great and effective beauty. The weak point lies in the wire-drawn plot, which makes any clarity of portrayal practically impossible. As an example of the opera tale founded on classical mythology, 'Admetus' may be instanced. 'Floridante,' 'Tamerlano' and 'Orlando' all belong to that class of opera that is based on a romantic legend.

Apart from these there stands the English pastoral 'Acis and Galatea,' differing from them all in freshness of presentation, surpassed by none of them in technical brilliance. The action goes forward with the least possible interruption. The balance between musical and dramatic interest is perfectly held. The choral writing is simple in context and boldly outlined, and the chorus itself plays a natural and important part in the action of the tale.

Harpsichord Music.—In 1720 Handel, who held the post of music-master to the Princesses Anne and Caroline, daughters of George II., published the first set of suites 'pour le clavecin,' the second set being published in 1733. In the first book there are eight suites, and the same number in the second. This second volume was published by Walsh without Handel's permission. A third collection of short suite movements, many of them placed together unconnectedly, appeared at a later date. In 1735 six fugues for the harpsichord were published. In addition to this there is in vol. 48 of the Gesellschaft edition a 'Klavier-Buch aus der Jugendzeit,' a collection of early pieces of more historical than artistic worth. All Handel's music written for the harpsichord or clavichord suffers from one defect. In comparison with J. S. Bach, Domenico Scarlatti, Couperin or Rameau, it is angular without gaining character, hard without brilliance. It is probable that his own playing, which is known to have been of the highest order of technical accomplishment, was largely impro-

visational. This would account, in part, for the bareness of his published keyboard works, and for their harmonic paucity. In performance the cold succession of tonic and dominant in the variations would have been clothed in ornamentation and the sharpness of the melodic declivities rounded by appoggiature. The reason for the printing and publishing of all the books of suites is harder to account for. Probably only the first book was ever meant by Handel to be made public. That and the second book contain the best of the works. The first book shows more signs of careful preparation than the second, though the very opening Prelude of the first suite (in A major) is left in a sketchy state, which presupposes an improvisation at performance. In this book there is a set of variations in E major that has been labelled the 'Harmonious Blacksmith,' and around which a tale has grown up which has since been proved spurious. Here, too, there is to be found the Passacaille in G minor (7th suite), a work in which Handel approaches most nearly to the monumental style of his choral writing. This whole suite has a homogeneity that raises it above the rest. The movements are bound together by something stronger than kinship of key. They have an affinity of feeling, as, for instance, between the Andante and the Sarabande, the Allegro and the Passacaille, which itself balances the stately overture. In the second book of suites there are less signs of preparation for the publisher. The Aria in B flat major of Suite I. is that which was used by Brahms as the theme for his Variations for piano, opus 24.

Later Years.—Handel returned from Aix-la-Chapelle cured of his paralytic affection in time to compose the anthem for the funeral of Queen Caroline on Nov. 20, 1737. Heidegger, once more in possession of the King's Theatre, produced, between now and 1741, the remainder of Handel's operas. But Handel's thoughts were turning with increasing frequency to the possibilities that lay in oratorio. On Mar. 28, 1738, he was persuaded to hold a benefit concert. With the thousand pounds procured by this means he was able financially to clear himself of debt. On May 7, in the same year, Roubillac's statue[1] was unveiled in Vauxhall Gardens, for which place it had been commissioned by Jonathan Tyers, owner of the gardens.

In 1739 'Saul' and 'Israel in Egypt' were performed. In 1740 'L' Allegro, il Penseroso ed il Moderato,' a resetting, by Charles Jennens, of Milton, was produced. (Burney says that the double bassoon, for which there is a distinctive part in this oratorio, was first made at Handel's suggestion for the coronation of George II., but was not used then.)

Early in Nov. 1741 Handel left for Dublin. The invitation to Ireland came from the Lord-Lieutenant (the Duke of Devonshire) and the Governors of three charitable institutions. In Dublin he gave a series of concerts, repeating 'Il Penseroso,' 'Alexander's Feast' and 'Imeneo,' and eventually producing the 'Messiah,' which had been written down in the 23 days between the previous Aug. 22 and Sept. 14[2] on Apr. 13, 1742. The success of all this was instantaneous. The 'Messiah' was received with fervour. In spite of that, however, when he returned to London in the spring of 1743, the work, produced after eight successful performances of 'Samson,' fell flat. Not until the Foundling Hospital performances of 1750 onwards did it attract the English people. Since then there has been no dearth of performances.

After the first performances of the 'Messiah' in London Handel fell ill, and had to have recourse again to the cure at Tunbridge Wells. On Nov. 27, 1743, the Dettingen Te Deum was performed in the Chapel Royal in commemoration of the victory of the English troops. In 1744 Handel produced 'Joseph' (Mar. 2) and 'Semele' (spring); in 1745 'Herakles' (Jan. 5) (Rockstro says this was written in 1750 and produced in 1751) and 'Belshazzar' (Mar. 27). But the hostility of the aristocratic Londoners broke out once again, and his evening concerts at the King's Theatre became the scene of rowdy demonstrations. His audiences dwindled and at the end of his second season in 1745 he was again bankrupt and again broken in health. He retired to Tunbridge Wells, and did not return until August. The Stuart rising called forth the 'Occasional Oratorio,' which was produced in Feb. 1746. 'Judas Maccabaeus,' written in commemoration of Culloden, was finished ready for performance on Apr. 1, 1747. In that year he was visited by Gluck.

On Mar. 9, 1748, 'Alexander Balus' was produced, and, on the 23rd of the same month, 'Joshua.' On Feb. 10, 1749, 'Susanna,' on Mar. 17 'Solomon,' and on Apr. 27 the Firework music were performed. On Mar. 16, 1750, the production of 'Theodora' took place, and in July Handel left England for Germany, travelling through Holland, where he suffered a severe carriage accident. He visited Halle.

During 1751 he worked on 'Jephtha,' which was produced on Feb. 26, 1752, and the first sensations of weakness of the eyes were felt. He took some precautions, and eventually underwent three operations for *gutta serena*. By 1753 he had completely lost his sight.[3]

The long list of Handel's oratorios stretches from the German Passion according to St. John in 1704 to 'Jephtha' in 1751. From 'Haman and Mordecai, a Masque' (1720), which, seeing that it was also the original version of 'Esther,' was the first oratorio to an English

[1] Now in the possession of Messrs. Novello & Co.

[2] Article 'Handel,' *D.N.B.*

[3] See Schoelcher's reasons for supposing that he never became totally blind; also article 'Handel,' *D.N.B.*

text, until the performance of the later form of that work (1732), he was engaged on the production of the operas. 'Esther' may be said to begin the succession of oratorios, followed in the next year by 'Athalia,' and then in 1738 by 'Saul,' after which the spaces between the appearances of the oratorios grow smaller up to the time when two were made public in each of the years 1744 and 1745, 1748 and 1749, with the 'Occasional Oratorio' in 1746, 'Judas Maccabaeus' in 1747 and 'Theodora' in 1750.

Handel's Style in Oratorio.—The history of the oratorio may be said to begin with the Florentine Emilio de' Cavalieri in 1600. A century later Carissimi in Rome set the standard of the new type of choral writing, and it was his declamatory and rhythmic choruses that Handel took as model for his own early oratorios. With Handel the form took on a new significance. If in opera he effected little reformation of any extended effectiveness, in oratorio he brought the level of artistry to a higher plane than his contemporaries. The difference between the work of Carissimi and that of the later Handel is more than one of technicalities only. Where Carissimi in 'Jephtha,' faithful to his Italian antecedents, softens the outlines and smooths the declivities, bringing the whole within the confines of a sympathetic suavity, Handel, guided by the operatic experience of his past years, does not hesitate to draw his characters incisively, especially where the main part of the action takes place in the chorus. In 'Israel in Egypt' the chorus is the protagonist. There Handel has exerted his ingenuity in solving the problem of a rational use of the chorus as a dramatic medium. The result is not wholly successful because of the comparative rigidity of that medium. But the work remains as a starting-point for so much of his own and of later composers that on that count it must be adjudged worthy.

The 'Messiah' is more balanced in architecture. The contrast between aria, recitative and chorus is made definite use of. The three divisions of the work follow on one from the other with an inevitable impetus. There is a feeling of philosophic calm present in even the most emotional moments which precludes that sentimentality which the subject might in other minds have engendered.

As 'Acis and Galatea' stands apart from the other operas (and it is so operatic in intention that there is difficulty in classing it among the oratorios) so does 'Semele' differ from the oratorios that are contemporary with it. The two works are the links that join the separate aspects of Handel's creative effort. 'Semele' is too cumbersome to stage well under present-day conditions.[1] It is, as well, too long for performance as an oratorio before the average modern audience. Thus it suffers from lack of support on both sides. And yet the work is one of the most finely proportioned that Handel ever wrote. It is a mature expression of his philosophy. Also it contains such airs as 'Where'er you walk' and scenes such as the sleep scene, than which he wrote few more satisfying pieces of sustained dramatisation. The words, by Congreve, were first written with the idea of operatic performance in 1707, and were set by Eccles. Handel altered and set them in their present form in 1743.

Of the librettists that Handel employed for the texts of the oratorios a certain interest attaches to Charles Jennens, who bowdlerised Milton's 'L' Allegro,' adding his own 'Il Moderato,' and who was librettist of 'Saul,' 'Belshazzar' and the 'Messiah.' The text of the last-named is made up, with some skill and a moderate feeling for the words, from the Scriptures. Flower holds that the actual choice of passages was made by a secretary, Poole. Congreve's words to 'Semele' contain some excellent lines, and much that is poorly fabricated. Dryden's 'Alexander's Feast' is uniformly good, and gave Handel the opportunity for some of his best descriptive music. 'Samson' was put together by Newburgh Hamilton from Milton's *Samson Agonistes*. Morrell made up the texts of 'Alexander Balus,' 'Joshua,' 'Solomon,' 'Theodora' and 'Jephtha.'

The circumstances in which the later oratorios were composed were in one respect more favourable than in the operatic period. Though financial worries were not absent, and though the aristocracy still pursued Handel with malicious intent, he was freed from the continual burden of an unruly band of singers. The soloists whom he gathered round him were for the most part native artists; some of them had been trained by him from early times, and nearly all were willing servants on whose good faith he could rely.

Concertos.—By this time Handel had added to the attractions of his oratorio concerts by the performance of organ concertos. These compositions differ from the work of contemporary writers for the instrument in one important direction, that of their undoubted secularity. It must be remembered, when considering this point, that they were destined, in the first place, as show pieces in which the virtuoso could exhibit his powers and those of his instrument. In the next place, they were inserted between sections of oratorio with the definite purpose of providing relaxation, and in order that a lighter atmosphere might pervade the audience. They did not attempt to add anything to the interpretation of the oratorio in the middle of which they were set. There are certainly some concertos in which

[1] The Cambridge performances (Feb. 1925) have shown that the work, judiciously curtailed, is quite suitable for the stage.

echoes of other works can be heard (for example, the third concerto of the second book which opens with the phrase of the 'Hallelujah' chorus). But this cannot be taken as sufficient proof that the concertos were written for performance with definite oratorios.

The first collection of organ concertos was published by Walsh in 1738, and consisted of six concertos numbered opus 4. The second set appeared in 1740, a third was published after Handel's death in 1760, and a fourth was included in Arnold's edition in 1797. It is difficult to gather from the concertos any idea of Handel's powers as an organ player. As harpsichord music (the title-page of the first set has 'for the harpsichord or organ') they possess the brilliance which is native to that instrument. As organ music they show an unwonted tendency away from the gravity that has always been associated therewith.

Pedal organs had not been introduced into England at that date (see article ORGAN), and Handel's concertos are printed on two staves. Handel will have understood the use and realised the effectiveness of pedals, for continental organs on which he played had employed them long since. It is probable that the direction 'Pedale' (placed at a solo passage in the first movement of the first concerto, second set) and the direction 'Organo a 2 Clav. e Pedale' in the second movement of the same concerto should be taken as evidence that this work was written for performance on a continental organ, during one of Handel's visits abroad. Rockstro argues, from the existence of these directions for the use of pedals, that since the concerto in which they appear must have been played somewhere in England, therefore the date of the introduction of pedal organs into the country must be placed earlier than is generally done. But it is difficult to believe that pedals were of much assistance in Handel's concertos since, in many solo passages, the groups of semiquavers are so rapid that the rattle of the pedal trackers alone would have taken away from the delicacy of the ornamentation, which seems rather to demand the clarity and precision of manual work. The production of these concertos in a theatre must have meant a much smaller instrument than those used in cathedrals and churches.

Among the purely instrumental works the Twelve Grand Concertos (1739) are noteworthy. A seven-part string orchestra (three parts for the concertino, four for the concerto grosso) is used, and there is a figured bass for the accompanying harpsichord. Handel arranged his score with the concertino placed together at the top of the page. Chrysander, in the Gesellschaft edition, placed the solo violoncello part with that of the concerto grosso to facilitate reading. The instrumentation is of the straightforward type of the overtures with effects of orchestral colour introduced, when at all, broadly. The works are uniformly mature and unhesitatingly effective. They range from the deep melancholy of the sixth[1] to the humour and gaiety of its neighbour the seventh.

During 1753 Handel gave a series of concerts with the aid of Christopher Smith, son of his old amanuensis. At these concerts he played the organ concertos from memory and extemporised on the organ. During the ensuing years he continued to conduct performances of his works from the organ. In 1757 he reset 'Il Trionfo' for the third time to a translation of Panfili's text. The work showed no signs of weakening powers and drew large audiences. On Apr. 6, 1759, he presided at the organ at a performance of the 'Messiah' at Covent Garden. On the 14th he died in his house in Brook Street, Grosvenor Square. He was buried at eight in the evening of Apr. 20 in Westminster Abbey. The Gentlemen of the Chapel Royal and the choirs of the Abbey and St. Paul's Cathedral sang Croft's Funeral Anthem at the ceremony.

GENERAL CHARACTERISTICS.—Handel was a magnificent opportunist. In the days of his youth it gave him pleasure to take what material lay ready to his hand and to fashion it into the finest art-forms. Later in life, stern necessity so arranged things that what had once been an enthralling game became a hard reality. He never was able to confine his activities. All his ventures were large and extended, requiring the service and management of many people under the guidance of a commanding personality. Leaving to Heidegger the financial side of the partnership, he made himself responsible for the more difficult task of placating Senesino, keeping Faustina and Cuzzoni from doing physical injury to each other, and getting good work out of all parties in spite of their jarring personalities. With such material to deal with, he was in no position to succeed through any other than strong action.

He took what was ready to his hand and worked with and by means of that. But for this infrangible adaptability it is doubtful if he could have accomplished either the amount and quality of work he did or have overcome the difficulties with which the whole of his career was encumbered. The one outstanding example of stubbornness or failure to grasp the import of the moment, that point in his career when, in 1728, he steadily refused to pander to or cater for the public taste as exemplified in the 'Beggar's Opera,' and as steadily continued to produce opera after opera in a style that had already tired the London audiences and which they did not take the trouble to come and hear,

[1] Rolland.

that curious momentary inability to foresee the trend of events is the more noteworthy for the usually sharp perceptiveness that guided his actions with regard to the public and the fare he placed before them. Probably the lapse was due to exhaustion after the Bononcini struggles which engendered bitterness of temper and a corresponding blindness to realities.

The tales that are chronicled in Mainwaring and other authorities as to his personal characteristics are generally kind to his memory. His manners and tastes during the middle years are said to have been gross, and the tale of Goupy and the dozen of Burgundy, if true, illustrates this side of his nature. Goupy's caricature, published directly after the visit, is bitter and in as bad taste as any behaviour of Handel's. His general heartiness of bearing was matched by a kindness of heart that showed itself in a multitude of good deeds. The most noticeable of these was his generosity to the Foundling Hospital, to which institution, in 1749, he gave an organ, from 1750 onwards, yearly concerts of the 'Messiah,' which drew large well-paying audiences, and in his will, a substantial bequest. This outward sign of his natural charitableness may be taken as earnest of a number of unseen acts of generous aid. He who had undergone so much financial turmoil realised the value of a certified existence. And it must have given him pleasure in his old age when, between 1747 and 1751, from the time when his oratorio performances began to bring him in money until the day when his sight failed, he was able to live in quiet with the two Smiths, enjoying the contemplation of the Rembrandts and other pictures that he still had by him. In the society of Mrs. Delaney, who had known him since 1710, and of Mrs. Cibber, whom he had seen through the disturbing episodes of her husband's law-suits, he liked to spend the hours that could be spared from his unceasing work.

His work and his life show the same characteristics of boldness in attack and unfailing staunchness in action. What was coarse in his mentality was held in check by a simplicity which, though it allowed him sometimes to be led to excesses of temper or appetite, yet always survived those regrettable moments. The general tone of his life was high, especially in comparison with that of his age. He was honourable in his dealings, and the unadorned straightforwardness that informs his great choruses is a manifestation of his own philosophy of life.

The question of the methods that Handel employed in borrowing from the works of other composers has already received much attention. In Sedley Taylor's book, *The Indebtedness of Handel*, the whole field is covered exhaustively. The most noticeable case is that of 'Israel in Egypt.' To this oratorio some twenty-seven bars of a serenata by Stradella were transferred *in toto*. The chorus 'Egypt was glad' is a complete transference of an organ canzona by J. C. Kerl. (This canzona is to be found in Hawkins, chapter 124.) In the Royal Library at the British Museum there is a Magnificat of which six movements have been placed in 'Israel in Egypt.' This MS. (Add. MS. 31, 573) is defective, but a copy which exists in the library of the R.C.M. (185) is complete, and from the fact that this latter is headed 'Magnificat del Rd. Sigr. Erba' it is generally considered that Handel must again be accused of filching. The Dettingen Te Deum contains nine movements, and 'Saul' six from a Te Deum by Fr. Urio. With regard to these works by Erba and Urio, Percy Robinson has come forward with a number of theories, the result of close research (*Handel and his Orbit*). His main contention, that Erba and Urio are the names of two places visited by Handel on his return from Italy in 1710, can only receive bare mention here. But no survey of the question would be complete without reference to his valuable work. His conclusions are mentioned favourably by Leichtentritt.

Mention has already been made of the Cambridge performances of 'Semele.' The revival of interest in Handel's operas dates from the performances of 'Rodelinda' (1920) and 'Ottone' (1921) at Göttingen and of a stage setting of 'Saul' at Münster (1923).

Portraits.—The Handel portraits can be placed in three sections: (1) Busts, (2) Paintings and (3) Miscellaneous.

(1) Roubillac did four sculptures. One is in Windsor Castle (having been originally presented by the younger Smith to George III.). Another was made for Vauxhall Gardens, and is now in the possession of Messrs. Novello and Co. A third was placed in the Foundling Hospital. The fourth found its way into the collection of the late Mr. Alfred Morrison. The monument in Westminster Abbey is also by Roubillac, and is said to have been copied from the death-mask which was taken by that sculptor.

There is a marble medallion in the private chapel of Belton House, Lincs, author unknown. At Halle there stands Heidel's monument, unveiled in 1857.

The *Mus. T.* of Dec. 1905 gives a reproduction of a relief in the Soane Museum, remarkable for its vitality.

(2) Hudson's portraits are five in number. Two are in the collection of the Worshipful Company of Musicians. A third is in the Bodleian Library at Oxford. A fourth belongs to Lord Howe and is at Gopsall. A replica of this last, differing slightly, is in Buckingham Palace, and another version of the same in the National Portrait Gallery. Mr. Arthur Hill possesses a copy of the Gopsall portrait. A fifth portrait (oval) by Hudson was acquired

by the late Dr. Cummings. According to Förstemann (*Händel's Stammbaum*, 1844, p. 12) there was at Halle a Hudson portrait in the possession of descendants of Johanna Friderica Flörchen, Handel's niece. The authenticity of this portrait, however, is questioned. An old copy after Hudson, once in the possession of Lord Mayor Chitty, is now owned by Dr. Davan Wetton.

Denner painted Handel once. This work came into the possession of Mr. Alfred Littleton. There is a portrait of a man by Denner belonging to Lord Sackville at Knowle, which is now generally considered not to be of Handel (see article Handel, *D.N.B.*).

G. A. Wolfgang's portrait was sold in 1879 to a certain Mr. Clark.

Lord Malmesbury has at Heron Court a fine portrait by Ph. Mercier. A copy of this by a Miss Benson was put up for sale twice at Christie's (July 1872 and Jan. 1873). It eventually found its way to Bonn.

In the collection of the late Dr. Cummings there are portraits by Reynolds and Dahl.

W. Barclay Squire possessed portraits by van der Myn and by Kyte (see *PLATE XXIX.*), now in the National Portrait Gallery.

There exists a three-quarter portrait by van der Bank in the collection of Mr. Felix Cobbold (1909).

The Fitzwilliam Museum at Cambridge possesses a portrait of Handel seated at an organ by Sir James Thornhill. This is said to be the one that was painted for the Duke of Chandos. The evidence for this assertion, however, is scanty. The Fitzwilliam also has an oval by Grafoni and a portrait once ascribed to Hogarth and now attributed to Bartholomew Dandridge.

Forkel (ii. 63) mentions a portrait by Tischbein.

(3) There is an oval (head and shoulders) in the Music School Collection at Oxford.

In the State Apartments at Kensington Palace there is a large head framed in a laurel wreath.

Mr. Arthur Hill possesses an enamel.

At Windsor Castle there are two miniatures.

A miniature by Zincke was in the collection of the late H. Barrett Lennard.

The miniature mentioned by Rockstro (p. 423) as being sold in 1879 is probably the same as the above.

The Goupy caricature (pastel) was in the collection of the late Dr. Cummings.

BIBLIOGRAPHY.—The mass of Handel literature is very great. The following in no way attempts to cover the ground, but is intended to give place to the most outstanding works which should be looked into by students:

MAINWARING: *Memoirs.* (1760.)
MATTHESON: *Grundlage einer Ehrenpforte.* (1740.)
HAWKINS: *History.* (1776.)
BURNEY: *History.*
Account of the Performance in Westminster Abbey. (1785.)
SCHOELCHER: *Life.* (1857.)
CHRYSANDER: *G. F. Handel.* E vols., down to 1740.
ROCKSTRO: *Life.* (1883.)
STREATFEILD: *Handel.* (1909.)
ROLLAND: *Haendel.* (1910.)
FLOWER: *Handel.* (1922.)
Catalogue of a Handel Collection.
SEDLEY TAYLOR: *The Indebtedness of Handel to Works of other Composers.* (1906.)
PERCY ROBINSON: *Handel and His Orbit.* (1908.)
LEICHTENTRITT: *Handel.* (1924.)

The Royal Library of Handel autographs, once in Buckingham Palace, now housed in the British Museum, was arranged there by the late W. Barclay Squire. Since coming to the Museum the manuscripts have been carefully repaired and some of the volumes broken up and rebound in a more practicable disposition. The whole collection now consists of 97 volumes of autographs. S. G.

HÄNDEL-GESELLSCHAFT: a society for the publication of a critical and uniform edition of the whole of Handel's works in full score, with pianoforte arrangement and German translation of the text. The Prospectus is dated Aug. 15, 1856, and has thirty-five names appended to it, including those of Chrysander, Dehn, Franz, Gervinus, Hauptmann, Hiller, Jahn, Liszt, Meyerbeer, Moscheles, Neukomm and Rietz. A second Prospectus announcing the first year's issue is dated Leipzig, June 1, 1859, and signed by the *Directorium*, viz. Rietz, Hauptmann, Chrysander, Gervinus, Breitkopf & Härtel. Dr. Friedrich Chrysander was sole active editor from the beginning, having had for some few years the little more than nominal co-operation from Rietz, Hauptmann and Gervinus. Vols. 1-18 of this edition were issued by Breitkopf & Härtel of Leipzig; but in the year 1864 the editor terminated this arrangement, and engaged engravers and printers to work under his immediate control on his own premises at Bergedorf near Hamburg. All the volumes from vol. 19 were thus produced.

The English Oratorios, Anthems, and other vocal works, are provided with a German version, by Gervinus, and after his death by the editor; and the few German vocal works have an English translation added.

After the completion of the edition, a series of 'Supplemente' was issued, consisting of certain works from which Handel took ideas and whole sections. A list of these supplements is given under CHRYSANDER.

Vol.
1. Oratorio: Susanna, 1748.
2. Pièces pour le clavecin. (1. Eight suites, 1720. 2 Nine suites, first published 1733. 3. Twelve pieces, some hitherto unpublished. 4. Six fugues, about 1720.)
3. Masque: Acis and Galatea, about 1720.
4. Oratorio: Hercules, 1744.
5. Do. Athalia, 1733.
6. Do. L' Allegro, il Pensieroso, ed il Moderato, 1740.
7. Do. Semele, 1743.
8. Do. Theodora, 1749.
*9. Do. Passion according to St. John (German), 1704.
10. Do. Samson, 1741.
11. Funeral Anthem for Queen Caroline, 1737.
12. Ode: Alexander's Feast, 1736.
13. Oratorio: Saul, 1738.
14. Coronation Anthems (Zadok the Priest: The king shall rejoice; My heart is inditing; Let thy hand be strengthened), 1727.
*15. Oratorio: Passion, by Brockes (German), 1716.
16. Do. Israel in Egypt, 1738.
17. Do. Joshua, 1747.
18. Musical Interlude: Choice of Hercules, 1750.
19. Oratorio: Belshazzar, 1744.
20. Do Triumph of Time and Truth, 1757.

Vol.
21. Concertos (6 'Hautbois Concertos'; Concerto grosso in C, 1736; 4 Concertos, early works; *Sonata in B♭, about 1710).
22. Oratorio: Judas Maccabæus, 1746.
23. Ode for St. Cecilia's Day, 1739.
*24. Oratorio: Il Trionfo del Tempo e della Verità (Italian), 1708, 1737.
25. Dettingen Te Deum, 1743.
26. Oratorio: Solomon, 1748.
27. Sonate da camera (15 solo sonatas, first published about 1724; 6 sonatas for 2 oboes and bass, earliest compositions, 1696; 9 sonatas for 2 violins, etc., and bass; 6 sonatas for 2 violins, etc., and bass, 1738).
28. Twelve Organ Concertos, 1738, etc.
29. Oratorio: Deborah, 1733.
30. Twelve Grand Concertos, 1739.
31. Utrecht Te Deum and Jubilate, 1713.
32. Duetti e Terzetti (22 Italian vocal duets and 2 trios, 1707–08, 1741–45, six never before printed).
33. Oratorio: Alexander Balus, 1747.
34. Anthems, vol. 1. ('Chandos' with 3 voice-parts, with some now first published), 1716–18.
35. Do. vol. 2. ('Chandos' with 4 voice-parts.)
36. Do. vol. 3. ('O praise the Lord'; *Wedding Anthems, 1734; Wedding Anthem, 1736; *Dettingen Anthem, 1743; *Foundling Hospital Anthem, 1749.)
37. Three Te Deums in D, about 1714; in B♭, about 1718–20; in A, perhaps 1727.)
38. Latin Church Music, about 1702, 1707, 1718, 1735–45.
39. Oratorio: Resurrezione (Italian), 1708.
40. Do. Esther, 1st version ('Haman and Mordecai,' a masque), about 1720.
41. Do. Esther, 2nd version, 1732.
42. Do. Joseph, 1743.
43. Do. Occasional, 1746.
44. Do. Jephtha, 1751.
45. Do. Messiah, 1741.
46. Birthday Ode and A ceste.
47. Instrumental Music for full orchestra (*Concerto in F, about 1715; Water Music, 1715; *Concertos in F and D; Firework Music, 1749. Double Concerto in E♭, 1740–50 (?); *Double Concerto in F, 1749–50 (?)).
48. Organ and miscellaneous instrumental music.
49. German, Italian, and English songs and airs (unpublished 1925),
50. Italian Cantatas, with bass, vol. 1.
51. Do. vol. 2.
52. Italian Cantatas, with instruments, vol. 1 } 52a and b.
53. Italian Cantatas, with instruments, vol. 2 } 53, 95.
54. Serenata: Il Parnasso in festa, 1734.
*55. Opera: Almira (German), 1704.
*56. Do. Rodrigo, 1707.
57. Do. Agrippina, 1709.
*58. Do. Rinaldo, 1711.
*59. Do. Il Pastor Fido, 1712.
60. Do. Teseo, 1712.
*61. Do. Silla, 1714.
*62. Do. Amadigi, 1715.
*63. Do. Radamisto, 1720.
*64. Do. Muzio Scevola, Act 3, 1721.
*65. Do. Floridante, 1721.
*66. Do. Ottone, 1722.
*67. Do. Flavio, 1723.
68. Do. Giulio Cesare, 1723.
*69. Do. Tamerlano, 1724.
*70. Do. Rodelinda, 1725.
*71. Do. Scipione, 1726.
*72. Do. Alessandro, 1726.
*73. Do. Admeto, 1726.
*74. Do. Riccardo, 1727
*75. Do. Siroe, 1728.
*76. Do. Tolomeo, 1728.
*77. Do. Lotario, 1729.
*78. Do. Partenope, 1730.
*79. Do. Poro, 1731.
*80. Do. Ezio, 1732.
81. Do. Sosarme, 1732.
*82. Do. Orlando, 1732.
*83. Do. Arianna, 1733.
84. Do. Terpsichore and second Pastor Fido, 1734.
85. Do. Ariodante, 1734.
*86. Do. Alcina, 1735.
*87. Do. Atalanta, 1736.
*88. Do. Giustino, 1736.
*89. Do. Arminio, 1736.
*90. Do. Berenice, 1737.
*91. Do. Faramondo, 1737.
*92. Do. Serse, 1738.
*93. Do. Imeneo, 1738–40.
94. Do. Deidamia, 1740.
95. Aci e Galatea (Italian), 1708 and 1732, 253.
96. Miscellaneous Vocal pieces.
97. Oratorio: Jephtha, facsimile of Handel's MS. score.

* Published for the first time, at all events in complete score.

R. M.

HANDEL AND HAYDN SOCIETY, see BOSTON.

HANDEL COMMEMORATION. Early in 1783 three musical amateurs, Viscount Fitzwilliam, Sir Watkin Williams Wynn and Joah Bates, conceived the idea of celebrating the centenary of the birth of Handel (1684–85) by performing some of his works on a scale then unprecedented in England. The scheme being supported by the leading musical professors and the directors of the Concert of Ancient Music (who undertook the arrangement of the performances), and warmly entered into by the King, it was determined to carry it into effect by giving two performances in Westminster Abbey (where Handel was buried), and one at the Pantheon. The first performance was given in the Abbey on Wednesday morning, May 26, 1784; it consisted of The Dettingen Te Deum, one of the Coronation Anthems, one of the Chandos Anthems, part of the Funeral Anthem and a few other fragments. The second was on Thursday evening, May 27, at the Pantheon, and comprised various songs and choruses, sacred and secular, four concertos and an overture. The third was at the Abbey on Saturday morning, May 29, when 'Messiah' was given. These performances were so attractive as to lead to a repetition of the first day's music, with some little variations, at the Abbey, on Thursday morning, June 3, and of 'Messiah,' at the same place, on Saturday morning, June 5. The orchestra (erected at the west end of the nave, and surmounted by an organ built for the occasion by Green) contained 525 performers, viz.:

59 sopranos, 48 altos, 83 tenors and 84 basses; 48 first and 47 second violins, 26 violas, 21 violoncellos, 15 double basses, 6 flutes, 26 oboes, 26 bassoons, 1 double bassoon, 12 trumpets, 12 horns, 6 trombones, 4 drums, and the conductor (at the organ), Joah Bates.

The principal vocalists who are included in the above enumeration, were:

Madame Mara, Miss Harwood, Miss Cantelo, Miss Abrams, Miss Theodosia Abrams and Signor Bartolini; Rev. Mr. Clerk, Dyne and Knyvett, altos; Harrison, Norris and Corfe, tenors; Bellamy, Champness, Reinhold, Matthews and Tasca, basses.

The orchestra at the Pantheon consisted of 200 performers selected from those at the Abbey, and also included Signor Pacchierotti among the principal sopranos. The total receipts were £12,736 : 12 : 10, and the total expenses £5450 : 6 : 4, leaving a surplus of £7286 : 6 : 6, which, after retaining £286 : 6 : 6, to meet subsequent demands, was divided between the Royal Society of Musicians (£6000) and the Westminster Hospital (£1000). A mural tablet recording the event was placed in the Abbey above Handel's monument.

In 1785 Dr. Burney published *An Account of the Musical Performances in Westminster-Abbey and the Pantheon in Commemoration of Handel*, a quarto volume containing a Sketch of the Life of Handel, and plates, one of which represents his monument. In this the inscription is altered to support the assertion in the Life (made upon the alleged authority of Dr. Warren, who is asserted to have attended Handel in his last illness), that Handel died on Good Friday, Apr. 13, and not on Saturday, Apr. 14, 1759. Assuming Burney to have believed the unsupported statement of Dr. Warren, made twenty-five

years after the event, in preference to the unanimous contemporary testimony to the contrary, still he could not but have been conscious that in putting forth that engraving of the monument he was circulating a misrepresentation. The matter is important, as Burney's date was for a time widely accepted. The evidence proving Saturday, Apr. 14, to be the true date is fully dealt with in the Introduction to the Word-Book of the Handel Festival, 1862, *Notes and Queries*, third series, iii. 421, and in Rockstro's *Life of Handel*, pp. 362-4.

The Commemoration of 1784 was followed by similar meetings at the Abbey, with more performers, in 1785, 1786, 1787 and 1791. In the latter year the performers are said to have numbered 1068, but that number was probably made up by inserting the names of persons who performed alternately with others, so that the numbers engaged in any one performance did not much exceed those on the former occasions. W. H. H.

HANDEL FESTIVAL. This festival originated in the idea, suggested by R. K. Bowley (treasurer of the SACRED HARMONIC SOCIETY (*q.v.*)), of commemorating the centenary of Handel's death by performances of some of his music on a very large scale. There was no hall in London large enough for such a scheme, but the central transept of the Crystal Palace had already been successfully tested as a place for musical performance when the exhibition was opened in 1851. A preliminary festival was therefore given there in 1857, with a large organ specially built for the purpose, and this was followed by the commemoration festival itself in 1859. The success of these two undertakings was such that it was decided to hold further festivals at a three years' interval, and they were so given from 1862 to 1883, and from 1885, a year sooner, so as to celebrate the bicentenary of Handel's birth, until 1912. The first post-war festival was held in 1920, followed by others in 1923 and 1926. The first performances were undertaken by the SACRED HARMONIC SOCIETY (*q.v.*), the choir and orchestra being augmented by picked performers from London and the provinces, and numbering at first 2396. In 1874 the numbers had risen to over 3500 and in 1923 to 4000. In 1926 the orchestra was much augmented and the orchestration revised by Henry J. Wood.

The actual dates of the first performances were June 15, 17 and 19, 1857, and the programme consisted of 'Messiah,' 'Judas Maccabaeus' and 'Israel in Egypt.' Costa conducted till 1880, Manns conducted from 1883 till 1900, Cowen 1903–23, Wood in 1926. The programmes have varied little, the plan adopted in 1859 of 'Messiah' and 'Israel in Egypt' for the first and third days, with a smaller work and selections on the second day being followed until 1906, when 'Judas Maccabaeus' was revived. In 1909 the scheme was altered to commemorate the birth centenary of Mendelssohn, 'Elijah' and 'Hymn of Praise' being included, reverting to Handel only in 1912. N. C. G.

HANDEL SOCIETY, THE (1) (1843–48). A society formed in 1843 'for the production of a superior and standard edition of the works of Handel.' It was suggested by Macfarren, who, however, died on Apr. 24, immediately after the first meeting convened by him. The Prospectus was signed by George A. Macfarren as Secretary, on behalf of the Council, and was issued from his residence 73 Berners Street, June 16, 1843. The Council for the first year consisted of:

R. Addison, *Treasurer*; W. Sterndale Bennett; Sir H. R. Bishop; Dr. Crotch; J. W. Davison; E. J. Hopkins; G. A. Macfarren, *Secretary*; I. Moscheles; T. M. Mudie; E. F. Rimbault; Sir George Smart and Henry Smart.

The annual subscription was a guinea, and the Society began operations with 1000 members. The publications—in large folio, full score, each with PF. arrangement and editor's preface—were issued by Cramer, Addison & Beale, who continued the publication of the volumes, after the dissolution of the Society in Jan. 1848, until 1855, when the number of volumes reached twelve. G.

(2) This Society, consisting of an amateur chorus and orchestra, was founded in 1882 for the purpose of reviving the less well-known works of Handel, and the practice and performance of classical music. The first conductor was F. A. W. Docker, who retired in 1892. His successors have been August Manns (1892–95), J. S. Liddle (1895–1904), Coleridge Taylor (1904–12), George Henschel (1912–14), Norman O'Neill and Lennox Clayton (1914–15), Vaughan Williams (1919–21), Eugène Goossens (1921–25); Julius Harrison (1925). The successive presidents have been Sir Julius Benedict, Sir John Stainer, Sir Hubert Parry and the Earl of Balfour. P. G. L. Webb has acted as Honorary Secretary since the foundation of the Society, and among the other amateur musicians who have taken a specially active part in its work may be mentioned William Austen Leigh, R. A. Streatfeild, Sir Edward Thesiger and J. E. Talbot.

The Society has revived all the oratorios of Handel with the exception of 'Esther' and 'Joseph'; and has introduced to London audiences many interesting works by other composers, including Henschel's Requiem, Coleridge Taylor's 'Kubla Khan,' Mozart's unfinished Mass in C minor, N. C. Gatty's 'Three Short Odes,' Walford Davies's 'Ode on Time,' Wolfrum's 'Weihnachtsmysterium' and Goossens's 'Silence.' P. G. L. W.

HÁNDL (HÄNDL, HÄHNEL), JACOB (*b.* Krain — or Carniola — July 31, 1550; *d.* Prague, July 18, 1591), an old German master whose name, after the punning fashion of those days,

was latinised into GALLUS.[1] He was Kapellmeister about 1579 to Stanislas Pawlowski, Bishop of Olmütz, and afterwards cantor in the church of St. Johann am Ufer in Prague, where he died much respected and bewailed. In 1580 four books of masses, sixteen in all, were published in Prague, and Gallus had a special privilege from the Emperor to publish *Hándl Jac. musici operis, harmoniarum 4, 5, 6, 8, et plurium vocum* (Prague, four vols. 1586, 1587, 1590), a collection of the greatest value. His *Epicedion harmonicum* appeared in 1589, and *Moralia* in 1596. His well-known motet (*a* 4) 'Ecce quomodo moritur justus' (which Handel borrowed for his Funeral Anthem), is contained in the collection just named, and is also printed (with eighteen others by him for five, six and eight voices) in Bodenschatz's *Florilegium Portense*. Proske's *Musica divina* contains eleven motets, three Responsoria, a Miserere, a 'Christus factus est' and a Te Deum, all by him. His works have been republished in the following volumes of *D.T.Ö.*, vi. (with biography), xii. (i.), xv., xx. (i.), xxiv. and xxvi.

BIBL.—PAUL PIOK, *Die Messen von Jakobus Gallus.* (Vienna Dissertation, 1917.) F. G.

HANDLE-PIANO, see MECHANICAL APPLIANCES (3).

HANDLO, ROBERT DE, the author of a treatise entitled *Regulae cum maximis Magistri Franconis, cum additionibus aliorum musicorum*, printed in the first volume of Coussemaker's *Scriptores*, and dated 1326. It is an elementary treatise, dealing only with notation, time-values and the modes of rhythm, but is of interest as showing the unsettled state of notation at this period for notes of less value than the breve. The author, following Johannes de Garlandia, describes four kinds of semibreves. The semibrevis major and minor are respectively two-thirds and one-third of a perfect breve: the semibrevis minorata and minima are respectively two-thirds and one-third of a semibrevis minor. Two signs, ◇ and ◇|, serve to represent these four values, and it would seem, though the matter is not clear, that the sign ◇ was used for the minor and minima, and ◇| for the major and minorata. No note of less value than the semibrevis minima, corresponding to the modern minim, is recognised. This throws some light on the dark saying of Johannes de Garlandia that any number of semibreves from three to nine may be counted to the breve. The 'other musicians' cited in the treatise are Petrus de Cruce, Petrus le Viser, Johannes de Garlandia, Admetus de Aureliana and Jacobus de Navernia. Handlo always places the name of the author (Franco, or whoever it may be) before the passages that he quotes from others, and similarly places his own name before his own original contributions; an arrangement which has given rise to the erroneous assertion by Hawkins, recently repeated by Ambros, that the treatise is in dialogue form.

Thomas Morley includes Robert de Handlo, misspelt 'Haulo,' among the 'late writers' in the list of authorities appended to his *Introduction to Practicall Musicke* (1597), and in his Annotations he quotes the opening maxims of the treatise itself, describing it as 'an old treatise of musicke written in vellim aboue an hundred yeares ago.' The manuscript he refers to was undoubtedly 'Tiberius B. ix.' of the Cottonian Library, which included, besides Handlo's treatise, the *Quatuor Principalia* and several other tracts on music. It was 'burnt to a crust' in the disastrous fire at Ashburnham House on Oct. 23, 1731, but fortunately a transcript of the musical portions had previously been made for Dr. Pepusch. This afterwards came into the possession of Sir John Hawkins, by whom it was presented to the British Museum. It was from this copy (now B.M. Add. MSS. 4909) that Coussemaker printed not only Handlo's treatise, but also the three valuable anonymous tracts (iv., v. and vi.) included in his first volume.

The family of De Handlo, with which our author was probably connected, produced several distinguished men in the 13th and 14th centuries. They took their name from the manor of Handlo, now Hadlow, near Tonbridge, Kent. Sir John de Handlo (*d.* 1344) was twice summoned to Parliament as Knight of the Shire, filled several offices of state, and owned broad acres in Buckinghamshire and Leicestershire as well as in Kent. J. F. R. S.

HANKE, KARL (*b.* Rosswalde, near Troppau, 1754; *d.* Hamburg, 1835), was Kapellmeister from 1775–79 to Count Hoditz-Rosswalde, where he married the singer Stormkin, with whom he took engagements in various continental towns. In 1786 he went as court Kapellmeister to Schleswig, where his wife died. In 1789 he married the singer Berwald and went to Flensburg, where he opened a school for singing, and became director of music at that town, and finally at Hamburg. He was a prolific composer of operas, ballets, interludes, symphonies, church music, etc., little of which has survived (*Riemann*; *Q.-L.*).

HANLEY FESTIVAL. The North Staffordshire Musical Festivals, held at Hanley, were founded in 1888, and have been noted for the excellent quality of the choral singing. In 1890 'Fair Rosamond,' by Swinnerton Heap, the festival conductor, was performed for the first time; a festival was held in 1893; in 1896 Elgar's 'King Olaf' was the novelty; and in 1899 Coleridge Taylor's 'Death of Minnehaha' (see HIAWATHA).

HANN, a family of English musicians in which the father and five sons formed together

[1] The sobriquet of 'Gallus' is a pun on Hándl, as if Hahn. Another of his name (see GALLUS, Joannes) was called Le Cocq.

a string sextet and gave chamber music of the highest type in concerts at Brixton and elsewhere. (1) WILLIAM HENRY (*b.* London, May 30, 1831; *d.* there, Oct. 20, 1920), viola player, was a member of the Philharmonic and other London orchestras, also of Queen Victoria's private band. He played in the chamber concerts of the MUSICAL UNION (*q.v.*) and in the Monday Popular Concerts (see POPULAR CONCERTS). He married Sophia Hopkins (see HOPKINS), by whom he had five sons and one daughter, all musicians.

The sons, all choristers of the Chapel Royal, St. James's, and all educated at the R.A.M., were as follows: (2) EDWARD HOKPINS (*b.* 1861), violinist, was a pupil of Sainton. (3) WILLIAM CHARLES (*d.* Brixton, Feb. 28, 1925), violoncellist, a pupil of Piatti, became a member of King Edward's private band and of the principal London orchestras. He was on the music staff of Harrow and Mill Hill Schools until his death. (4) LEWIS ROBERT (*b.* 1865), violinist, was the leader of the family's chamber music party, and a member of the principal London orchestras. He settled in Cheltenham (1891) as principal violin teacher of the Ladies' College. (5) SIDNEY (*b.* 1868; *d.* 1921), pianist and second viola player in the family sextet, was organist of Islington Parish Church and Brixton Independent Church. (6) CLEMENT WALTER (*b.* 1871; *d.* 1921) was a violoncellist. The daughter, (7) MARIANNE, is a teacher of piano and singing in London. C.

HANOVER SQUARE ROOMS (1774–1874) contained one of the most famous concert halls of London.

In 1773 a piece of ground on the east side of Hanover Square at the north-west corner of Hanover Street, London, formerly part of a field called the Mill Field, *alias* Kirkham Close, and described as

'containing in breadth from north to south in the front next the Square as well as in the rear forty feet of assize, more or less, and in depth from west to east on the north side as well as on the south, 135 feet more or less,'

was occupied by a house, garden and office, then in the occupation of Lord Dillon. The freehold belonged to the Earl of Plymouth. On June 28, 1774, Lord Plymouth sold the freehold for £5000[1] to Viscount Wenman, who on the same day conveyed the whole to Giovanni Andrea Gallini,[2] John Christian Bach and Charles Frederick Abel. Gallini owned one-half, and the others each one-fourth. They erected on the site of the garden and office, and joining on to the house, rooms for the purposes of concerts, assemblies, etc., consisting of a principal room, 95 ft. by 35, on the level of the first floor; a small room on the north side, originally used as a tea-room; and one on the ground floor beneath the principal room. The ceiling of the principal room was arched, and decorated with paintings by Cipriani. The orchestra stood at the east end. The rooms were opened on Feb. 1, 1775, with one of Bach and Abel's Subscription Concerts, established by them in 1763: later in the month Subscription 'Festinos' were announced; on May 4, 'Mr. Gallini's Annual Ball,' and on May 22, the first 'Grand Subscription Masquerade.' On Nov. 12, 1776, Gallini purchased the shares of Bach and Abel, and became sole proprietor. Bach and Abel's concerts continued to be held there until 1782, when the withdrawal by Lord Abingdon of the pecuniary aid he had theretofore given, led to their discontinuance. Thereupon some professors of music established similar concerts under the name of 'The Professional Concert,' which were given in the room from 1783–93. In 1786 Salomon, the violinist, piqued at being left out of the Professional Concert, established concerts here, at which in 1791 and 1792, and again in 1794 and 1795, Haydn directed the performance of his twelve 'grand' symphonies. At the eighth concert in 1792, on May 5 'Master Hummel' played a concerto by Mozart on the pianoforte, and in 1796 John Braham was introduced to the public as a tenor singer. In 1804 the Concert of Ancient Music was removed to these rooms, the directors having taken a lease from Gallini at a rental of £1000 per annum, and the concerts continued to be held here until 1848, the last year of their existence. The directors made considerable alterations; the orchestra was removed to the west end, three boxes were erected across the east end for the royal family and their attendants, and the rooms were newly fitted up in a splendid manner. On the death of Gallini (Jan. 5, 1805), the freehold passed to his two nieces, who leased the rooms to Wallace & Martin, and Martin & Son successively. In Dec. 1832 alterations were made in the great room by the enlargement of the windows so as to render it available for morning concerts; and many mirrors were introduced. The concerts of the Vocal Society were given in these rooms from its foundation in 1832 to its dissolution in 1837. A new Vocal Society gave concerts here in 1838, but its existence was of very brief duration. In 1833 the concerts of the Philharmonic Society were removed here from the Concert Room of the King's Theatre, and continued here until their departure to St. James's Hall in 1869. Both the Misses Gallini dying in 1845, the freehold was sold by auction to Robert Cocks, the music publisher, under whom the younger Martin held it by lease until Dec. 1861. Extensive alterations and decorations were then made in the rooms, which were reopened Jan. 8, 1862, by Henry Leslie's Choir; the concerts of the R.A.M. were also removed there. The annual performance of Handel's 'Messiah' for the

[1] Being at the rate of very nearly £1 per square foot of ground.
[2] Gallini was a Swiss of Italian extraction, who had taught the children of George III. to dance, and amassed a fortune, became manager of the Opera-house (1776), was knighted as Sir John Gallini, and married a daughter of the Earl of Abingdon.

benefit of the Royal Society of Musicians was given there from 1785–1848. In 1874 the premises were let on lease for the purpose of being converted into a club-house. The last concert was given in the rooms on Saturday, Dec. 19, 1874, and the building, after undergoing an entire transformation, was opened early in 1876 as 'The Hanover Square Club.' The premises are now shops, with flats ('Hanover Court') above. It must not be forgotten that the great room was remarkable for its excellent acoustic properties. W. H. H.

HANS HEILING, opera in 3 acts and a prologue; libretto by Eduard Devrient (originally intended for Mendelssohn), music by Marschner. Produced Berlin, May 24, 1833.

HANSLICK, Eduard (*b.* Prague, Sept. 11, 1825; *d.* Baden, near Vienna, Aug. 6, 1904), musical critic and writer on æsthetics. He was the son of a well-known bibliographer and of Czech descent, a fact interesting to recall in view of the Germanophil cast of mind exhibited in his writings.

He studied law and philosophy in Prague and Vienna, where he took the degree of Doctor in 1849. In 1856 he was appointed tutor of æsthetics and musical history at the university; in 1861 professor extraordinary, and in 1870 regular professor. His love of music had been fostered at home, and under Tomaschek he became an excellent pianist. In Vienna he had ample opportunities of becoming a critic of no ordinary merit, and his keen insight and cogent logic, and the elegance and versatility of his style, make his literary productions of lasting value. As a juror for the musical department of the Exhibitions of Paris (1867 and 1878) and Vienna (1873 and 1892) he did everything in his power to further the interests of the musical instrument makers of Austria. In 1876 he was appointed a member of the Imperial Council, having some time before received the order of the Iron Crown. The title of K.K. Hofrath was conferred on him in 1886. During the years 1859–63 he gave public lectures on the history of music in Vienna, and occasionally in Prague, Cologne, etc. He was musical critic successively to the *Wiener Zeitung*, 1848–49, the *Presse*, 1855–64 and the *Neue freie Presse*. Hanslick published the following books:

Vom Musikalisch-Schönen (Leipzig, 1854, 9th ed. 1896), translated into French (1877), Italian (1884), English (1891) and Russian (1895), a work which marks an epoch; *Geschichte des Concertwesens in Wien* (Vienna, 1869); *Aus dem Concertsaal* (Vienna, 1870); *Die moderne Oper* (Berlin, 1875, 2nd ed. 1876), with various continuations; *Musikalische Stationen*, 1880; *Aus dem Opernleben der Gegenwart* (3rd ed. 1885); *Musikalisches Skizzenbuch*, 1888; *Musikalisches und Litterarisches*, 1889; *Aus dem Tagebuche eines Musikers*, 1892 (3rd ed. 1894, as *Aus meinem Leben*); *Fünf Jahre Musik*, 1896; *Aus Ende des Jahrhunderts*, 1899; *Aus neuer und neuester Zeit*, 1900.

In 1895 he edited Billroth's *Wer ist musikalisch*, and in the same year he retired from active life. He also wrote the text for the *Galerie deutscher Tondichter* (Munich, 1873) and the *Galerie franz. und ital. Tondichter* (Berlin, 1874). In music Hanslick was a conservative. His resistance to the Liszt-Wagner movement is well known. On the other hand he was an early supporter of Schumann, and a strong adherent of Brahms. An interesting article on him appeared in the *R.M.I.* vol. xi. p. 819.

Bibl.—Rudolf Schäfke, *Eduard Hanslick und die Musikästhetik* (Leipzig, 1922); also review of the above by Paul Moos in *Z.M.W.* Aug. 1923. C. F. P., with addns.

HANSSENS, Charles Louis Joseph (Hanssens l'aîné) (*b.* Ghent, May 4, 1777; *d.* Brussels, May 6, 1852), violinist, pupil of Wauthier and Berton at Paris. He was music director at Ghent, 1802; then at Amsterdam, Rotterdam, Utrecht; in 1804 at Antwerp; then again at Ghent; and in 1825 at the Théâtre de la Monnaie, Brussels, where also he became director of the Conservatoire. He lost both positions through the political events of 1830, but returned to the direction of the theatre from 1835–1838 and again in 1840, when he became a partner in the enterprise, whereby he was financially ruined. He composed several operas, 6 masses and other church music. E. v. d. S.

HANS VON CONSTANZ, Magister, a 16th-century organist and composer at Constance, of whom organ pieces and songs are preserved in various collective volumes. Riemann identifies him with Hans Buchner, who was organist at Constance from *c.* 1510; but Eitner maintains that Hans von Constanz was Buchner's successor. (See *Riemann* and *Q.-L.*)

HARANT, Christopher (*b.* 1564; *d.* 1621), a Bohemian nobleman of Polžic and Bedružic who was not merely an excellent painter and writer, but a composer of remarkable ability. He wrote a book which, even in those days of wordy titles, is surely unique in the diffuseness of its heading:

'A Journey from the Kingdom of Bohemia to Venice, and thence to the Holy Land and the land of Judea, and still further, to Egypt; visiting later on Mount Horeb, Sinai and St. Cathaine in the Desert of Arabia (1608).'

In this volume appears a motet in six parts, 'Qui confidunt,' composed by the author, which proves this Bohemian humanist to have been a master of vocal polyphony, capable even of carrying a step further the technique of the Netherlands School. He relates that he wrote the motet in 1598, while staying in Jerusalem, in company with certain pious monks who were also accomplished musicians. The work has been transcribed in modern notation by Prof. K. Stecker and published by F. A. Urbánek of Prague. Other compositions by Harant which will be published in the near future are a Mass in five parts, and a Hymn in honour of the Virgin. He was probably too versatile to have composed a great deal, but the quality of these known examples is such as to demonstrate the very high musical standard which ruled in Bohemia, even in amateur circles, at the close of the 16th century. R. N.

HARDANGERFELEN, see Halling.

HARDING, James (Jeames Harden) (*d.* Jan. 1626), flautist and composer. He appears

in the lists of the English court musicians among 'the flutes' from 1581 till Dec. 22, 1625, and is mentioned as deceased, Feb. 2, 1626. Lady Neville's virginal book contains some pieces by him, a Galliard appears in B.M. Add. MSS. 30,826/28, and another (*Q.-L.* says 5) together with pieces by Dowland, Ant. Holbourne, etc., in Füllsack's Collection of 1607. Playford, in 'A Musical Banquet' (1651), mentions another John Harding 'for the Voyce or Violl,' who died 1684 (Henry Davey, *Hist. Eng. Music*).

HARDOUIN, L'ABBÉ HENRI (*b.* Grandpré, Ardennes, *c.* 1724; *d.* Reims, Aug. 13, 1808), a choir-boy at Reims Cathedral, where, after becoming a priest and canon, he was appointed maître de chapelle. He composed a considerable number of masses [1] and wrote 'Méthode nouvelle pour apprendre le plain-chant' (1762 and 1828). (See *Q.-L.*)

HARE, (1) JOHN (*d.* Sept. 1725), (2) JOSEPH (*d.* 1733), London music publishers during the early portion of the 18th century, father and son. John was established as early as 1696 in Freeman's Yard, Cornhill, and 1697 (probably also in the previous year) he had an additional place of business in St. Paul's Churchyard at the sign of the 'Golden Violin.' This sign generally stood as the 'Golden Viol' (or more frequently 'Viall'). One of his earliest publications is a reprint, dated 1697, of *Youth's Delight on the Flageolet*, a small engraved work originally issued by John Clarke, also of the 'Golden Viol,' in St. Paul's Churchyard, and to whose business and stock-in-trade Hare probably succeeded. Throughout the whole business career of Hare and of his son they were associated with John Walsh, and a great number of Walsh's publications bear their names in conjunction with his own; indeed, beyond the flageolet book above quoted I am unable to find any separate work issued by Hare or his son. About 1720 Joseph's name first appears with that of his father on the imprints, and John's name disappears in 1725, in which year he died. Joseph died in 1733, leaving his widow Elizabeth in possession of the business. There are indications that shortly after this date the widow retired to Islington to live, leaving her shop in the hands of John Simpson, who, in or near the year 1734, probably bought the stock-in-trade, and set up for himself in close proximity in Sweeting's Alley. The 'Golden Viol' in St. Paul's Churchyard does not appear in the imprints on any late publications of the Hare family, and was, in all likelihood, not held after 1706–07; Richard Meares is at this sign in 1722. It has been stated, but lacks confirmation, that Walsh and Hare were the first to stamp music on pewter plates to supersede engraving on copper. The registers of St. Michael's Church, Cornhill, give the dates of burial of the Hare family who, living in Freeman's Yard, were in its parish.

Burials 1725, Sept. 9. John Hare in the New Vault.
" 1728, April 28. John, son of Joseph Hare and Elizabeth his wife [apparently an infant son].
" 1733, July 17. Joseph Hare in the New Vault.
" 1741, July 8. Elizabeth Hare, widow, from Islington, in the New Vault.

(3) ELIZABETH, probably a daughter of Joseph (as his wife bore the same Christian name). She had a music shop in or near Cornhill, but not on the old premises. She issued country dances for 1750 and 1751, and her shop was opposite the Mansion House.

F. K.

HARELBECCANUS, SIGERUS PAUL (*b.* Flanders), was a citizen of Cologne in 1590. He composed 'Psalmodia Davidica,' 50 psalms translated into German, in 3-6 parts, so contrived that they may be sung or played on sundry instruments. The dedication is dated July 21, 1590. E. v. d. S.

HARFE, see HARP.

HARINGTON (HARRINGTON) [2] HENRY, M.D. (*b.* Kelston, Somerset, Sept. 29, 1727; *d.* Bath, Jan. 15, 1816); in 1745 entered at Queen's College, Oxford, with the view of taking holy orders. He used to pass his vacations with his uncle William, vicar of Kingston, Wilts, from whom he imbibed a taste for music and poetry. He resided there during eight years, and wrote some unimportant verses and music. In 1748 he took his B.A. degree, abandoned his intention of taking holy orders, and began the study of medicine. He remained at Oxford until he took his M.A. and M.D. degrees. Whilst there he joined an amateur musical society established by Dr. W. Hayes, to which those only were admitted who were able to play and sing at sight. On leaving Oxford he established himself as a physician at Bath, devoted his leisure to composition, and was appointed 'composer and physician' to the Harmonic Society of Bath on its foundation by Sir John Danvers in 1784. Two books, in folio, of Harington's glees were issued by Longman & Broderip before 1785; a third followed later. In 1797 he published a volume of glees, catches, etc., and afterwards joined Edmund Broderip, organist of Wells, and Rev. William Leeves, composer of 'Auld Robin Gray,' in the publication of a similar volume. In 1800 he published 'Eloi! Eloi! or, The Death of Christ,' a sacred dirge for Passion Week. Harington was an alderman of Bath, and served the office of mayor with credit. He was buried at Kelston; there is a cenotaph to his memory in Bath Abbey with music from his Passion Dirge. His compositions [3] are 'distinguished for originality, correct harmony and tenderness, and he was

[1] Mendel says 40, Fétis mentions 17.

[2] The spelling of the name is doubtful; in works apparently issued under his own direction, the form 'Harington' is used, and is generally followed by contemporary publishers. F. K.

[3] W. H. G. F. attributes to him the composition of the tune to 'Drink to me only.'

remarkably successful in some humorous productions' (*Harmonicon*). His round 'How great is the pleasure' is one of the prettiest of its kind.

W. H. H.; addns. W. H. G. F. and F. K.

HARMONICA. The power of producing musical sounds from glass basins or drinking-glasses by the application of the moistened finger, and of tuning them so as to obtain concords from two at once, was known as early as the middle of the 17th century, since it is alluded to in Harsdörfer's *Mathematische und philosophische Erquickungen*, ii. 147 (Nuremberg, 1677). In its more modern form, the credit of the invention appears to be due to an Irishman, one Richard Pockrich, who played the instrument in Dublin in 1743, and throughout England in 1744.[1] Gluck, when in England, played 'at the Little Theatre in the Haymarket,' Apr. 23, 1746—

'a concerto on twenty-six drinking-glasses tuned with spring water, accompanied with the whole band, being a new instrument of his own invention; upon which he performs whatever may be done on a violin or harpsichord.'[2]

This or some other circumstance made the instrument fashionable, for, fifteen years later, in 1761, Goldsmith's fine ladies in the *Vicar of Wakefield*, who confined their conversation to the most fashionable topics, 'would talk of nothing but high life and high lived company . . . pictures, taste, Shakespeare, and the *musical glasses*.' That they occupied the attention of better persons is evident from the testimony of Franklin. He came to London in 1757, and writing on July 13, 1762, to Padre Beccaria at Turin, he tells him of the attempts of 'Puckeridge' (*i.e.* Pockrich) and of Delaval, F.R.S., who fixed their glasses in order on a table, tuned them by putting in more or less water, and played them by passing the finger round the brims. Franklin's practical mind saw that this might be greatly improved, and he accordingly constructed an instrument in which the bells or basins of glass were ranged or strung on an iron spindle, the largest and deepest-toned ones on the left, and gradually mounting in pitch according to the usual musical scale. The lower edge of the basins was dipped into a trough of water. The spindle was made to revolve by a treadle. It carried the basins round with it, and on applying a finger to their wet edges the sound was produced. (See *PLATE XXX.* No. 5.)

The essential difference between this instrument and the former ones was (1) that the pitch of the tone was produced by the size of the glasses, and not by their containing more or less water; and (2) that chords could be produced of as many notes as the fingers could reach at once. Franklin calls it the 'Armonica,' but it seems to have been generally known as 'Harmonica.' The first great player on the new instrument was Miss Marianne Davies (*q.v.*), who had a European fame, and played music composed for her by Hasse. Another celebrated performer was Marianna Kirchgessner (*q.v.*), a blind musician. She visited Vienna in 1791, and interested Mozart so much that he wrote an adagio and rondo in C for harmonica, flute, oboe, viola and violoncello (Köchel, No. 617), which she played at her concert on June 19. Sketches of his for another quintet in the same key are also in existence. In England the instrument appears to have been little if at all used during the 19th century. In Saxony and Thuringia, however, it was widely popular; at Dresden, Naumann played it, and wrote six sonatas for it. At Darmstadt a harmonica formed a part of the court orchestra; the Princess Louise, afterwards Grand Duchess, was a proficient upon it, and C. F. Pohl, sen., the Princess's master, was engaged exclusively for the instrument as late as 1818.

Attempts have been made to improve or modify the harmonica by substituting a violin bow for the hand, or by reducing the peculiarly penetrating and exciting tone which is said to be so prejudicial to the nerves of players—but without success. An account of these and of much more than can be included in this short statement will be found in C. F. Pohl's *Zur Geschichte der Glasharmonica* (Vienna, 1862). One Method only exists for this instrument, that of J. C. Müller, Leipzig, 1788. A specimen of the harmonica, built by Emanuel Pohl of Kreibitz, Bohemia, is in the Victoria and Albert Museum, South Kensington.

A little piece for the Harmonica was composed by Beethoven for the 'Leonora Prohaska' of his friend Duncker in 1814 or 1815. The autograph is preserved in the library of the Gesellschaft der Musikfreunde at Vienna, and appeared in print for the first time in the original edition of this Dictionary.[3]

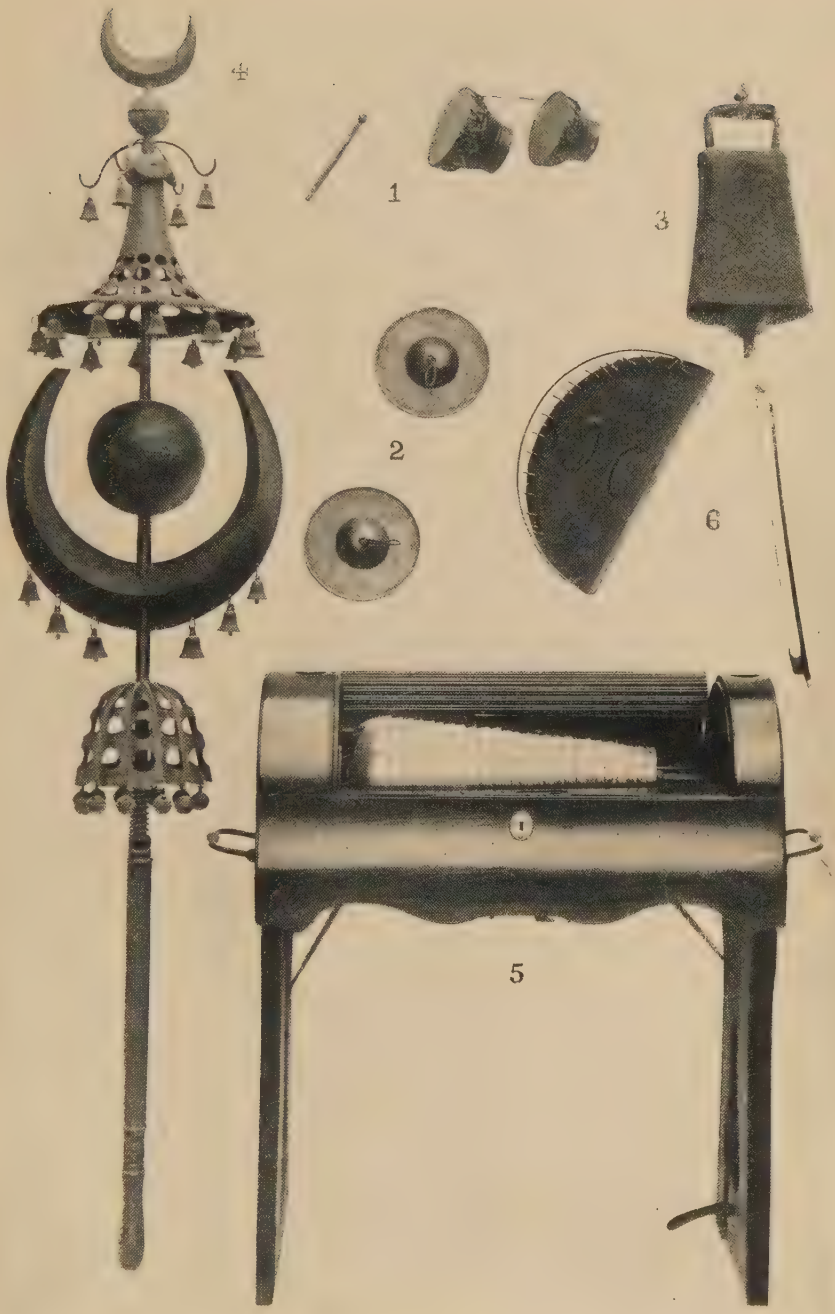
The name 'Harmonica' is also used for a toy instrument of plates of glass hung on two tapes and struck with hammers. G.

HARMONIC FLUTE, an organ-stop of 4-foot pitch. The pipes of harmonic flue stops being of double speaking-length, the scale, wind-age and voicing are such as to cause the pipe to overblow into the octave above.

A small hole (or sometimes two small holes opposite to each other) is, or are, pierced midway in the speaking-length of the pipe, which, by weakening the wind at that point, assists in the division of the vibrating wave or air-column into two lengths, thereby eliminating uncertainty of pitch or tone, and ensuring rapidity of speech. If the holes are temporarily covered by the fingers, and the pipe is softly blown, it gives its full speaking-length pitch.

The lowest note of the harmonic (or double-

[1] W. H. G. F.
[2] See *General Advertiser* of this date, and Walpole's letter to Mann, Mar. 28.
[3] This 'melodram,' as it is called, after its first appearance in this Dictionary, appeared, with other numbers written for the same play, in the supplementary volume of Beethoven's works (Breitkopf & Härtel, 1888).



Galpin Collection

1. ARABIAN DRUMS (*NAQQAREH*). 2. ORIENTAL CYMBALS.
3. HANDBELL (13th-14th cent.). 4. CHINESE PAVILION or JINGLING JOHNNY (*c.* 1810).
5. ENGLISH MUSICAL GLASSES (18th cent.). 6. NAIL VIOLIN (*c.* 1800).

length) portion of this stop is usually middle *c'*, having a nominal length of 2 feet, but yielding the pitch of the twelve-inch *c''*. The tenor and bass are carried down in (true length) metal, and (half length) stopped wood pipes, a singular sequence of pipe lengths in the same stop. The Harmonic Piccolo is the corresponding stop in 2-foot pitch.

The tubes of the harmonic portions of reed stops are likewise of double length, and generally have a hole pierced midway. (See HARMONIC STOPS.) T. E.

HARMONICHORD, a keyed instrument invented in 1810 by Friedrich Kaufmann, the celebrated musical instrument maker of Dresden. In its form it resembled a small square piano; but the sound was obtained not by striking the wires with hammers, but by the friction against them of a revolving cylinder (as in the ordinary hurdy-gurdy), covered with leather, and rosined. This cylinder, which in the effect it produced somewhat resembled the bow of a violin, was set in motion by a pedal worked by the foot of the player. All gradations of tone, as well as the power of swelling or diminishing the sound upon a sustained note, were produced by the pressure of the finger. For this instrument Weber composed in the year 1811 a very interesting adagio and rondo, with orchestral accompaniment, published by Peters, of Leipzig. Weber wrote concerning this composition—

'It was an infernal piece of work to write for an instrument whose tone is so peculiar and strange that one has to call to one's aid the liveliest imagination to bring it suitably forward in combination with other instruments. It is a cousin of the harmonica, and has this peculiarity, that with every sustained note its octave is prominently heard.'

On the printed title-page it is said to be 'for Harmonichord or *Harmonium*.' This, however, is an addition of the publisher; as not only are the two instruments totally distinct, but the physharmonica, the predecessor of the harmonium, was not invented till about fifteen years later. (See SOSTINENTE PIANOFORTE.) E. P.

HARMONIC INSTITUTION, ROYAL, see ARGYLL ROOMS.

HARMONIC MINOR is the name applied to that version of the minor scale which contains the minor sixth together with the major seventh, and in which no alteration is made in ascending and descending. Its introduction as a substitute for the melodic or 'arbitrary' minor scale was strongly advocated by Dr. DAY (*q.v.*) and others, and in the latter half of the 19th century it was very generally adopted. It is true that its use is calculated to impress the learner with a sense of the real characteristics of the minor mode, but its merits are counterbalanced by the awkwardness arising from the augmented second between the sixth and seventh notes, while it is difficult to regard it as a diatonic scale at all, in spite of its theoretical correctness. M.

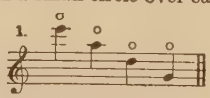
HARMONIC PICCOLO, see HARMONIC FLUTE.

HARMONICS. When a pipe or string is made to sound one of its PARTIALS (*q.v.*) in place of its fundamental, the resulting note is called an Harmonic.

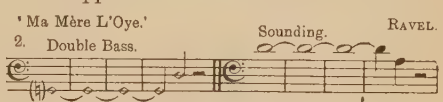
All WIND INSTRUMENTS (*q.v.*) use harmonics in the normal production of their scales, and the term is therefore applied more especially to stringed instruments, which use harmonics for the sake of their peculiar tone and intonation (cf. Ex. 3). For the theory of partial tones see ACOUSTICS, subsection HARMONIC SERIES.

On stringed instruments (violin family and harp) harmonics are obtained by lightly touching the string at a nodal point. Only the first harmonic (producing the octave by the touch of the string half-way through its speaking-length) is used on the harp. The method of obtaining both natural and artificial harmonics on the violin is described under FINGERING (Violin), and the same method, with, however, limitations [1] on the larger instruments, is applied to other members of the family.

The method of notation for natural harmonics (that is those derived from the open strings) consists of writing the notes actually sounded with a small circle over each. Thus:

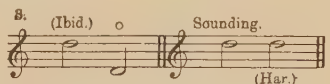


Another method sometimes used consists of writing diamond-headed notes indicating the nodal point to be touched, by means of the notes which would be sounded if the string were stopped.



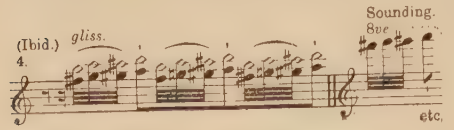
This is a case of the 7th harmonic on the E string followed by the third harmonic on the A string. The transposition of the instrument must be borne in mind.

In the case of the harp the usual practice is to write the fundamental note (*i.e.* an octave lower than the note sounded) with the circle above it. Thus:



The method of notation for the artificial harmonics of the violin family (that is, those derived from stopped notes) is to write the passage as stopped with a diamond-headed note a perfect fourth above it to indicate the position of the finger by which the harmonic is

[1] Cecil Forsyth's *Orchestration* describes the exact capabilities of each instrument.

obtained. The stopped notes so written will then be two octaves below the actual sound.

(See FINGERING, Violin.) C.

HARMONIC STOPS are organ-stops, the upper pipes of which do not produce the sound that would be expected, having regard to their length, but the octave to that sound. They have been known in Germany for nearly two hundred years. The 'violoncello, 8-foot pitch' on the pedal organ at Weingarten, made in the first half of the 18th century, is in reality 16 feet in length, of tin, and 3½ inches in diameter.

Harmonic stops have come into great favour, in the first instance through the careful and successful experiments of the eminent French house of Cavaillé-Coll, of Paris. Guided by the fact that performers upon wind instruments exercise a greater pressure of wind for the production of the higher notes than the lower, these builders applied the same principle to some of their organ registers, with the most excellent result. In this manner they produced the stops—most of which have been naturalised in England—called 'Flûte Harmonique, 8 pieds,' 'Flûte Octaviante, 4 pieds,' 'Trompette Harmonique, 8 pieds,' etc. At first only a few experimental pipes were made to test the soundness of the theory, for the resistance presented to the finger by the highly compressed air was so excessive as to prevent their adoption in practice; but the invention of the pneumatic lever removed this objection, and harmonic stops and the pneumatic attachment were introduced together for the first time, in Cavaillé's fine organ in the abbey church of St. Denis, near Paris, finished in 1841. Very effective harmonic flutes, though naturally less powerful, are frequently voiced upon a wind of the ordinary strength when there is a copious supply of it. (See HARMONIC FLUTE.)

E. J. H.

HARMONIC UNION, THE (1852–54); a society based on subscriptions, 'for the performance of sacred and secular music both of the Ancient and Modern Schools,' and particularly of living composers, with solos, chorus and orchestra. The first proposal was issued in July 1852, Benedict was chosen conductor, and Blagrove leader; the concerts took place at Exeter Hall, and the subscription was £3:3s. per head. The first was held on Dec. 17, 1852, the programme being Motet No. 6, J. S. Bach, and the oratorio of 'Joseph' by C. E. Horsley. Others followed at about a month's interval until Feb. 23, 1854, which appears to have been the date of the last concert. New works brought forward included Macfarren's 'Lenora'; Pierson's 'Jerusalem'; F. Mori's 'Fridolin'; Symphony in G minor by C. E. Stephens. G.

HARMONIE, the French and German word for the wind instruments of the orchestra. *Musique d'harmonie* or *Harmoniemusik* is music written for wind-band alone. G.

HARMONIUM (French; also *orgue expressif*), a well-known popular keyed instrument, the tones of which are produced by thin tongues of brass or steel, set in periodic motion by pressure of air, and called 'vibrators.' They are known also as 'free reeds'; reeds, because their principle is that of the shepherd's pipe; free, because they do not entirely close the openings in which they vibrate at any period of their movement, while those generally used in the organ, known as 'beating or striking reeds,' close the orifice at each pulsation. It is not, however, the vibration of the tongue itself that we hear as the tone: according to Helmholtz this is due to the escape of the air in puffs near its point, the rapidity of alternation of the puffs determining the pitch. The timbre of the note is conditioned in the first place by this opening, and then by the size and form of the channel above the tongue and its pallet-hole, through which the air immediately passes. The Harmonium as we know it and the nearly related AMERICAN ORGAN, in which the vibrator is set in motion by reverse power, that is, by drawing in the air, belong to the 19th century, but can claim an ancient if indirect ancestry in the REGAL (*q.v.*) and the Chinese CHENG (*q.v.*). It has been too much the practice to regard the harmonium only as a handy substitute for the organ, and this has been fostered by interested persons to the detriment of its individuality and the loss of the perception that it has reason to exist from its own merits as a musical instrument. It is true that like the organ the tones of the harmonium may be sustained at one power so long as the keys are kept down, and variety of timbre is obtained by using the stops; but when the Expression stop is used, by which the air reservoir is cut off and the pressure made to depend entirely upon the management of the bellows, the harmonium gains the power of increase and decrease of tone under the control of the player, who by the treadles can graduate the condensation of the wind almost as a violin-player manages his tone by the bow. To use this power artistically the harmonium-player must have skill; and few take to this instrument with anything like the high technical aim with which the pianoforte and violin are studied. There is, however, no reason that there should not be a school of composers and players competent to realise and develop the individual character of the instrument. (See KARG-ELERT.)

The history of the harmonium is intimately connected with that of the different wind

harmonicas which, from the musical fruit and baby trumpets of Nuremberg, to accordions and concertinas, have during the past century had such extensive popularity. Unlike as the whole tribe of reed organs have been to any notion of music that pertained to ancient Greece, it is not a little surprising that a large vocabulary of Greek names should have been adopted to describe them. The first name, and one still in use, that of *orgue expressif*, was due to a Frenchman, Grenié, who, according to Fétis,[1] very early in the 19th century imagined the construction of a keyboard instrument which, by tongues of metal vibrating under variable pressures of atmosphere, should give *nuances*, or varying intensities of sound. His tongues were not 'beating' but 'free' reeds having an alternative movement, the energy depending upon the density of the air-current affecting them. It was not a novel principle, for the Chinese *cheng* might have suggested the employment of it; but be this as it may, Fétis informs us that Grenié never assumed that he was the inventor of it. The experiments of Sébastien Erard with free reeds, of which Grétry thought so much, were already known. A few years later than these (about 1814 some say) and quite independently, Eschenbach of Koenigshoven in Bavaria invented a keyboard instrument with vibrators, which he named 'Organo-violine.' Then began the Greek era. In 1816 Schlimbach of Ohrdruff, improving upon Eschenbach, produced the Æoline. The next step was an apparatus for continuous wind, by Voit of Schweinfurt, who called his instrument Æolodicon. In 1818 Anton Häckel of Vienna constructed a diminutive æoline as an instrument to be used with a pianoforte, bringing it out as PHYSHARMONICA (*q.v.*). This bellows-harmonica Professor Payer took with him to Paris in 1823, and several imitations were made of it, one of which, the Aerophone of Christian Dietz, was described by him in the sixth volume of the *Revue musicale* (Paris, 1829). Returning to Germany, Reich of Fürth, near Nuremberg, produced at Munich in 1820 timbre registers imitating the clarinet and bassoon. The 16-foot or octave-deeper register Fétis attributes to Fourneaux père of Paris, 1836. The MELOPHONE (*q.v.*) appeared in 1837. Elsewhere we read of an Æolodicon with bent tongues, of an Æolophone, an Adelphone, an Adiaphonon, an Harmonikon and a Harmonine; of Melodiums, Æolians and Panorgues; of the Poikilorgue of Cavaillé-Coll, etc. In England keyboard harmonicas with bellows were known by the name of SERAPHINE, which was not a harmonium, for it had no channels for the tongues. The oldest English patent for a seraphine is that of Myers and Storer, dated July 20, 1839.

It must be remembered that nearly all these instruments had but one complete set of vibrators to a keyboard. The Organino, a tentative instrument of Alexandre DEBAIN (*q.v.*), had two notes an octave apart on each key. To this remarkable mechanician was due the gathering up the work of all his predecessors and uniting four stops on one keyboard to produce the Harmonium. His first patent for this instrument, in Paris, is dated Aug. 9, 1840 (*Notabilités de la facture instrumentale*, Paris, 1857). Inventor or improver, Debain had the great merit of opening the path to contrasts in colour of free-reed tone, by means of various sized channels to the vibrators, submitted in different registers, to one keyboard. It was, however, unfortunate that in the defence of his rights he was induced to secure to himself the sole privilege of using the name Harmonium in France, thus forcing other makers to use the name Organ, and thus to add another stone to the cairn of confusion in musical instrument nomenclature. More recently, the name Reed-organ has been used to express both the harmonium and the American organ, and is, perhaps, the best way out of a difficulty.

The next great invention after Debain—attributed by Fétis to the Alexandres, father and son—was the 'Expression,' already mentioned, the creation of a new and æsthetically more valuable harmonium. Another major invention was that of Martin, who gave the harmonium, to use a technical term, 'quicker speech,' *i.e.* made the sound more quickly follow the descent of the key. The invention is known as 'percussion,' and is an adaptation of the pianoforte escapement, by which a little hammer strikes the tongue at the same moment that it receives the impact of the wind. Another invention of Martin's termed 'prolongement,' enables the player to prolong certain notes after the fingers have quitted the keys. Martin governed this by knee pedals, but it is now usually effected by a stop, and knocked off at will by a little heel movement. The 'melody-attachment' of William Dawes, patented in London, 1864, has the effect of making the melody-note, or air, when in the highest part, predominate, by a contrivance that shuts off all notes below the highest in certain registers of a combination. In the 'pedal-substitute' of Dawes and Ramsden this is reversed, and the lowest notes can be made to predominate over the other notes of a left-hand chord. An important invention, and curious as bringing the pianoforte touch to a certain extent upon the harmonium keyboard, is the 'double touch,' invented by an English musician, Augustus L. Tamplin, before 1855, and introduced systematically in the famous harmoniums of Mustel of Paris, producing emphasised or strengthened tones by a greater depression of the key. Another important invention of the greatest delicacy is Mustel's

[1] *Fabrication des instruments de musique*, Paris, 1855.

'pneumatic balance' (French *double expression*)—valves of delicate construction acting in the wind reservoir, and keeping the pressure of air in it practically equal, so that it cannot possibly be overblown.

Proceeding now to the structure of the harmonium it is sufficient to notice externally the keyboard and treadles as prominent features (see Fig. 1). The latter (*a*), moved by the feet of the player, feed the bellows (*b*); the air is by them forced up the wind-trunk (*g*) into the wind-chest (*i*), and from thence, while the expression-stop is not drawn, into the reservoir (*f*), in a continuous and equal stream, excess in which is obviated by a discharge pallet (*e*) acting as a safety-valve. But when the expression-stop is drawn and the expression-hole (*h*) to the reservoir is consequently closed, the air acts directly upon the vibrators or tongues (*m*), from the feeders (*c*). The entire apparatus for the wind is covered by the bellows-board (*k*), containing the valves (*j*) that admit the wind to the different rows of vibrators or reed compartments, as the stops (*t*) may be drawn. Above the bellows-board is the 'pan' (*l*), sometimes erroneously called the sound-board, a board of graduated thickness in which are the channels (*n*)—separate chambers of air to each vibrator, determining, as said before, the different timbres. The proportions of the channels and size of the pallet-holes are found empirically. The air within the channels, set in vibration by the tongues, is highly compressed. Sometimes, to gain space and a different quality, the channels with their tongues are placed upright. A stop (*t*) being drawn and a key (*q*) depressed, wind is admitted by the action to the tongue or vibrator, and escapes by the pallet-hole (*o*)—at a comparatively even pressure if it comes from the reservoir, or at a varying pressure if, as already explained, the expression-stop is drawn and the wind comes from the feeders direct.

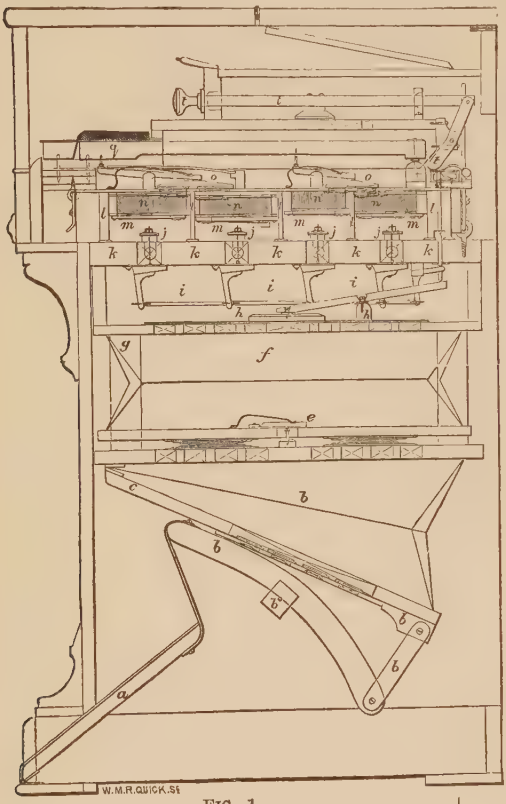


FIG. 1.

We give a cut of the percussion action

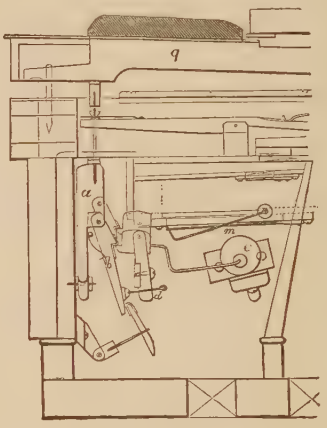
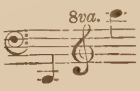


FIG. 2.

already alluded to (see Fig. 2). Here *q* is the key, which on being depressed sends down a 'plunger' (*a*), which acts upon a little escapement action, with lever (*b*), hammer (*c*) and set-off (*d*); *m* is the reed, which by this arrangement is struck by the hammer and assisted to move at the moment the wind is admitted.

The harmonium has a keyboard of five octaves at 8-ft. pitch. The bass stops range

up to and include the *e′* on the first line of the treble stave; and the treble stops range from the *f′* upwards—twenty-nine and thirty-two notes respectively. In an ordinary harmonium the registers or rows of vibrators are four in number, divided, as just stated, into bass and treble, and again into front and back organs as they are technically called. The front organ has the foundation and fuller toned stops, the back organ the imitation and more reedy stops. Thus, adding the French names as they are frequently to be met with—

Front. No. 1. Diapason bass and Diapason treble—*Cor anglais* and *Flûte*. 8-ft. pitch.
No. 2. Bourdon bass and Double Diapason treble—*Bourdon* and *Clarinette*. 16-ft. pitch.
Back. No. 3. Clarion bass and Principal treble—*Clarion* and *Fifre*. 4-ft. pitch.
No. 4. Bassoon bass and Oboe treble—*Basson* and *Hautbois*. 8-ft. pitch.

MUSTEL (*q.v.*) retains this arrangement of the foundation stops in all harmoniums. In the large Mustel instruments other stops of great beauty are added, the indisputable introduction of their ingenious maker—

Harpe Éolienne. Bass. 2-ft. pitch. Two ranks of vibrators, out of tune, the one a beat sharp, the other a beat flat, producing a tremendous effect.
Musette. Treble. 16-ft. pitch. Nasal quality.
Voix Céleste. Treble. 16-ft. pitch. Two ranks with soft quality.
Baryton. Treble. 32-ft. pitch. Nasal quality like the *Musette*, but broader.

The 'full organ' (*grand jeu*) is a drawstop, or sometimes a knee attachment, giving instantly the full power of the harmonium without the out-of-tune ranks. The 'percussion' has to do with the diapason only, and not with all four rows, as originally applied by Martin. Two mechanical stops—the *Tremolo*, which sets the wind in motion before it reaches the vibrators, and the *Sourdine*, which shuts off a portion of the wind that would reach them, may be regarded now as discarded in all harmoniums of good manufacture. The Swell (*récit*) is like the Venetian swell in the organ. It is usually placed over the back organ, and is controlled by the 'Pneumatic Fortes,' set in motion by knee attachments, which open the louvres by extra pressure of wind acting upon pneumatic levers. The front organ in foreign harmoniums is usually subdued by a thin board the under surface of which is covered with swansdown or other soft material; this is replaced in England by a covering of brown sheepskin or basil, also lined with swansdown. The tongues are not made of ordinary sheet rolled brass; but of a metal prepared expressly, and with some secrecy. The best is believed to be from hammered wire reduced by continued hammering to the thickness required. A broader tongue is found to give a bolder tone, but sacrifices quickness of speech; a narrower tongue is shriller. The tongues are bent in various ways, longitudinally and laterally, to gain sweetness, but the speech suffers. Tuning is effected by scraping near the shoulder to flatten the tongue, or near the point to sharpen it. The air pressure somewhat affects the tuning of the larger vibrators, but it is a merit in the harmonium that it alters little in comparison with the pianoforte or fluework of an organ. Double touch is produced by causing the back organ to speak first, and is divided technically into the 'upper' and 'deep' touches. The harmonium has been combined in construction with the pianoforte by Debain and other makers. The timbres and nature of the two instruments are so dissimilar, not to say antagonistic, that no real benefit is to be gained by yoking them together.

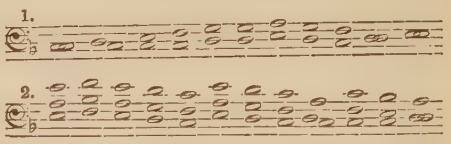
A. J. H.

HARMONY. (1) THE EVOLUTION OF THE HARMONIC SENSE.—The practice of combining sounds of different pitch is described by the two technical terms: *harmony* and *counterpoint*. There is not in fact a wholly logical separation between these two forms of definition, but the main distinctions which they embody can be understood with fair accuracy if harmony is taken to mean a more vertical consideration of combined notes, while counterpoint deals with a more horizontal aspect of them. Counterpoint is thus a weaving of melodic strands of thought, in which the combinations of notes that arise incidentally have or had a considerable part of their meaning and justification in the melodic logic of the progressions which give rise to them. The vertical combination of sounds is not, contrapuntally speaking, an end in itself. Indeed, it would hardly be too much to say that there is no traditional combination of notes in existence which, analysed into its simplest terms and traced through its historical evolution, cannot be derived in the last resort from the incidental encounters of essentially melodic ideas. Even the interval of the octave is no exception to this rule; for although this interval represents, from the harmonic point of view, the most fundamental and convincing consonance that exists, there is little doubt that it was used intuitively for the reinforcing of a single melodic line long before its mathematical and physical simplicity was intellectually understood. Equally probable is it that the use of consecutive fourths and fifths arose in the first place from a desire to provide the same melodic material for voices of different pitch. Intellectual analysis of these phenomena has subsequently related them to theories of intrinsic harmonic consonance, and many able and ingenious explanations have been given of the still more complicated impressions which have since satisfied the aural intuitions of musicians. But the gulf between the logical science of acoustics and the empirical art of harmony has never been convincingly bridged, and the cause of this failure to make science and art coincide seems to lie undoubtedly in the fact that harmony is largely the secondary product of combined melodies.

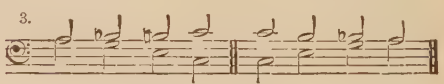
Whatever be the proper view of the dim historical beginnings of harmony, it is at least certain that melodic combination provides the only æsthetic explanation of many of the most important elements in the harmonic systems to which music has from time to time attached itself. It is this fundamentally contrapuntal derivation of so much of our music which makes the analysis and definition of harmony as such a task which is not only highly complex, but which also admits of many legitimate divergences of view. Just as counterpoint is much more than a purely horizontal technique, in that the incidental clashes of its melodies must

also obey more or less rigid conventions of harmonic consonance, so harmony, though conceived primarily as a system of vertical associations, yet finds much of its logic in the precedent or subsequent behaviour of individual parts. Even with regard to so established a convention as the common chord, the chord, that is, which consists of a fundamental note sounded together with its third and fifth, the fact that this formula has for so long been accepted as a stable point of rest does not alter the historical truth that at least one important element in it, the third, was in the first place contrapuntally approached and exploited, and did not for a considerable time satisfy the then prevailing ideas of consonance. Considerations such as these must be constantly borne in mind in the discussion of harmonic evolution. The art of harmony derives its general orientation from historical tradition and experience. It is the study of aural conventions of consonance, some of which may agree with scientific theory, while others certainly do not. The pivots of harmonic thought are those combinations of notes which enjoy varying but accepted degrees of stability in the technique of their particular environment. Expansions of the system generally arise through the comparatively exceptional behaviour of single parts. Chords which are accepted as stable are classified as concords. Unstable chords are those in which not every element is accounted to be melodically at rest. These are called discords. It is a natural feature in the evolution of the harmonic sense that these two terms, concord and discord, are always slowly but steadily shifting their ground. What was initially a discord becomes by reiterated use a more stable convention, with reference to which other and more exceptional combinations are in turn discovered, and so, theoretically at least, *ad infinitum*. This does not one whit invalidate the meaning and reality of concord and discord with respect to their fundamental values in the art of musical expression. What history has to tell us is that the story of harmony is the story of a gradual fixing of relations, a slow growth of conventions, and in this flux of impressions there is no break.

The Greeks were theoretically conscious of the mathematical relations on which certain harmonic conceptions can be made to rest, but it does not appear that they actually used these discoveries for artistic purposes. Their scales were melodically conceived, and the various intervals which these scales offered were not regarded as elements capable of harmonic combination. The artistic purpose of variations of pitch was melodic expression, and this purpose remained paramount throughout the early history of the music of which we have record. The scales characteristic of the various ecclesiastical modes, whether derived or modified from Greek sources, were also, both in theory and practice, exclusively melodic in conception. So far as we are able to gather from the fragmentary evidence of these early centuries, probably the only device which can be prophetically interpreted as involving the possibility of what we now define as a harmonic consciousness, was the use of a drone. Whether this drone came from a pipe of definite pitch or from the more ambiguous sound of a drum, it served as no more than a background for the melodic line. It did not combine with it. The earliest system in which something approaching a latent sense of harmony is clearly indicated, is that known as 'Diaphony' (see DIAPHONIA) or ORGANUM (*q.v.*), of which examples are found in the 10th century. This music consists for the most part in successions of perfect fifths and fourths, sometimes built into a three-part structure whose external dimensions are mainly octaves. The following examples are from *Musica Enchiriadis*, and have been variously ascribed to Hucbald or Otger:



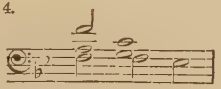
It is important to observe that at this time only the fourth, fifth and octave could be used harmonically without qualification. Other intervals were passing and unstable effects which had to be approached and quitted contrapuntally. Even a century later, Guido of Arezzo defines Organum as consisting essentially of successions of these primitive consonances.

There was, however, almost contemporary with Guido, a more elaborate system called 'Discantus' (see DESCANT), which involved a simultaneous performance of distinct melodies, the combination being made comparatively tolerable by certain modifications of discordant notes. This system is described by Franco of Cologne (11th cent.), and if to this we add the early attempts at Canon, whether deliberate or accidental, we have the genesis of that wonderful growth of polyphony to which music owes so many of its major traditions. 'Sumer is icumen in' is an outstanding example of canonic organisation as the 13th century understood it, and in this same century Marchetto of Padua gives examples of combined melodic progressions which are remarkably independent.

Marchetto classes the fourth as a discord which must be justified by passage from and to a concord. It was this deposition of the fourth from its earlier status of a perfect consonance which opened the way for combinations of

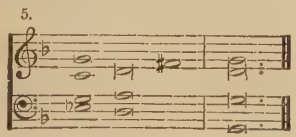
third and fifth, and which thus made possible that common chord which soon became the most stable element in harmony. The *Ars Contrapuncti* of Jean de Muris (14th cent.) provides an illuminating description of the state of harmonic sensibility in his time. Octaves and fifths are perfect concords, major and minor thirds imperfect concords, as is also the major sixth. The minor sixth is still a discord. These conventions illustrate very clearly the typical development of a more flexible conception of relative consonance, and it seems to be clear that de Muris lived at a time when experimental descant was demanding a still less rigid technique, for his comment on certain contemporary fashions runs thus :

'O magnus abusus, magna ruditas, magna bestialitas, ut asinus sumatur pro homine, capra pro leone,' concluding 'sic enim concordiae confunduntur cum discordiis ut nullatenus una distinguatur ab aliâ.'

The famous Netherlander, Dufay, was born before 1400, and he uses both the common chord and its first inversion. In the next century Okeghem can occasionally go so far as to essay a suspension on this first inversion, thus :

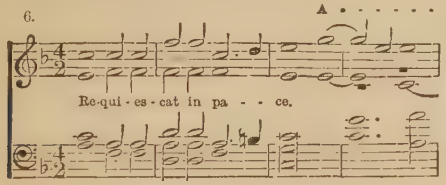
4.

It was Okeghem's famous pupil, Josquin des Prés, who was said to have first used accidentals in notation, though it is certain that notes had previously been thus modified in practice. He too is generally considered to have been the champion of the major third in all final chords. Before and during his time the following cadence from his Mass 'Faysans regrets' may be taken as a distinctly advanced expression of harmonic values :

5.

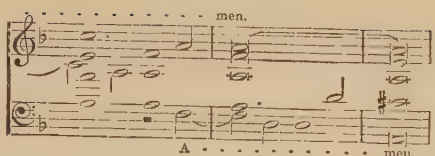


A passage from his 'Déploration de Jehan Okenheim' shows Josquin's grasp of harmonic relations, and it is clear that his use of a final major third is beginning to mean much more than the mere filling up of the chord in question. There is a noticeable approach to that sense of final tonality which became in time the pivot of the classical harmonic and architectural systems.

6.

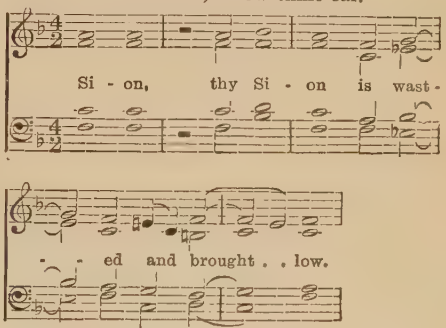


men.



An example from Byrd will demonstrate how this instinct for what we should now call the definition of a key gradually became the predominant feature of cadential thought. Once these tonal cadences were accepted as stable harmonic conventions, it was possible to build on them a tonal system. They affected inferentially all neighbouring progressions and they helped to give to a whole movement an acknowledged harmonic direction. But these values were in the first place very tentatively expressed. In Ex. 6 above there is hardly more than a suggestion of them, and even in the following passage, although Byrd's cadence is strong in its feeling of tonality, his use of a chord of E flat so near the statement of F major is to our ears symptomatic of that less rigidly tonal organisation which has since been superseded, but which we have lately begun to seek anew.

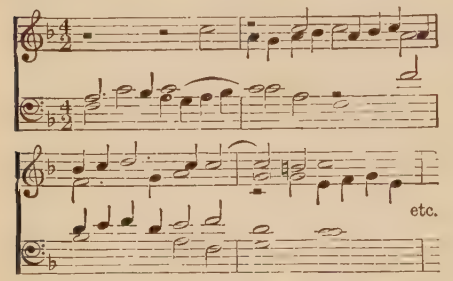
7. Byrd : Anthem, 'Bow thine ear.'



The music of this crowning period of polyphony was all contrapuntally derived, but it definitely established certain harmonic conventions. Common chords and their first inversions were accepted concords and points of contrapuntal repose, and could be used freely within a comparatively diatonic environment without any further restrictions than the euphony of a chosen scale or the vocal progression of parts might impose. The feeling for a prevailing tonality was already present in essentials in those cadences which prepared a tonic by a dominant harmony. This perfect and authentic cadence, as it is called, satisfactorily defined a key from the point of view of harmonic organisation. It could also serve the purposes of modulation by defining a new key when required. From this time forth the art of harmony was wedded to principles in which the claims of key definition had a

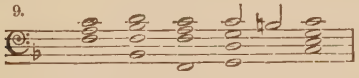
central place, and the theoretical classification of discords was organised on an increasingly tonal basis. In this system the dominant was held to be pivotal, and this explains why the subdominant or Plagal cadence was felt to be comparatively ambiguous. The most comprehensive cadences, whether defining an original key or establishing a new one, often contained both dominant and subdominant harmonies, just as in later times the key patterns of various accepted forms have obeyed a symmetry of similar nature. What may be called the flat or subdominant side of a key is balanced by the sharp or dominant side. The following from Palestrina's motet: 'Haec dies quam fecit Dominus,' epitomises these principles:

8.



The above is an elaboration of the progressions:

9.



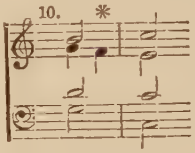
In the latter part of this passage, viewed either as a modulation to, or as a fixing of, the key of C major, it will be seen that the functional chords are those of F, G, and C at the end, of which G is tonally the crucial one. This latter chord is, with respect to the tonality in which the passage finally comes to rest, both technically and psychologically the dominant factor.

The year 1600 is a very convenient date for dividing approximately the music that was more specifically contrapuntal in character from those later developments which were able to exploit a pronounced harmonic technique. This does not mean that counterpoint lost its logic or that harmony could henceforth develop itself without reference to melodic detail, but it does mean that there were by this time certain established harmonic conventions which were sufficiently stable and sufficiently universal to provide precise harmonic values around which the play of chords and parts could be organised. Bach, for example, was the master of a contrapuntal technique never surpassed either before or since, but he was also heir to harmonic and tonal traditions which could bear the weight of a high imaginative freedom. In their simplest forms these harmonic conventions were common chords and tonal cadences, and the subsequent history of the harmonic sense can be broadly related to these primary intuitions.

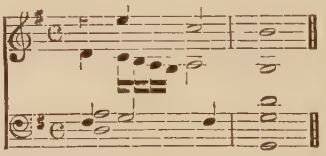
It will be sufficient here to mention one or two of the particular devices which have helped to expand these harmonic formulæ, and it is characteristic of the involved reactions of all the elements in an art that each of these expedients is contrapuntal in origin.

Passing-notes, suspensions, appoggiaturas and anticipations are terms used to describe a melodic component which is, with respect to its environment, ornamented, or delayed, or inflected, or advanced, as the case may be. Every element of this kind results in a complication of the vertical harmonic structure. If, for instance, we insert the most obvious passing-note in a perfect cadence, we obtain at the moment of passing a new harmonic combination, known technically as the dominant seventh (*).

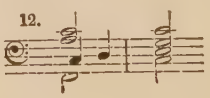
10. *



The dominant seventh, thus historically derived, was eventually accepted as having definite harmonic implications, and this subsequently justified its use without so rigid a preparation. Thus Monteverdi, with daring, but with prophetic truth, wrote the following, in which a seventh of this kind is struck independently. Note also the ninth which precedes it, an originality still more remarkable for its period.

11. MONTEVERDI: Madrigal, 'Cruda Amarilli.'

Again, the most simple passing-note available in the Plagal cadence produces what is technically known as the chord of the added sixth, and although a long time elapsed before this chord could be used without preparation, it did eventually absorb enough logic of its own to serve as a leading, rather than as a derived, chord. It is the chord used by Beethoven in Ex. 38 below.

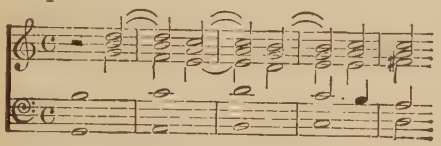
12.



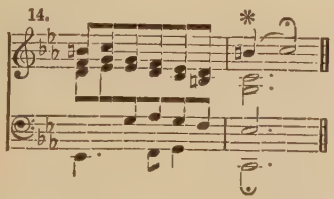
To the many diatonic passing-notes of which the above are types must be added a whole category of chromatic passing-notes, each of which may involve confessed expansions of the harmonic idiom. It must be remembered that the fixation of the chromatic scale as we now know it was a gradual process, and many later chromaticisms were in earlier days only partially or imperfectly available; but the tendency to supplement diatonic by chromatic progression has been broadly consistent, and the adoption of equal temperament in tuning was the logical result of this and similar intuitions. (See Exs. 20, 25 and 26 below.)

Suspensions are also devices of contrapuntal origin, as will be seen from Ex. 4 above. In them a melodic element is delayed, and vertical analysis at the crucial moment shows a complication which is in fact an expansion of the harmonic system. Monteverdi may again be quoted as a daring pioneer in this direction.

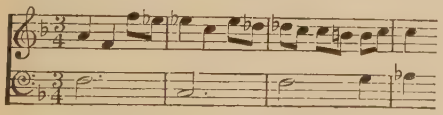
13. Monteverdi: Madrigal, 'Straccia me pur.'



The appoggiatura is a form of melodic inflection which has the same harmonic effect as the delayed action of a suspension. It appears to have been considered in some respects aggressively unorthodox, and this feeling was for a long time embodied in the custom of writing such unprepared dissonances as grace-notes. The following from Bach's 'St. Matthew Passion' may be quoted as an extreme discord of this kind (*):

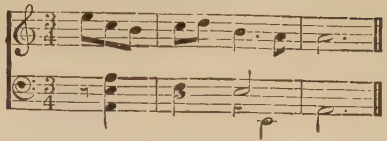
14.

Melodic anticipations have cognate harmonic results. The following succession of them is from a cantata by Carissimi:

15.



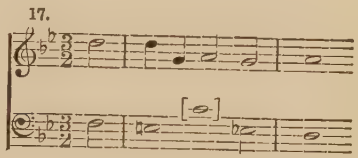
And the following is typical of a widely accepted conventional ending, which in this case includes an accented passing-note as well as a melodic anticipation;

16. Lully: Sarabande.

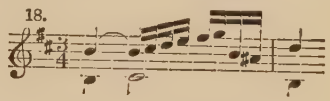


The influence of these melodic devices on the growth of harmonic variety is apparent, and composers were consistently moved to emphasise such exceptionally expressive factors by delaying or complicating the traditional resolutions. Thus Purcell, in 'Dido and Æneas,' uses a suspended seventh without any direct resolution, the implied sixth, C, appearing solely in another part, and an octave lower.

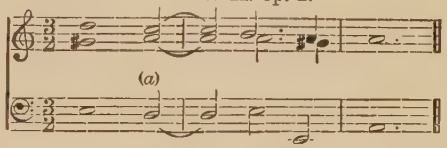
17.



See also a delayed resolution of a seventh, very characteristic of Bach's melodic freedom. (From No. 24 of the 'Forty-eight.')

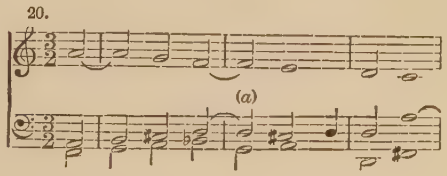
18.

The historical process is unfailingly regular. What was in the first place a novel form of diction becomes by repetition an accepted value. The growing currency of sevenths, for instance, is shown in the following example from Corelli, in which there is also a bold succession of seconds, due to a melodic anticipation in the upper part.

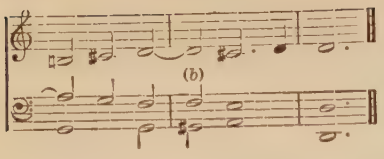
19. Corelli: Sonata II. op. 2.



And Stradella provides a further example in which a seventh similar to the above (*a*) becomes later, by the addition of a chromatic passing-note, a chord of the diminished seventh (*b*).

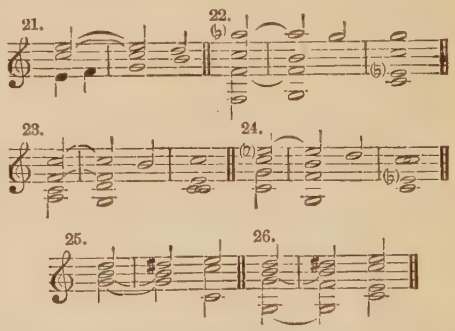
20.





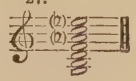
In such manner as has been thus briefly outlined have the more specifically harmonic conceptions of music come into being. It is the melodic origin of so many accepted combinations which makes any rigidly scientific analysis of harmonic consonance wellnigh impossible. Consonance to the modern ear depends largely on intervals, such as thirds and sixths, which are no more than approximations, mathematically considered. The harmonic sense is in large measure empirically discovered and acquired. It is impossible to regard any particular stage in its evolution as either fundamental or final. How complicated is this faculty, as viewed from the angle of artistic experience, and how quickly it can be expanded or overlaid by new impressions, will be seen when the discussion of contemporary tendencies is reached. Yet though we are compelled to regard harmony as consisting mainly in a system of conventional values, it is precisely on the acknowledged meaning and associations of these values that the art of harmony has been built. Conventions of this nature may, in the broad stream of history, be demonstrably fluid, yet the expressive power of a particular period or of a particular form of technique must always depend as much on the strength of those conventions which are the pivots of its thought, as on the imaginative fancy which may modify or enrich them.

It will be convenient at this point to classify some of the more important harmonic values on which the music of the last three centuries has been substantially founded.

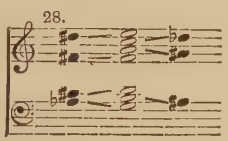
(2) The Classification of Chords.—Apart from those major and minor common chords now regarded as axiomatic, by far the most important of the roots recognised by traditional harmonic theory is that dominant note to which reference has already been made. This is only another way of saying that a large number of isolated chords are classified with respect to their power, in the ear of the musician, of suggesting or of defining a particular key. Their technical names often have a double significance which is due to a twofold attitude towards them. Thus the term 'dominant seventh' indicates a chord which, in addition to the third and fifth normally implied in all chords which will bear such interpretation, has also in it a note which makes an interval of a minor seventh with the chosen basic note. But this basic note is also defined as a dominant, a definition which implies a relation to a key, and therefore to a chord or chords other than itself. The term 'dominant seventh' thus defines not only a particular vertical arrangement of notes, but also a traditional behaviour of one or more of these notes as and when they move elsewhere. All chords, *qua* chords, are intellectual abstractions whose values are acoustical rather than musical. The classification of chords with regard to their musical significance is not only a definition of combinations, but also an indication of harmonic processes. In early use a process of this kind usually involved three stages, preparation, statement and resolution, all of which were to be understood under the single chordal definition. The preparation of chords is now no longer so rigidly implied, but at least a bias in favour of a particular resolution is essential if many of the terms used in traditional theory are to retain any meaning. The methods of various theorists have not always been consistent in this respect, but it can fairly be said that chords of which the dominant seventh is a type must adopt a prescribed behaviour as well as a prescribed structure if they are to be in any real sense chords of dominant derivation. The dominant seventh itself has already been quoted (Ex. 10), and a similar combination of notes which is yet not a dominant seventh will be given later (Ex. 29). The following are some of the other chords which are normally related to the dominant, and hence, in the quotations given, to the tonality of the chosen key of C. In each case an accepted preparation is given before the bar-line, the chord in question comes immediately after the first bar-line, and a traditional resolution follows.

Ex. 21 gives that six-four chord which, although it is actually a simple inversion of a common chord, came into musical currency through a double suspension of this kind. It remained, throughout a long period of polyphonic development, strictly a discord. Ex. 22 is the dominant ninth, major and (♭) minor. Ex. 23 is the dominant eleventh, Ex. 24 the dominant thirteenth, major and (♭) minor. A simple chromatic passing-note gives the chord of the augmented fifth in Ex. 25, and this can be combined with other devices as in Ex. 26. All these chords

and their many variants can be tabulated as derivatives of the following harmonic formula, which consists of a structure of diatonic thirds and contains every note in the major or (♭) harmonic minor scale of the chosen key. Its root is the dominant.

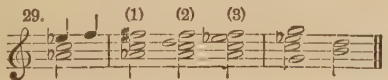
27.



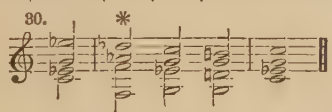
If to this formula are added the many alternatives and variants which passing-notes, suspensions, appoggiaturas and anticipations can supply, it is obvious that there is an enormous number of possible combinations of notes, all of which can be related unambiguously, by their subsequent behaviour, to the chosen key of C. They can all be pivoted, as it were, on the chosen dominant. In the following example a selection of these variants is given in black type. It is by no means exhaustive, yet every note in the chromatic scale is included at least once, and it is not rare to find more than one of the notes normal to a particular chord of the dominant, replaced by such melodic variants.

28.

Note may now be taken of a few well-known chords which are not related to the dominant in this way, and whose feeling of key definition is therefore not so inherent. Ex. 29 includes what are technically known as the (1) Italian, (2) French and (3) German forms of the chord of the augmented sixth. Ex. 30 includes the famous 'Neapolitan' sixth (*). The normal harmonic relations of these chords will be clear from the context given.

29. (1) (2) (3)

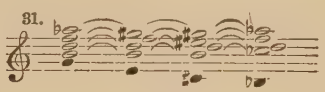


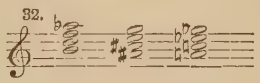
30. *



Now it is obvious that some of these chords may have, regarded purely as harmonic combinations of notes, more than one meaning. The chromatic chord in Ex. 26, for instance, is identical, so far as its actual sound in isolation is concerned, with the dominant minor thirteenth in Ex. 24. Similarly the German sixth in Ex. 29 is, substituting G flat for F sharp, indistinguishable in sound from a dominant seventh in the key of D flat. These enharmonic changes, as they are called, are made possible by the system of tuning by equal temperament, in which E flat is actually the same note as D sharp. It is not necessary here to discuss the earlier systems in which these two notes were not considered identical, either in theory or practice. What chiefly concerns the student of harmony is the fact that a great many of the chords now in general use may be given more than one tonal complexion. A chord of this kind may be approached in one tonality and quitted in another, and it is in the exploitation of ambiguities of this kind that many of the most characteristic advances in harmonic flexibility have sought their justification.

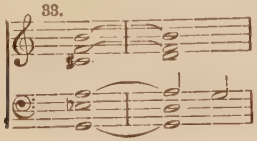
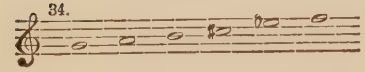
The most notorious chord of this indeterminate type is that of the diminished seventh, the genesis of which was shown in Ex. 20. This chord may be regarded as a symmetrical structure consisting of four minor thirds, each superimposed on the preceding one. Four minor thirds are equal to an octave, and the notes therefore reproduce themselves, by extension of the formula, into any adjacent octave. If we extract this combination from Ex. 27 above, we can take, omitting the root, the major third, fifth, seventh and minor ninth, and regard the chord as a form of dominant minor ninth. But the chord itself, as pure sound, has four possible dominants and therefore four possible tonalities. These four dominants are given in black type below, and the four keys implied are C, A, F sharp, and E flat.

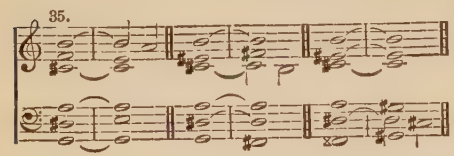
31.

In our octave of twelve semitones there are three varieties of diminished seventh, thus :

32.

These three chords offer four possible tonalities each, a total of the whole twelve existing keys ! It was just this inherent lack of tonal character in the chord which tempted certain composers to use or to abuse it, for purposes of modulation, to such an extent that it came to be stigmatised as a fair criterion of imaginative poverty. Crudely exploited, it is now generally regarded as a form of musical indiscretion.

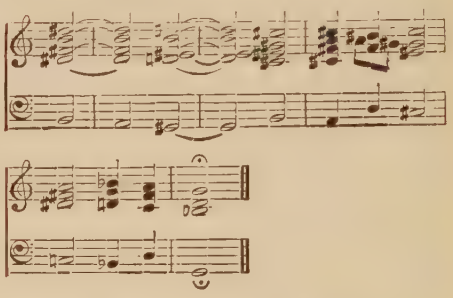
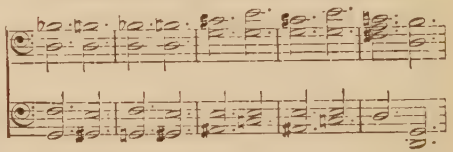
This somewhat arid analysis of harmonic material will serve its present purpose if it suffices to demonstrate the kind of sensibility on which classification has for the most part been founded. That later complications often differ in degree, rather than in kind, from those of the past, may be made clear by an example typical of contemporary values. There is a chord of six notes which can be derived from Ex. 28 above, and which is essentially modern in its complexity and wealth of implication.

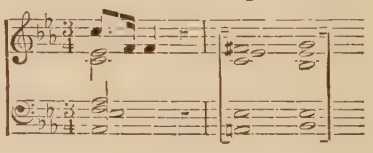
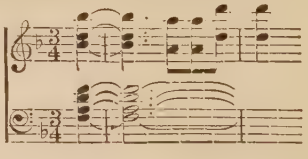
It behaves normally as shown in Ex. 33, the augmented fourth, C sharp, and the minor sixth, E flat, both resolving on to a fifth, and thus simplifying the chord into a normal dominant major ninth in the key of C.

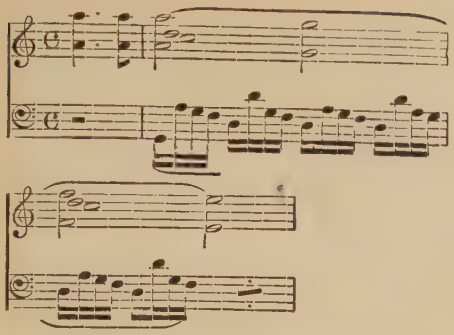
33.

34.

The six notes which form the original chord are, however, those of a whole-tone scale as shown in Ex. 34. They divide the octave into six equal parts just as the diminished seventh divided it into four. Every one of these six notes has therefore a series of mutual relations with the other notes of the chord, and the harmonic sense can choose as to which, for example, shall be the dominant in a particular form of resolution. This chord can thus be related to six keys, respectively, by a procedure which is in each case no more than another aspect of the resolution already given. In the following example resolutions leading into D major, E major, and F sharp major are given.

35.

A flat major and B flat major are the other remaining possibilities in this formula. And by a suitably organised progression the other six keys could also be implied. It is in subtleties of this kind that modern harmony tends more and more to expand its range, yet so far as such devices are founded on the classical tonal values, whether confessed or inferred, they admit of a direct relation to those forms of classification which have hitherto been found convenient.

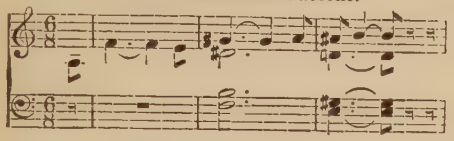
(3) The Development and Condensation of Traditional Harmonic Values.—The music of the 17th, 18th and 19th centuries is based on an architecture of tonal and harmonic relations, the characteristic formulæ of which are of the types already described. An overwhelming preponderance of tonic and dominant associations is common to all the music of these periods. Hence the vigour or originality of a composer's harmonic fancy tended to express itself in combinations or condensations of idiom which were either striking in themselves or exceptional in their context. Technically considered, the further development of the harmonic sense centred mainly in the use of chords accounted relatively dissonant, and the most obvious way of achieving that freshness of statement which plays so great a part in effective expression was to minimise as far as possible the preparation of discords, and to vary or disguise their expected resolutions. How far this method had progressed in the minds of the greatest composers will be seen from the following two examples:

36. Reduced from Bach: 'St. Matthew Passion.'

37. Beethoven: 'Diabelli' Variations.

The above passages are exceptional in their concentration, but they are not exceptional in so far as they show a marked concern for effects specifically harmonic. The march of thought in this direction could almost be epitomised by a series of examples showing the increasing currency of unprepared discords. This unpreparedness is naturally most marked at the beginning of a movement or section. The following are a few characteristic specimens, all of which occur at the beginning of movements or sections:

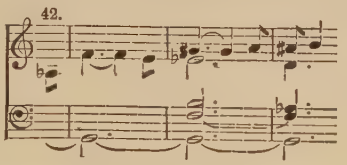
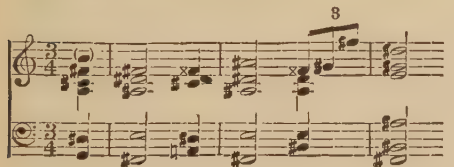
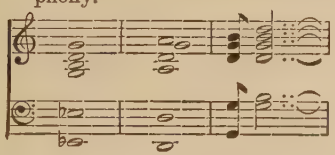
38. Beethoven: Sonata, op. 31, No. 3.

39. Beethoven: Symph. No. 9, iv.

40. SCHUMANN: *Phantasie.*



41. WAGNER: 'Tristan und Isolde.'

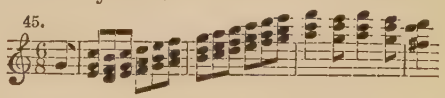


and later:

42.

43. SCRIABINE: 'Prometheus.'

44. VAUGHAN WILLIAMS: 'London Symphony.'

Ex. 38 above is a case of that chord of the added sixth noted first in Ex 12. Beethoven's resolution of it is chromatic, but smooth and orthodox. His procedure is shown by the chords added in brackets. Ex. 40 is founded on a chord of the dominant eleventh, as given more simply in Ex. 23. Wagner's Ex. 41 is a very interesting case of what is in its implications a variant of the diminished seventh, the D sharp being a chromatic appoggiatura on D natural. This chord is therefore similar in harmonic argument to the second chord in Ex. 31, and Wagner so resolves it, on to the dominant (E) of the key of A minor. Later in the movement, however, he treats it as a variant of the first chord in Ex. 31 and thus resolves it on the dominant (G) of C minor. (This particular ambiguity is further demonstrated in a passage from the same work given in the article on CHROMATICISM.) In Ex. 43 both the first and last chords are variants of the chord discussed under Exs. 33 and 35. 'Prometheus' is full of harmonic devices founded on this chord and its variants. The note added in brackets completes the chosen formula as it is first stated in the work. Ex. 44 gives a case of a strong appoggiatura, the bass E flat, on what is otherwise a common chord; but when this E flat resolves itself on D the other notes move to a new discord. This procedure is thoroughly characteristic of a great many contemporary condensations of idiom.

The possibility of a chromatic succession of diminished sevenths has been already suggested in Ex. 32 above. Each of these chords is in itself highly ambiguous, and such harmonic logic as may be given it depends entirely on the context in which it is used. If this context is itself ambiguous, then any particular diminished seventh in it has little or no precise harmonic significance. There are countless passages in Bach and in later works where successions of diminished sevenths are used in this way, and the only connexion they normally have with the conventions of tonality lies in the approach to the first of a series or in the resolution of the last. They can thus be used as a short circuit, as it were, between any two keys, the initial tonality being as a rule sufficiently attenuated by the chosen succession. In the case of the diminished seventh this faculty has long been recognised, but it is by no means confined to this or indeed to any particular chord. The mediæval musician would have felt a similar sense of vagueness during Beethoven's successions of chords of the sixth in the Sonata, op. 2, No. 3. They might begin or end anywhere.

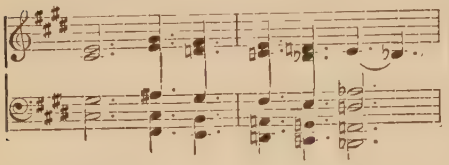
45.



To later ears neither these nor the still more ambiguous chromatic successions of such chords excite particular remark, yet they have the inevitable effect of destroying the normal harmonic logic.

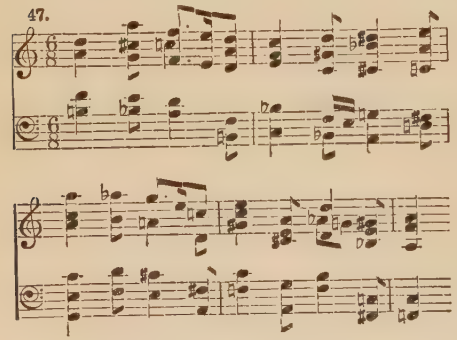
It is in the extension of this practice to chords other than those already mentioned that contemporary composers have shown one of their most noticeable expansions of technique. Debussy deserves special mention as a pioneer in this direction. He takes a chord of the dominant ninth, for instance, and moves it bodily, either in whole-tones or semitones, and in any direction. The harmonic result is exactly

analogous to the cases cited above. Such use destroys all the traditional inferences which are normally attached to the chords, except so far as the first or last of a series may have a more definite relation to the prescribed context.

46. Debussy: 'Pelléas et Mélisande,' I.

It is impossible to enumerate all the effects of this kind which have since become current. There is now hardly any chord of traditional derivation, however complex or ambiguous in itself, which is not more or less freely used by certain composers in successions of this nature. In this respect all kinds of chords are often handled almost with the horizontal freedom of single notes. It will be convenient to discuss some of the consequences of this practice in a following section. Here it is only necessary to add that such devices may quickly accustom the ear to thinking in terms of comparatively complex chords without regard to their conventional inferences, and from this it is but a logical step to treating and accepting them as points of comparative rest, either incidentally in a movement or even finally at its end. Examples of this phenomenon are given in the article on Cadence (2).

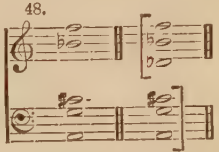
How subtly and how freely the traditional harmonic values of the past can be contrasted or condensed will be clear from the passage with which Frederick Delius begins his 'Song before Sunrise.'

47.

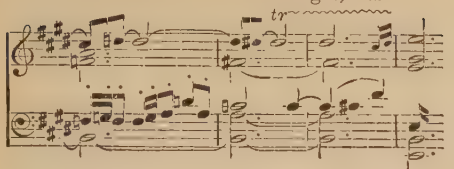


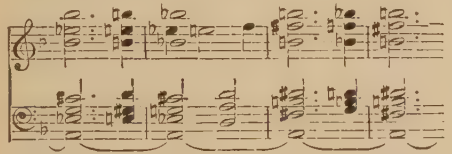
There is, of course, in this example no chord that has not firm roots in the past, nor is there any detailed progression which could not be amplified or paraphrased into terms of clearest derivation. As it stands, however, it is an excellent, without being by any means an extreme, example of the wealth and variety of the contemporary harmonic sense, used with remarkable freshness and fertility of invention.

(4) The Combination of Tonalities.—That the tonality of a chord may depend on its context has long been admitted. Under normal circumstances many chords are, in isolation, inherently ambiguous. When a certain degree of harmonic complexity is reached, however, there arise combinations which can be interpreted not only as allowing a variety of tonal implications, but as actually presenting in themselves more than one definite tonal impression. The following chord, for example, would traditionally be analysed as a dominant minor thirteenth, including a third, seventh and minor ninth, and it could thus be related unequivocally to the key of D minor.

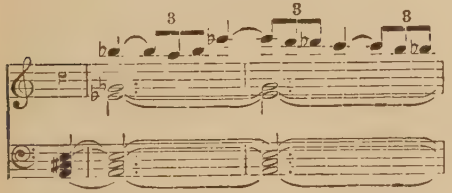
48.

If, however, C sharp is also regarded as D flat, then the lower three notes form a dominant seventh in D, while the upper three are clearly a first inversion of the common chord of B flat minor. Should the context of such a chord involve the treatment of these two possible impressions with even a very slight degree of tonal independence, then the harmonic sense might find itself acutely conscious of two simultaneous and highly contrasted keys.

As thus crudely analysed, the possibilities of harmonic expansion in this direction may well appear at first sight to be intellectual rather than artistic. But there is one traditional device which has been consistently developed in every kind of music, and which undoubtedly involves an implied confusion of keys. The drone which was noted as a primitive background for melody became in very early times a more or less definite harmonic expedient, and that function of providing a tonal atmosphere or of preserving a chosen relation of pitch which the drone often performed, was in due time organised and elaborated into the well-known technical purpose of a Pedal-point (*q.v.*). The use of a pedal-point assisted and justified harmonic daring in many ways, because through all the complexities or modulations of the other parts, the pedal-point preserved something of the atmosphere of a prevailing tonality. In a very real sense, therefore, the pedal-point might be identified with one key while the superstructure wandered into another, and the ear thus became tolerant of harmonic effects that could not be logically analysed into the terms of a single tonality. The following fragment from a long dominant pedal related to E major will make these values clear:

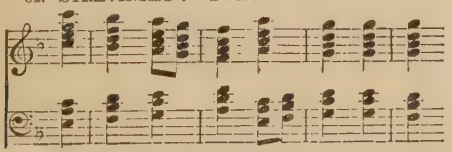
49. WAGNER: 'Die Meistersinger,' II.

Such effects can be pursued to a very extreme degree, and can be emphasised or condensed just as other harmonic complications have been. The following passage is typical of this development. It is related throughout, by virtue of the pedal-point, to the key of the movement, D.

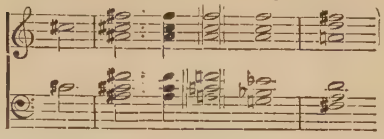
50. Reduced from STRAUSS: 'Don Quixote.'

The blunt statement of combinations such as the following is then no more than the underlining, as it were, of harmonic inferences of this kind.

51. STRAUSS: 'Elektra.'

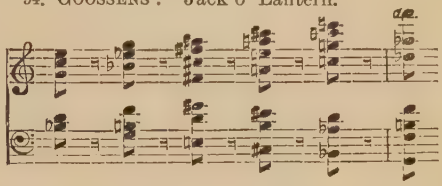


Another method of approach to values of this nature is perhaps still more significant. It has become a characteristic feature of contemporary technique to reinforce what is essentially a melodic line by presenting it in parallel strands akin to Beethoven's sixths in Ex. 45. When two such streams are combined there may arise a tonal complexity which has a new kind of horizontal logic. It is as if the single melodies of counterpoint had become composite bands of harmony which could be made to react on one another just as the component parts of the older polyphony did. Examples will make the practice clear. There are here two harmonic streams, as it were, each used melodically.

52. STRAVINSKY: 'Pétrouschka.'

Make these streams chromatic in relation,

53. Reduced from HOLST: 'Hymn of Jesus.'

or more complicated individually, either in constitution or movement,

54. GOOSSENS: 'Jack o' Lantern.'

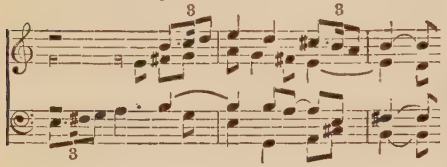


and it is easy to see how far such a technique can be carried. As thus organised, it might eventually provide something approaching a synthesis of those two aspects, contrapuntal and harmonic, between which most of the conflicts of musical history have been fought. But it must be confessed that contemporary composers have not scrupled to use chords whose tonality is thus multiple, without any preparation or sequence that can be recognised as logical. We are as yet far from a coherent organisation of the method.

(5) NEOMODAL IDIOMS. — The persistent search for novel harmonies has led to combinations which have almost lost touch with classical values, and hence with those associations which gave the classical harmonic system its precision and power. It has therefore been suggested that the major-minor system on which conventional harmony has been built is itself in need of expansion, and of expansion of a fundamental kind. The recent vogue of various forms of nationalism in music has owed much of its influence to the piquancy which an unfamiliar melodic dialect may display. The folk-songs of all nations have been cultivated by musicians of various schools for the sake, mainly, of their undoubted freshness and spontaneity of idiom as compared with pseudo-classical models. Artists with knowledge of the past have found a similar attraction in the half-forgotten associations of the ecclesiastical modes proper, and attempts have even been made to invent and use new scales of distinctive character in the hope of finding expressive powers at once more direct and more simple than the complexities in which the classical values appear now to be inextricably involved. It would be an anachronism to describe these various melodic dialects, or the harmonies founded on them, as being in any strict sense modal, and this for two reasons. They are not, in the first place, used with that rigidity which was essential

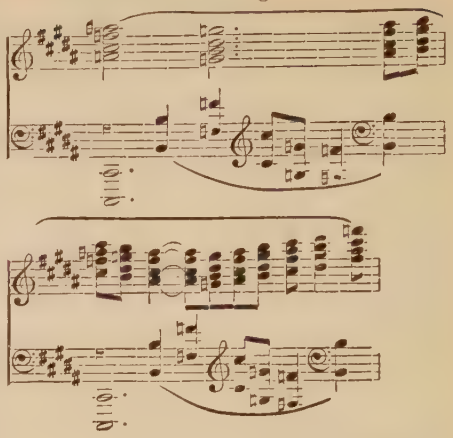
to the distinction of the old modes, either in authentic form or as preserved in folk-song. Secondly, all these new discoveries or revivals have for us a quality of diversion, as compared with the classical system. They are, for the modern ear, projected on a background of classical values. These classical values are, as a rule, freely incorporated with them, and it would therefore seem best to describe them by a term related to, but not identical with, the significance of modal association in the past.

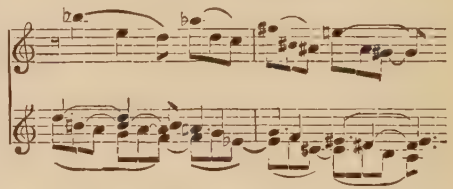
Of these neo-modal forms of expression the folk-music of Europe has provided many examples, and though we are not here concerned with the analysis of melody as such, there is ample evidence that the study of this melodic music has suggested many harmonic idioms of notable freshness and beauty. There has arisen a new type of diatonic harmony which is in the main a grafting of modal turns of speech on to the simpler classical formulæ. This flavour is clear in the following passage, for instance:

55. VAUGHAN WILLIAMS: Fantasia on a theme by Tallis.

It would need a text-book[1] to classify the wealth of experiment which has been bestowed on the many melodic dialects lately imitated or invented. The distinguishing feature of contemporary reaction to such material is a deliberate emphasis of the novelty in detail or strangeness in combination characteristic of the chosen idiom. Whereas those local inflections used by Chopin, Dvořák and other composers of the past were always more or less completely assimilated in the classical technique of their day, later and contemporary composers have shown a growing tendency to attempt the creation of fundamentally new styles. Thus Debussy, in the case of that arbitrarily chosen scale of whole-tones which has already been mentioned, wrote comparatively substantial sections almost totally within it, and organised characteristic harmonies of which the following are typical.

When the melodic idiom is itself thus inherently foreign to classical values, then such harmonies as may be consistently related to it will have little or no association with tradition. This absolute consistency is still rare, because composers have been for the most

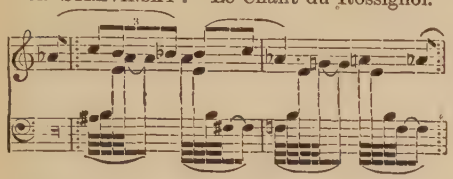
[1] This, with the other issues of modern harmony outlined here, is more fully treated in the writer's book, *The New Music*. Oxford Univ. Press, 1923. C.

56. DEBUSSY: 'Hommage à Rameau.'

part content to dress these neo-modal scales in comparatively classical clothes. But the following example will show how the frank acceptance of strange melodic inferences can result in harmonic combinations of uncompromising novelty.

57. BÉLA BARTÓK: 'Sketches,' vii.

It must never be forgotten, however, that harmony is a form of artistic expression, and that artistic expression owes its very existence to the organisation of communicable values. The fertility of the classical system rested on the power and precision of its conventions. Should these conventions be permanently displaced, then only a new and equally rigid system can hope to offer an imaginative field of comparable promise.

(6) The goal towards which many of these expansions of harmonic technique would appear to converge seems to reside ultimately in the theoretical acceptance of the chromatic scale itself as a final standard of organisation. This phenomenon has been dealt with under the heading of CHROMATICISM (*q.v.*). It will be sufficient here to give a final quotation which displays with remarkable directness and simplicity the contemporary search for new harmonic values. Though some of its features can be identified with those already noted, they appear to amount in the aggregate to little less than complete chromatic freedom. The melody might be described as neo-modal, the tonality is decidedly composite, yet there

is in the passage a real though highly attenuated relation with associative factors not entirely divorced from experience.

58. Stravinsky: 'Le Chant du Rossignol.'

G. D.

HARNISCH, Otto Siegfried, a 16th-17th century German composer. According to information gleaned from title-pages and dedications of his works he calls himself in Dec. 1586 a musician studying at Helmstedt University. In 1588 he was cantor at St. Blasius, Brunswick; in 1591 at the court of Kurhessen-Schaumburg; in 1604 Kapellmeister to the Duke of Brunswick-Osnabrück-Verden; in 1608 musician and teacher at the Paedagogium, Göttingen, where he still was in 1621. He composed a large number of German songs in 3-6 parts; a Passion music, in the old style, with divided characters (1621); 'Resurrectio Dominica' . . . from the 4 gospels in 1-5 parts (1621); 'Fasciculus novus selectissimarum cantionum,' 5, 6 and more parts (1592); 'Rosetum musicum,' German and Latin ballets, villanelles, madrigals, saltarelles . . . 3-6 v. (1617–18); 'Psalmodia sacra,' 4 v. (1621); also a theoretical treatise, *Artis musicae delineatio*, about the treatment of the ecclesiastical modes (Kirchentöne) in part-writing (1608).

E. v. d. S.

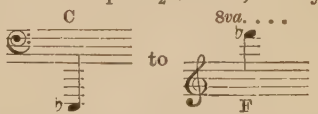
HAROLD, opera in 4 acts, words by Sir Edward Malet; music by Cowen; produced Covent Garden, June 8, 1895.

HARP (Fr. *harpe*; Ger. *Harfe*; Ital. *arpa*), a musical instrument of great antiquity; in its modern development, by means of the ingenious mechanism of the double action, distinguished as the only instrument with fixed tones not formed by the ear and touch of the player, that has separate notes for sharps, flats and naturals, thus approaching written music more nearly than any other.

The harp presents a triangular form of singular beauty, the graceful curve of the neck adding to the elegance of its appearance. Although the outline has varied at different epochs and in different countries, the relation of its proportions to the musical scale—a condition of symmetry in musical instruments—is in the harp very close; so that whether it be Egyptian, Persian, Mediæval or Celtic, it is always fashioned in beauty of line, and often characteristically adorned.

General Description.—In looking at a harp we recognise at once the varied functions of its structure. The resonant instrument is the sound-board next the player, which forms an acute angle with the upright pillar. Both support the neck, a curved bracket between which and the sound-board the strings are stretched. In modern harps the neck includes the 'comb' containing the mechanism for raising the pitch of the strings one half tone by the single action, or two half tones by the double action. The pillar is hollow in order to contain the rods working the mechanism. The pedestal, where pillar and sound-board unite, is the frame for the pedals, levers acted upon by the feet and moving the rods in the pillar.

The wood used in a harp is chiefly sycamore, but the sound-board is of deal, and in old harps was frequently ornamented with painted devices. The dimensions of sound-board and body increase downwards. Along the centre of the sound-board is glued a strip of beech, or other hard wood, in which are inserted the pegs that hold the lower ends of the strings, the upper ends being wound round tuning-pins piercing the wrest-plank which forms the upper part of the neck. The sound-board is ribbed underneath by two narrow bars, crossing the grain of the deal, their duty being to drive the sound-board into nodes and figures of vibration. The strings are of catgut, coloured to facilitate the recognition of the notes by the player, the lowest eight being spun over, wire upon silk or wire upon wire. The compass of an Erard double-action harp is 6½ octaves, namely from



The apparently slight resistance offered by the bridge to the tension of the strings, inadequate if their drawing power were perpendicular, is sufficient because they are placed at an angle. There is also a lateral angle in the position of the neck and strings, to allow for the strain on the side to which the strings are attached.

Early History.—The origin of the harp must be put back before the earliest records of civilisation. It was possibly suggested by the stretched string of the bow. The addition of several strings would be analogous to binding several reeds or whistles together to form a syrinx, both contrivances apparently preceding the shortening to different lengths by the finger of a single vibrating string, as in a lute, or the shortening of the vibrating column of air in a pipe by means of holes perforated in it to be stopped also by the fingers. The oldest monuments of the harp are Egyptian. Those first seen by Bruce, painted on the wall of a burying-place at Thebes, are supposed to be as old as the 13th century B.C. These are very large harps, richly ornamented, and standing, to judge from the players, more than six feet high. These

instruments, which have been often described, having no front pillar, could have had no great tension, and were probably of a low and sweet tone. But while all Egyptian harps wanted this important member for support, they were not limited to one size. There seems to have been a great variety in dimensions, number of strings, and amount of ornament. Some, like Bruce's, were placed upon the ground; others were upon rests or stools, to admit of the players standing. Those held by seated players were more like the Greek trigonon, a link between the harp and lyre.

The Assyrian Harps resembled the Egyptian in having no front pillar, but differed in the sound-board being uppermost, the lower angle being a simple bar for the attachment of the strings. Carl Engel [1] regarded the absence or presence of the front pillar as distinguishing the Eastern harp from the Western; but it may be that the distinction is rather that of ancient and modern, for it is said that the Western harp [2] of which a representation exists in Bunting's *Ancient Music of Ireland*, attributed by him to an earlier date than A.D. 830, has no front pillar. The beautiful form of the later Irish harp is well known from its representation in the royal arms (see *PLATE XXXVIII.*). Two specimens are to be seen in the Victoria and Albert Museum: one is a cast of the ancient harp in Trinity College, Dublin, said to have belonged to Brian Boiroimhe but now attributed to the King of Thomond (*c.* 1221), who sent it as a pledge to Scotland, from whence it was removed by Edward I. to Westminster. In the reign of Henry VIII. it reverted to the then Earl of Clanrikarde. In these the body is perpendicular, or nearly so, instead of slanting, as in modern harps; the front pillar being curved to admit of this, and the neck—in the Irish harp called the Harmonic Curve—descending rather to meet it. This form gives a more acute angle to the strings, which were of brass, two to each note, the sounds being produced by the pointed finger-nails of the player. The number of strings is uncertain, but the fragments of the 'Dalway' harp, shown in the Special Exhibition at South Kensington in 1872, inscribed 'Ego sum Regina Citharārum,' and dated A.D. 1621, justify our assuming the large scale of fifty-two for this instrument. This harp was made by Donal O'Dermody for Sir John FitzGerald of Cloyne, Co. Cork, and is still in the possession of the Dalway family at Ballahill near Carrickfergus. The sound-board is missing, but the harmonic curve and forearm are in good preservation.[3]

[1] *Music of the most Ancient Nations*, London, 1864.

[2] Canon Galpin in *The Origin of the Clarseach or Irish Harp* (*Mus. T.*, Feb. 1912) combats Bunting's statement, and in his *Old English Instruments of Music* gives a reproduction of an actual rubbing taken from the old cross at Ullard, Co. Kilkenny, on which the original carving appears. In an appendix he adduces reasons for considering the instrument to be an example of the large quadrangular crot or cruit with the usual supports for the head and the small sound-board behind the strings, a form found on other early crosses in Ireland and quite distinct from the later triangular clarseth or harp (see Rotte and Crwth).

[3] Communicated by W. H. G. F.

The Irish Gaelic Harp must have been the Scotch Gaelic one also. According to Gunn,[4] a lady of the clan Lamont in Argyle took a harp with her on her marriage in 1640 to Robertson of Lude, which had for several centuries been the harp of a succession of Highland bards. Gunn described it as then existing, thirty-eight inches high and sixteen broad, with thirty-two strings. It was lent by W. Moir Bryce to the Loan Exhibition of the Musicians' Company in Fishmongers' Hall, 1904. Another, also then existing and in excellent preservation, he stated to have been the gift of Queen Mary of Lorraine to Miss Gardyn of Banchory. It was smaller than the Lude harp, and had originally twenty-nine strings, increased later to thirty. It was sold by auction in Edinburgh on Mar. 12, 1904, for 850 guineas, and purchased for the Antiquarian Museum of that city.

The Welsh Harp has likewise a perpendicular body, but is larger than the Irish, increasing considerably downwards. The neck ascends, the front pillar being longer. The Welsh harp has three rows of gut strings, the outer rows being unisons in diatonic series, the inner the chromatic semitones.

Among the early representations of the portable mediæval harp, which so many painters loved to delineate along with lutes and viols, is that in Gerbert's *De cantu et musica sacra*, copied from a MS. of the 12th or 13th century in the monastery of St. Blaise in the Black Forest, destroyed by fire in 1768. The form of this instrument is preserved in the modern harp, the front pillar only differing in being straight instead of slightly curving, to admit of the movement of the rods for working the pedals.

It is not generally known that harp-making was carried on in England in the 15th century. According to the *Issue Rolls*, pp. 363-7, we find *circa* 1420: 'by the hands of William Menston was paid 8l: 13s.: 4d. for two new harps for Henry [V.] and Queen Katharine'; and a previous document mentions another harp sent to Henry when in France, 'purchased of John Bore, Harp-maker, London, together with several dozen harp-chords and a harp-case.'

That the Western harp belongs to Northern Europe in its origin there seems to be no doubt. Max Müller claims the name as Teutonic, and has contributed these historic and dialectic forms: Old High German, *Harapha*; Middle do., *Harpfe*; Modern do., *Harfe*; Old Norse, *Harpa*. From the last were derived the Spanish and Italian *Arpa*, the Portuguese *Harpa*, and the French *Harpe*—the aspirate showing the Teutonic origin. The Anglo-Saxon form was *Hearpe*. The Basque and Sclavonian, as well as the Romance, took the name with the instrument, but there is a remarkable exception in the fact of the Celtic peoples having their own names, and these again divided according to

[4] *Historical Inquiry*, etc., Edinburgh, 1807.

the Gaelic and Cymric branches. Prince Louis Lucien Bonaparte has supplied the following illustration: Irish Gaelic, *Cláirseach*; Scotch do., *Clàrsach*; Manx, *Claasagh*; Welsh, *Telyn*; Cornish, *Telein*; Breton, *Télen*.

The Pedal-action Harp.—The mediæval harp, a simple diatonic instrument, was sufficient in its time, but when modern instrumental music arose, its limits were found too narrow, and notwithstanding its charm of tone it would have fallen into oblivion. It had but one scale, and to obtain an accidental semitone the only resource was to shorten the string as much as was needed by firmly pressing it with the finger. But this was a poor expedient, as it robbed the harpist for the time of the use of one hand. Chromatic harps were attempted by German makers in the 18th century, but it was found impracticable, through difficulty of execution, to give the harp thirteen strings in each octave, by which each would have been a sharp to its next lower and a flat to its next higher string. The first step towards the reconstruction of the harp was due to a Tyrolese, who came upon the idea of screwing little crooks of metal (*crotchets*) into the neck, which when turned against the string would cause the shortening necessary for a chromatic interval. Still the harpist lost the use of one hand while placing or releasing a crook, and one string only was modified, not its octaves. About the year 1720, one Hochbrucker (*q.v.*), a native of Donauwörth in Bavaria, conceived and executed the first pedal mechanism, and rendered the harp fit for modulation, by using the foot to raise each open string, at will and instantaneously, half a tone higher, and leaving the player's hands free. This brought about a very remarkable revolution in harp-playing, giving the instrument eight major scales and five minor complete, besides three minor scales descending only. Hochbrucker's mechanism acted upon crooks which pressed the strings above nuts projecting from the neck. But there were inconveniences arising from this construction; each string acted upon by a crook was removed from the plane of the open strings, an impediment to the fingering, and frequent cause of jarring, and the stopped strings were less good in tone than the open. A fault no less serious was due to the mechanism being adjusted to the wooden neck, which was intractable for the curving required; if too much bent it was liable to break, and if not bent enough the middle strings would break when tuned up from being too long.

The first to make harps without crooks, and yet to stop half tones, were Frenchmen—the Cousineaus (*q.v.*), father and son. They passed each string between two small pieces of metal (*béquilles*) placed beneath the bridge-pin. Then by the pedal action these metal pieces were made to grasp the string, and shorten it the distance required. The Cousineaus also introduced a slide to raise or lower the bridge-pin regulating the length of the string, and placed each system of levers belonging to strings of the same name between metal plates which were bevelled to make them lighter. Thus the neck could be curved at pleasure, and its solidity being assured, the proportions of the strings could be more accurately established. About 1782 they doubled the pedals and connected mechanism, and thus constructed the first double-action harp. The pedals were arranged in two rows, and the tuning of the open strings was changed to the scale of C♭ instead of E♭, as in the single-action harps. But it does not appear that the Cousineaus made many double-action harps.

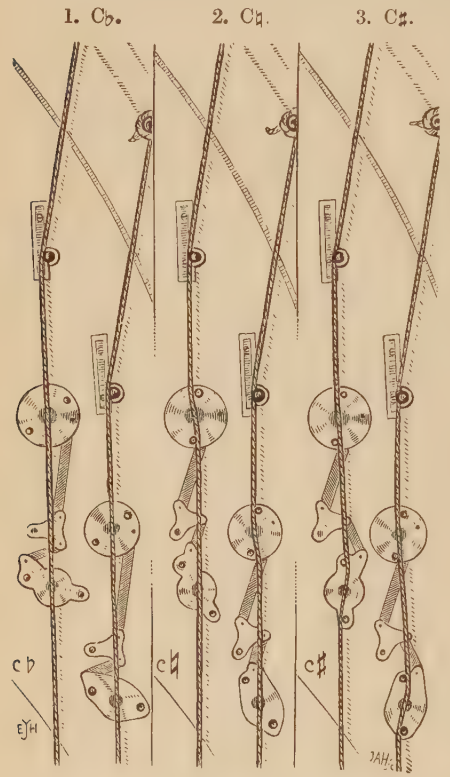
We now arrive at the perfecting of the harp by that great mechanician Sebastian Erard (*q.v.*). His earliest essays to improve the harp date about 1786, and were confined to the single action. He worked upon a new principle, the fork mechanism, and in his harps which were finished about 1789, the arrangement of it was chiefly internal; the studs that shorten the strings alone performing their functions externally. He patented in London in 1794 a fork mechanism external to the plate. He made a double-action harp in 1801, patenting it in 1809, (in his early specimens the double movement only affected the notes A and D), and it was not until 1810 that he introduced the double action throughout in the culmination of his beautiful contrivance, which has since been the model for all harp-makers. In this harp, as in the single-action one, Erard maintained seven pedals only, and simply augmented the extent of movement of the cranks and tringles (or levers) acted upon by the pillar-rods, to give successively a portion of revolution to the disks from which the studs project; the first movement of the pedal serving to shorten strings of the same name, to produce the first half tone, the second movement of the pedal for the second half tone, the contrivance being so ingenious that the position of the upper disk—the second to move but the first to act upon the strings—is not changed when the lower disk completes its movement of revolution and acts upon the strings also.

The drawing represents three sections of the neck of Erard's double-action harp, and shows the position of the forks and external levers, (1) when the strings are open, (2) when stopped for the first half tone, and (3) when stopped for the second. Two strings are shown for each pitch.

It is not necessary to keep the foot upon a pedal, as it may be fixed in a notch and set free when not required; spiral springs with two arms fixed beneath the pedestal accelerate the return of the pedals. Unlike the weighty expedient of the Cousineaus, there are but two brass plates which form the comb concealing the greater part of the action. Lastly, Erard made

the convex body bearing the sound-board of one piece, doing away with the old lute-like plan of building it up with staves.[1]

As already stated, the double-action harp is tuned in C♭. By taking successively the seven pedals for the half-tone transposition, it can be played in G♭, D♭, A♭, E♭, B♭, F, and C♮. By the next action of the pedals, completing the rise of the whole tone, the harp is set successively in G, D, A, E, B, F♯, and C♯ (cf. Glissando and Abbreviations). The minor scales can only be set in their descending form, the ascending requiring change of pedals. Changes



by transposition constitute a formidable difficulty in playing keyed instruments through the altered fingering required. On the harp passages may be repeated in any key with fingering absolutely the same. The complication of scale fingering, so troublesome to pianoforte-playing, is with the harp practically unknown.

The difficulties attending performance on the harp, the constant tuning necessitated by the use of catgut strings, and the absence of any means of damping the sounds, induced Dietz (*q.v.*), of Brussels, to invent a harp-like instrument with a chromatic keyboard, which he named the Claviharp. It was introduced into England through the advocacy of W. H. Cummings, but without general acceptance. The action of the Claviharp is highly ingenious, the strings being excited mechanically much in the same way as the strings of the harp are excited by the player's fingers. There are two pedals, one being like the pianoforte damper pedal and the other producing the harmonics of the octave.

The harmonics of the harp are frequently used. (See Harmonics.) The 'sonorousness of these mysterious notes when used in combination with flutes and clarinets in the medium' called forth the admiration of Berlioz, and their effects have been freely exploited by modern orchestrators.

The Chromatic Harp.—Since 1897 a chromatic harp has been manufactured by the Pleyel firm. It was patented in 1894, and perfected in 1903 by Gustave Lyon, chief director of the firm; it has no pedals, and the strings are arranged to cross each other, so that the strings representing the white notes of the pianoforte keyboard are fastened to the left side of the console and the right of the sound-board, whilst those representing the black notes of the keyboard are fixed to the right side of the console and the left of the sound-board. There are ingenious details to facilitate tuning, and the full compass of the ordinary harp is available. It came into use in many of the orchestras, theatrical and otherwise, in France, found favour in the Brussels Conservatoire, and was written for by a few composers of eminence. It has not, however, threatened the supremacy of the double-action harp in general use.

A. J. H.; addns. E. J. H[s]., W. H. G. F., etc.

HARPER, Thomas, an early London music-printer, who worked between 1631 (at least) and 1653. He printed Ravenscroft's 'Psalms' 1633, and several of the earliest publications issued by John Playford, including the first edition of *The English Dancing Master*, 1650–1651, and H. Lawes's *Ayres and Dialogues*, 1653. F. K.

HARPER, (1) Thomas (*b.* Worcester, May 3, 1787; *d.* London, Jan. 20, 1853), trumpet-player, son of Richard Harper, of the parish of St. Nicholas, Worcester. When about 10 years of age he came to London and learnt the horn and trumpet under Eley, then master of the East India Brigade Band. He soon afterwards became a member of the band and a great proficient on the trumpet. He continued in the band till its dispersion in 1814; during the first years of this office, he also performed in the orchestras of some of the minor theatres. About 1806 he was appointed principal trumpeter at Drury Lane, and the English Opera House, Lyceum. He was a member of the Royal Society of Musicians in 1814. In

[1] In describing the Double-action Harp of Sebastian Erard, the writer has been much helped by a report, read before the French Institute in 1815, and lent to him by M. George Bruzaud.

Galpin Collection

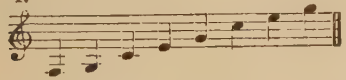
1. ROTTE (5th-8th cent.)—a copy. 2. ENGLISH GUITAR (Lucas, 18th cent.).
3. KEYED GUITAR (18th cent.). 4. HARP LUTE (E. Light, *c.* 1810).
5. HARP-LUTE GUITAR (E. Light, *c.* 1800).

1820 he was engaged as principal trumpeter at the Birmingham Musical Festival, and in the following year succeeded the elder Hyde at the Concert of Ancient Music, the Italian Opera, and all the principal concerts and festivals, a position which he retained for upwards of a quarter of a century. The East India Company nominated him inspector of the musical instruments supplied to their bands, an appointment which he held until his death. Harper played on the slide trumpet (see *PLATE LXXXIII.* No. 6), and produced a pure, brilliant and even tone, with a command of execution which enabled him to surmount the greatest difficulties on his most difficult instrument. He was taken ill at a rehearsal in Exeter Hall for a concert of the Harmonic Union, and died a few hours afterwards. He was author of an Instruction Book for the Trumpet.

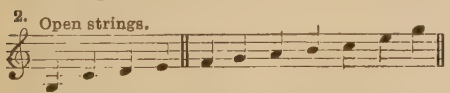
Harper left three sons, the eldest of whom, (2) THOMAS JOHN (*b.* London, Oct. 4, 1816; *d.* Aug. 27, 1898), succeeded his father in all his appointments as principal trumpeter, a position he held for many years; he retired in 1885. The second, (3) CHARLES ABRAHAM (*d.* Jan. 5, 1893), long filled the place of principal horn in the best orchestras. The youngest, (4) EDMUND (*d.* Hillsborough, Ireland, May 18, 1869), also a horn-player, settled at Hillsborough as pianist and organist. W. H. H.

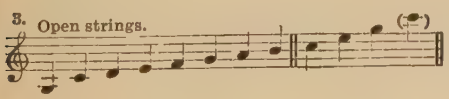
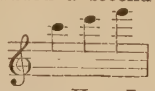
HARP LUTE and DITAL HARP, two of the many attempts made at the beginning of the 19th century to replace the guitar. Edward Light, of London, appears to have invented the first form of these instruments in 1798, calling it the 'Harp-Guitar': it has a body triangular in outline, and the ordinary neck and head of the guitar. The eight strings are tuned as follows:

1.

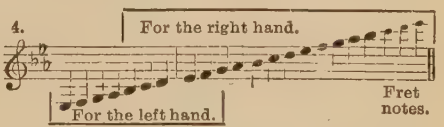


Shortly afterwards he produced the 'Harp-Lute-Guitar' (*PLATE XXXI.* No. 5), retaining the same form of body, but attaching to it a neck and head something like that of the old arch-lute with a double peg-box, thus providing this instrument with a set of open bass strings. The tuning is

2. Open strings.

This was followed by the 'Harp-Lute,' the most elegant of all these forms (*PLATE XXXI.* No. 4). It has eleven or more catgut strings tuned as follows:

3. Open strings.

To this Wheatstone added a second finger-board for the strings

calling his instrument the 'Regency Harp-Lute.' It must be observed that in these three forms the notation is a major sixth higher in pitch than the actual sounds, the instrument being in E flat major. In 1816 Light took out a patent for an improved instrument called the 'British Lute Harp.' The patent was for the application of certain pieces of mechanism called 'ditals' or 'finger' keys as distinct from 'pedals' or 'foot' keys: each dital key produces by pressure the depression of a stop-ring or eye which draws the string down upon a fret, and thus shortens its effective length and renders the pitch more acute. With slight alteration the instrument became playable with both hands, the first finger of the left hand being used to press the 'dital' or 'digital' keys when a semitone higher was required: this, the most complete instrument of his construction, he named in 1819 the 'Dital Harp' (*PLATE XXIII.* No. 5), which is tuned thus, the notes sounding as they are written:

4.



In 1825 Levien of London improved upon Light's original harp guitar by adding thumb buttons for stopping the strings: he called his instrument the 'Guitare-Harpe'; and in 1828 Angelo Ventura, music-master to the Princess Charlotte, introduced a chromatic harp-lute, the 'Harp Ventura,' with seven buttons for altering the pitch of the strings: the instrument, however, was not played in an upright position like the dital harp, but held slantingly across the chest. For minute details of the construction, stringing and playing of all these instruments see *Musical Instruments* (English and Irish Instruments) by the late Robert Bruce Armstrong, Edinburgh, 1908. F. W. G.

HARPO-LYRE, see LYRE GUITAR.

HARPSICHORD (Fr. *clavecin*; Ger. *Klavicimbal, Kielflügel, Flügel*; Ital. *clavicembalo, gravicembalo*, not unfrequently *cembalo* only, also *arpicordo*), the most important of the group of keyed instruments that preceded the pianoforte, holding during the 16th, 17th and 18th centuries a position analogous to that now accorded to the grand pianoforte. It had a place in the orchestra as an accompanying instrument when the first opera and the first oratorio were performed (Florence and Rome, *c.* 1600), and during the time of Handel and Bach was the constant support to the *recitativo secco*, its weak bass notes being reinforced by

large lutes and viols, and ultimately by violoncellos and double basses. Towards the end of the 18th century the instrument was withdrawn,[1] and the big fiddles were left by themselves to accompany the ordinary recitative in a fashion more peculiar than satisfactory.

The name harpsichord is the English variant of the original arpicordo, which, like clavicembalo, clavicordo, spinetta and pianoforte, betrays its Italian origin. The spinetta was a table-shaped, five-cornered arpicordo, rectangular, like the German clavichord, but otherwise quite different from that instrument, which was made to sound by 'tangents,' or simple brass uprights from the keys. All instruments of the harpsichord, clavicembalo or spinet family were on the plectrum principle, and therefore were incapable of dynamic modification of tone by difference of touch. The strings were set in vibration by points of quill or hard leather, elevated on wooden uprights, known as jacks, and twitching or plucking them as the depression of the keys caused the points to pass upwards. (See JACK.) The Correr upright spinet or clavicytherium, which was in the Music Loan Collection of 1885, and was presented by Sir G. Donaldson to the R.C.M., is perhaps the oldest instrument of this kind in existence. It preserves traces of brass plectra, not leather. Leather points were probably used before quills, since we learn from Scaliger, who lived 1484–1550 (*Poetices*, lib. i. cap. 48), that crowquills were introduced in keyed instruments subsequent to his boyhood, and he informs us that through them the name 'spinet' (from *spine*, a thorn or point) became applied to what had been known as the 'clavicymbal' and 'harpichord.' The Canon Paul Belisonius, of Pavia, is said to have introduced quill plectra, but whether leather, as has been said, preceded the use of quills cannot be affirmed. The plectra in harpsichords and spinets were so often renewed that it is impossible to assert that we have direct evidence of the use of either substance in any existing instrument. The use of leather is shown in a harpsichord by Baffo, dated A.D. 1574, and presently to be referred to; and in one by the elder Andreas Ruckers of Antwerp, dated A.D. 1614, formerly in the possession of Col. Hopkinson.[2]

It is the principle of the plectrum that derives the descent of the harpsichord from the psaltery, just as the pianoforte is derived, by analogy at least, from the dulcimer, and the clavichord from the movable-bridged monochord; the model for the shape of the long harpsichord being that kind of psaltery which the common people called 'istromento di porco' — from a supposed resemblance between the trapeze form and a pig's head. (See PSALTERY.) There is an interesting suggestion of this connexion of the harpsichord with the psaltery preserved in the church of the Certosa of Pavia, built about A.D. 1475. King David, who in the Middle Ages always played a psaltery, is there shown holding an 'istromento di porco.' The body of the psaltery is open, and shows eight keys, lying parallel with the eight strings. David touches the keys with his right hand, and uses the left to damp the strings. All this may be the sculptor's fancy, but Dr. Ambros[3] regards it as a recollection of a real, though obsolete, instrument somewhere seen by him.

The earliest mention of the harpsichord is under the name of clavicymbalum, in the rules of the Minnesingers, by Eberhard Cersne, A.D. 1404. With it occur the clavichord, the monochord, and other musical instruments in use at that time. (See CLAVICHORD.) The absence of any prior mention or illustration of keyed stringed instruments is negative evidence only, but it may be assumed to prove their invention to have been shortly before that date — say in the latter half of the 14th century, especially as Jean de Muris, writing in 1323 (*Musica speculativa*), and enumerating musical instruments, makes no reference to either clavicembalo or clavichord, but describes the monochord (recommending four strings, however) as in use for measuring intervals at that time. Moreover, before this epoch, hammered music wire could not have been extensively used, if it existed before the earliest record of wire-drawing, A.D. 1351, at Augsburg. It may occur to the reader — why were hammers not sooner introduced after the natural suggestion of the dulcimer, instead of the field being so long occupied by the less effective jack and tangent contrivances? The chasm untraversable by all forgotten Cristoforis and Schröters was the gap between wrestplank and sound-board, for the passage of the hammers, which weakened the frame and prohibited the introduction of thicker strings strong enough to withstand the impact of hammers. It took more than three hundred years to bridge this chasm by stronger framing, and thus render hammers possible.

As pianofortes have been made in three quite different shapes, the grand, the square and the upright, there were as many varieties of the jack instruments — to wit (1) the harpsichord proper (clavicembalo, clavecin, or flügel), of trapeze form (see *Frontispiece* and *PLATE XXXII.*); (2) the spinetta, of oblong or pentangular form, frequently called SPINET or VIRGINAL (*q.v.*) (see *PLATES XC.* and *LXXVI.*); and (3) the upright harpsichord, or clavicytherium (see *PLATE XIX.*). It must be remembered that the long harpsichords were often described as spinet or virginal, from their plectra or their use

[1] The King's Birthday Ode was accompanied by the harpsichord until June 4, 1795, when a grand piano was substituted, a harpsichord having been used at the rehearsal.

[2] A beautiful drawing of this instrument, by Robert Maitland, one of Broadwood's employés, is at the R.C.M. R. J. H[a].

[3] *Geschichte der Musik*, 1864.

by young ladies; but the table-shaped ones known commonly by the latter names were never called harpsichords. A few specimens of the upright harpsichords still exist; one decorated with paintings was shown in the collections of Musical Instruments at South Kensington in 1872; another was sold in the Duke of Hamilton's sale in 1883, but was unfortunately broken up for the sake of the paintings; and the Conservatoire of Brussels and the Kraus collection of Florence contain specimens. Another splendid specimen, of Italian origin, dating *c.* 1600, shown on *PLATE XIX.*, was acquired by Mrs. J. Crosby Brown of New York, and forms part of her munificent donation to the Metropolitan Museum of that city. An interesting bill-head and receipt for an upright harpsichord, dated 1753, and signed by the maker, Samuel Blumer,

'Harpsichord and Spinet Maker in Great Poultney Street, near Golden Square, London. N.B. Late foreman to Mr. Shudi,'

is in the possession of Messrs. Broadwood.

We are spared the necessity of reconstructing the older harpsichords from the obscure and often inaccurate allusions of the older writers, such as Virdung and Kircher, by the valuable collection now in the Victoria and Albert (South Kensington) Museum, that includes instruments of this family dating from 1521 to Pascal Taskin, 1786. In private hands, but accessible to the inquirer, are large harpsichords by Tschudi and Kirkman, and by Tabel, to whom these makers had in turn been foremen. The oldest harpsichord in the Museum, and so far as is known, anywhere, is a Roman clavicembalo, inscribed and dated

'Hieronymus Bononiensis Faciebat.
Romae, MDXXI.'

It has one keyboard, and two unison strings to each note, boxwood natural keys, with an apparent compass of near four octaves, E to *d'''*, which, with a 'short octave' in the bass, would be C to *d'''*. This instrument, like many Italian harpsichords and spinets, is removable from its elaborate case. There was no change of power or pitch in this instrument by stops, nor in the later clavicembali; the Italians were always conservative in structural features. Raising the top and looking inside, we observe the harp-like disposition of the strings as in a modern grand piano, which led Galilei, the father of the astronomer Galileo, to infer the direct derivation of the harpsichord from the harp. In front, immediately over the keys, is the wrest-plank, with the tuning-pins inserted, round which are wound the nearer ends of the strings — in this instrument two to each note — the further ends being attached to hitch-pins, driven into the sound-board itself, and following the angle of the bent side of the case to the narrow end, where the longest strings are stretched. There is a straight bridge along the edge of the wrest-plank, and a curved bridge upon the sound-board. The strings pass over these bridges, between which they vibrate, and the impulse of their vibrations is communicated by the curved bridge to the sound-board. The plectra or jacks are the same as in later instruments. (See JACK.) The raised blocks on each side the keys, by which the instrument was drawn out of the case, survived long after, when there was no outer case.

Reference to the oblong 'clavicordi,' in which the Victoria and Albert Museum is rich, will be found under SPINET. The actual workmanship of all these Italian keyed instruments was indifferent; we must turn to the Netherlands for that care in manipulation and choice of materials which, united with constructive ingenuity equalling that of the best Italian artists, culminated in the Double Harpsichords of the Ruckers family of Antwerp.[1] (See RUCKERS.)

Of this family there were four members living and working between 1579 and 1651 or later, who achieved great reputation. Their instruments are known by their signatures; and by the monograms forming the ornamental rosette or sound-hole in the sound-board — a survival from the psaltery. The founder of the reputation of this family, Hans Ruckers the elder, brought the Antwerp manufacture to that importance and perfection that have become historical. But the great change of construction that was to become normal was brought about by a grandson of the elder Ruckers, Jan Couchet, a pupil of Hans or Jean Ruckers the younger. It was long believed that the elder Hans Ruckers had added the second keyboard, the octave string, and stops for the control of the registers or slides of jacks acting upon the strings analogously to the stops of the organ, but it was not so, as the octave string has been found in older Italian clavicembali. We find in the Privy Purse expenses of Henry VIII.:

'1530 (April) item the vj daye paied to William Lewes for ii payres of virginalls in one coffer with iiii stoppes brought to Greenwiche iii li . . . and for ii payres of virginalls in one coffer brought to the more other iii li.'

The first, evidently a double-keyboard harpsichord with four stops, probably brought from Antwerp or Cologne, a still earlier seat of harpsichord-making; the second, a double harpsichord, no stops being named but probably existing, landed at the mere or marsh adjoining Whitehall, afterwards known as Scotland Yard. Hans Ruckers the elder was not born in 1530, hardly before 1550. His merit, and that of his sons Jean and André, was rather that of the great violin-maker Stradivari, to make perfect an existing model. The tension of harpsichords being comparatively small, they lasted longer than our modern pianos. They were sometimes

[1] The oldest trace in the Netherlands of the harpsichord or clavecin is that a house in Antwerp, in the parish of Notre Dame, bore in 1532 the name of 'de Clavizimbele.'

expensively decorated a hundred years after they had been made. James Shudi Broadwood (*Notes*, 1838) states that many Ruckers harpsichords were in existence and good condition until nearly the end of the 18th century, and fetched high prices; one having sold in 1770 for 3000 francs (£120).

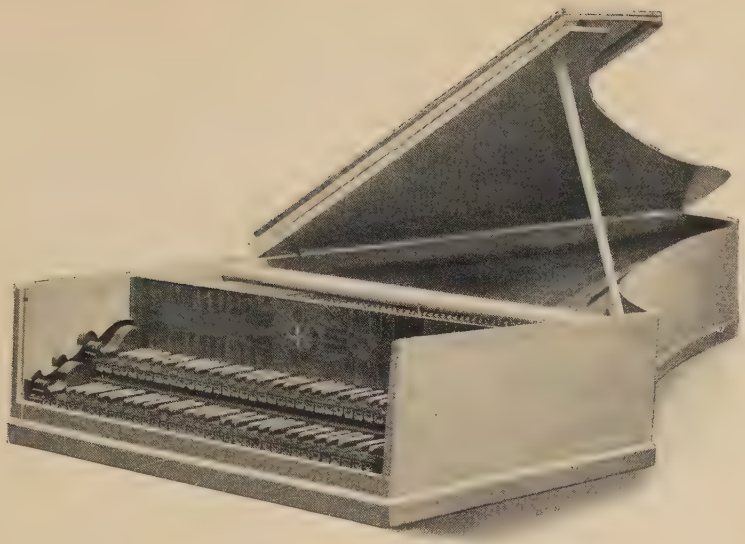
To Jan Couchet we may attribute the addition of the unison string and limitation of the octave string — the little octave, as Van Blankenberg called it — to the lower keyboard.[1] It was Couchet who, about 1640, changed the double keyboard harpsichord from a mere transposing instrument, contrived to accommodate the authentic and plagal church modes with the singer's capabilities, to a forte and piano instrument, with three strings (reducible to two and one) upon the lower keyboard, and one string always for the upper. Of Couchet's instruments, which are rare, one is in Edinburgh, and the other in Mrs. J. Crosby Brown's splendid collection.[2]

When the Ruckers family passed away we hear no more of Antwerp as the city of harpsichord makers; London and Paris took up the tale. But all these Antwerp workmen belonged of right to the Guild of St. Luke, the artists' corporation, to which they were in the first instance introduced by the practice of ornamenting their instruments with painting and carving. In 1557 ten of the Antwerp harpsichord makers petitioned the deans and masters of the guild to be admitted without submitting masterpieces, and the chiefs of the commune consenting, in the next year they were received. The responsibility of signing their work was perhaps the foundation of the great reputation afterwards enjoyed by Antwerp for harpsichords and similar musical instruments.[3]

The earliest historical mention of the harpsichord in England occurs under the name of Claricymball, 1502.[4] The late Dr. Rimbault (*The Pianoforte*, London, 1860) collected this and other references to old keyed instruments from records of Privy Purse expenses and from contemporary poets. The house-proverbs of Leckingfield, the residence of Algernon Percy in the time of Henry VII., preserved (for the house was burnt) in a MS. in the British Museum, named it 'clarisymbalis.' For a long while after this, if the instrument existed, it was known under a general name, as 'virginalls.' It was the school of Ruckers, transferred to England by a Fleming named Tabel, that was the real basis of harpsichord-making as a distinct business in this country, separating it from organ-building with which it had been, as in Flanders, often combined. A Tabel harpsichord with two keyboards is in the possession of Helena, Countess of Radnor. It is inscribed 'Hermanus Tabel Fecit Londini, 1721,' and is very like an early Kirkman. Harpsichords had, however, been made in London in the 17th century, by the spinet-makers, the Hitchcocks, Hayward and Keene. The spinets by the first and last of these have been preserved here and there, but only one harpsichord, by John Hitchcock, is known. Tabel's pupils, Burkhard Tschudi (*anglicé*, Shudi) and Jacob Kirchmann (*anglicé*, Kirkman), became famous in the 18th century, developing the harpsichord in the direction of power and majesty of tone to the farthest limit. The difference in length between a Ruckers and a Shudi or Kirkman harpsichord — viz. from 6 or 7½ feet to nearly 9 feet — is in direct proportion to this increase of power. Stronger framing and thicker stringing helped in the production of their pompous, rushing-sounding instruments. Perhaps Shudi's were the longest, as he carried his later instruments down to CC in the bass, while Kirkman remained at FF; but the latter set up one row of jacks with leather instead of quills, and with due increase in the forte combination. Shudi, in his last years (1769), patented a Venetian Swell, on the principle of the Venetian blind, but the invention was in use some years before, as it is described in the *Salzburger Zeitung* of August 6, 1765, together with his use of the machine stop, which, from a London report concerning the child Mozart's last concert there, it also attributes to him, and which was invented about 1750. Kirkman added a pedal to raise a portion of the top or cover. Both used two pedals; the one for the swell, the other by an external lever apparatus to shut off the octave and one of the unison registers leaving the player with both hands free, an invention of John Hayward's, described in Mace's *Musick's Monument*, A.D. 1676, p. 235. There is a Silbermann harpsichord in the de Wit collection at Leipzig, of wonderful tone, far finer than that of any Shudi or Kirkman, in which all the strings are overspun.

In these 18th-century harpsichords, the Flemish practice of ornamenting with painting — often the cause of an instrument being broken up when no longer efficient — was done away with; also the laudable old custom of mottoes to remind the player of the analogous brevity of life and sound, of the divine nature of the gift of music, or of dead wood reviving as living tone. But it was when the instrument went out altogether that this enrichment of picture galleries by the demolition of harpsichords was most effected. The number of Ruckers, however, known to exist has been extended by research to seventy. There was great care in

1 A. J. Hipkins, *History of the Pianoforte* (1897), p. 83.
2 Catalogue, Metropolitan Museum, New York. *Musical Instruments of all Nations* (Mrs. J. Crosby Brown, 1903). Preface by A. J. Hipkins.
3 *Recherches*, etc., Léon de Burbure, Brussels, 1863.
4 The oldest known English harpsichord still in existence is preserved at Knoll, Kent. The case is of panelled oak, with a decorative stand of Jacobean Renaissance style; keys and jacks are missing. It is inscribed JOHANNES HAYWARD FECIT LONDINI MDCXXII. John Hayward was the inventor of the 'pedal,' an improved harpsichord in which the stop changes were effected by four small pedals instead of by hand knobs. (Cf. Mace, *Musick's Monument*, p. 235; see also PEDAL.) F. W. G.



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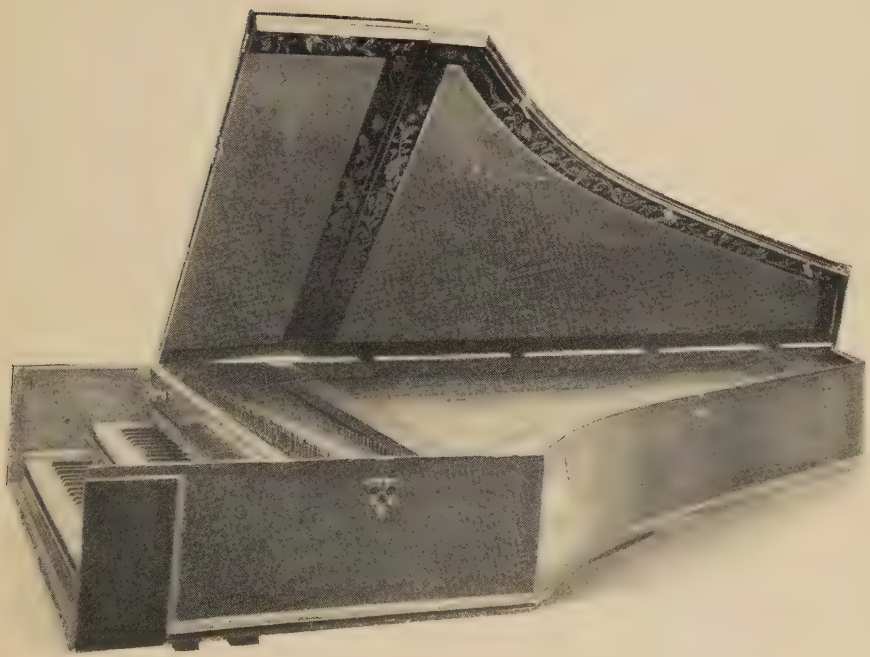

2

1. GERMAN HARPSICHORD (maker unknown): formerly J. S. Bach's.
2. FLEMISH HARPSICHORD (A. Ruckers, 1651): used by G. F. Handel.
(Stands removed.)

1. Hochschule für Musik, Berlin 2. Victoria and Albert Museum, South Kensington.

artistic choice of wood and in the cabinet-work of Shudi's beautiful instruments. One, formerly in the possession of Queen Victoria, and long preserved in Kew Palace,[1] is quite a masterpiece in these respects. It bears Tschudi's name, spelt, as was usual, Shudi; the date 1740 and maker's number 94 are inside. The compass is, as in the South Kensington Ruckers, G_1 to f''', without the lowest G♯. Two, dated 1766, are in the New Palace at Potsdam, and were Frederick the Great's. (See SHUDI.) Messrs. Broadwood have one dated 1771, with five and a half octaves, C_1 to f''', Venetian Swell and five stops, comprising the two unisons and octave of the Ruckers, with a slide of jacks striking the strings much nearer to the bridge (also a Ruckers contrivance), and producing a more twanging quality of tone, the so-called 'lute'-stop and a 'buff' -stop of small pieces of leather, brought into contact with the strings, damping the tone and thus giving a kind of *pizzicato* effect. This fine instrument was used by Moscheles in his Historical Concerts in 1837, and by Pauer in similar performances in 1862, 1863 and 1867. There is also one in the Musikverein at Vienna of similar construction, made by 'Burkat Shudi et Johannes Broadwood,' and dated 1775, which belonged to Joseph Haydn. Dr. Henry Watson of Manchester possesses a Shudi harpsichord numbered 1148 and dated 1791; it has five octaves, F to f''', Venetian Swell and five stops. A Kirkman harpsichord dated 1798 is in the possession of J. A. Fuller Maitland, and is described in Dannreuther's *Ornamentation*.

The variety of stops and combinations introduced by different makers here and abroad at last became legion, and were as worthless as they were numerous. Pascal Taskin, a native of Theux in Liège and a famous Parisian harpsichord maker, is credited with the reintroduction of leather as an alternative to quills; his clavecin 'en peau de bufle' made in 1768 was pronounced superior to the pianoforte (De la Borde, *Essai sur la musique*, 1773). Taskin's were smaller scale harpsichords than those in vogue in England, and had ebony naturals and ivory sharps, and a Japanese fashion of external ornamentation. There is one in the Victoria and Albert Museum, dated 1786. In the Liceo Communale di Musica at Bologna there is a harpsichord with four rows of keys, called an 'Archicembalo.' This instrument, according to Carl Engel, was made by a Venetian, Vito Trasuntino, after the invention of Nicolo Vicentino, who described it in his work *L'antica musica ridotta alla moderna prattica* (Rome, 1555). The compass comprises only four octaves, but in each octave are thirty-one keys. A 'tetracordo' was made to facilitate the tuning of these minute intervals. Thus early were attempts made to arrive at purity of intonation by multiplying the number of keys within the bounds of the octave. Another archicembalo, made by Cristofori in 1726, is in the Museo Kraus at Florence. It has a double keyboard, but is not enharmonic; it was intended to be used in an orchestra, the player standing. Another of the curiosities of harpsichord-making was the 'Transponiclavicymbel' described by Praetorius (1614–18). By shifting the keyboard the player could transpose two tones higher or lower, passing at pleasure through the intermediate half tones. Arnold Schlick, however, had achieved a similar transposition with the organ as early as 1512 (*M.f.M.*, Berlin, 1869). A harpsichord pedalier — Clavicymbel-pedal — according to Dr. Oscar Paul, an independent instrument with two octaves of pedals, was used by J. S. Bach, notably in his Trios and the famous 'Passacaille'; and in his transcriptions of Vivaldi's Concertos. Some large German harpsichords had not only the two unison registers and an octave one equivalent to 8- and 4-foot stops, but also a bourdon, answering to 16-foot pitch. J. S. Bach had one of this calibre; it formed one of the interesting objects in Herr Paul de Wit's collection in Leipzig, and has been transferred to the museum attached to the Hochschule für Musik in Berlin.[2] In 1901 harpsichords came to light containing three keyboards, of Italian make and similarly contrived, the octave being on the highest bank, octava and cymbalum on the middle, and unisons on the lowest bank.[3] A fine specimen by Sodi is in the Metropolitan Museum, New York. Lastly a 'Lautenwerke' must be noticed, a gut-strung harpsichord, an instrument not worth remembering had not Bach himself directed the making of one by Zacharias Hildebrand of Leipzig. It was shorter than the usual harpsichord, had two unisons of gut-strings, and an octave register of brass wire, and was praised as being so like the lute in tone as to be capable, if heard concealed, of deceiving a lute-player by profession.[4] Since 1888 harpsichords have been made in Paris by the pianoforte-makers, Pleyel, Wolff & C^{ie}., and S. & P. Erard. The former firm have introduced original features, one being the substitution of pedals for hand-stops, the gradual depression of which produces a *crescendo*. Messrs. Erard have been content to reproduce a clavecin by Taskin, said to have been made for Marie Antoinette. (See CLAVICHORD; KIRKMAN; RUCKERS; SHUDI; SPINET; VIRGINAL.)

A. J. H.

Arnold DOLMETSCH (*q.v.*), working in turn for Chickering of Boston and Gaveau of Paris, as well as on his own account, has been a leader in the modern revival of harpsichord construction. The 20th century has brought

[1] Now at Windsor Castle. W. H. G. F.

[2] A. J. Hipkins, *Pianoforte Primer*, 1897, p. 91.

[3] Such three-bank harpsichords are not considered genuine by Kraus of Florence. E. J. H^{s}.

[4] Paul, *Gesch. des Claviers*, Leipzig, 1868.

a notable revival in the use of the harpsichord, both as a solo instrument and in ensemble music. C.

HARRER, Gottlob (*d.* Carlsbad, 1755), J. S. Bach's successor as cantor of St. Thomas, Leipzig, in 1750. He died while taking the waters at Carlsbad. He studied for some time in Italy and made a rare collection of the works of older masters, which with his extensive library was incorporated with the Royal (now State) Library at Berlin. Unfortunately he added or augmented instrumental accompaniments in the scores of the older masters even as far back as the 16th century. His own compositions consisted of 24 symphonies; concertos for various instruments; 3 oboe trios; 51 duets for flageolet, harpsichord sonatas, oratorios, passion music, masses and other church music. Most of his compositions remained in MS. (*Riemann*; *Q.-L.*).

HARRIS, a celebrated family of English organ-builders. (1) The first of them (grandfather of Renatus (3), the most celebrated of the family) built an organ for Magdalen College, Oxford; (2) Thomas, father of Renatus, appears to have emigrated to France, for Dr. Burney says that Renatus came to England with his father a few months after Father Smith's arrival (1660).

Thomas Harris of New Sarum in 1666 contracted to build an organ for Worcester Cathedral. (3) Renatus became a formidable rival to Smith, especially in the competition for building an organ in the Temple Church. (See Smith, 'Father.') In 1690 Renatus agreed to improve and enlarge his grandfather's organ in Magdalen College, Oxford. Rimbault gives a list of thirty-nine organs built by this eminent artist.[1] He had two sons—(4) Renatus, who built an organ for St. Dionis Backchurch, London, in 1724, and (5) John, who built most of his organs in conjunction with his son-in-law, John Byfield.

The firm of Harris (John) & Byfield (John) carried on business in Red Lion Street, Holborn. In 1729 they built an organ for Shrewsbury, and in 1740 one for Doncaster, which cost £525, besides several others. V. de P., with addns.

HARRIS, Sir Augustus Henry Glossop (*b.* Paris, 1852; *d.* Folkestone, June 22, 1896), theatrical manager, was in business for a short time, and gained theatrical experience from 1873 in Liverpool, Manchester and elsewhere, before becoming assistant stage-manager under Mapleson in London. He acted in various pieces in London, and in 1879 became lessee of Drury Lane, producing the annual melodramas and pantomimes which revived the vogue of that theatre. The annual visits of the Carl Rosa Company to Drury Lane, in 1883–87, gave Harris his first experience in operatic management, and in the latter year he started on his own account as an impresario, giving 'Aïda' with an amount of care in the production which surpassed everything hitherto seen on the English operatic stage. He introduced Mancinelli to English audiences, and the revivals of 'Lohengrin' and 'Les Huguenots' were among his great successes; the brothers de Reszke (Jean making his first appearance in England as a tenor) were the great attractions of the cast, and Mme. Nordica, Mlle. Minnie Hauk, Maurel and others were members of the company. In the following season, Harris began the enterprise at Covent Garden (*q.v.*) which brought back the fashionable world to the opera as a regular amusement. His qualities as a manager were very remarkable, he had all the astuteness of a keen man of business, and did not scruple to profit by the discoveries of other managers, whether in the matter of singers or of operas. He had a certain amount of musical taste, and his artistic conscience led him to present operas as far as possible in accordance with their composers' intentions. He also realised what seemed a hopelessly impracticable ideal of giving operas in different languages in the same season, presenting every opera in the tongue for which it was written. More than all this, he had the wisdom to see that it is wise to give the public, not the kind of entertainment that they are just beginning to get tired of, but that which is a little in advance of their taste. He did much for the cause of Wagner's music in England, and careful mounting was characteristic of his management throughout. On occasions he managed a set of German performances at Drury Lane during the season of polyglot opera at Covent Garden. He revived the fashion of public fancy-dress balls, and the patronage of the wealthy classes was retained for the opera until his death. His career as a theatrical manager apart from opera does not concern a musical dictionary. He was knighted in 1891, having been sheriff of the City of London in that year. M.

HARRIS, Clement Hugh Gilbert (*b.* Wimbledon, July 8, 1871; *d.* Pentepigadia, Apr. 23, 1897), composer. He was educated at Harrow, where a memorial has been erected to him in the chapel. He studied music at the Frankfort Conservatorium, afterwards becoming a pupil of Madame Schumann. He was a virtuoso on the pianoforte and a highly gifted composer. Of excellent position and possessing ample means, he happened to be in Greece when the war broke out between that country and Turkey. His enthusiasm for the cause of Greece impelled him to enlist in that army. He considered his action (in the words of his Diary) as

'the least a man of honour can perform towards a country which, crying for liberty in the name of the

[1] For his proposal to build an organ at the west end of St. Paul's Cathedral, see *Mus. T.*, 1909, p. 533.

Cross, has been insulted and thwarted by each so-called civilised power successively.'

He was killed at the battle of Pentepigadia, where

'he fought as many a Harrow boy has fought before him, and as many another will fight in the days to come, and when the retire was sounded, and his five unwounded comrades sneaked away, young Harris stayed until a friendly bullet ended a career full of promise and laid low a lad who knew not how to fly.'[1]

A memorial erected in the English Church, Athens, at the request of the Empress Frederick of Germany, is inscribed thus :

'To the memory of Clement Hugh Gilbert Harris, born July 8th, 1871. He died fighting for the cause of Greece, on April 23rd, 1897, at Pentepigadia.'

The following is a list of his published compositions :

Paradise Lost. Symphonic Poem for orchestra. First performed in England at Birmingham Town Hall (Halford Concerts), Dec. 5, 1903.
Four Concert Studies; Ballade; Il Penseroso, L'Allegro (Études); Lied (Peter Cornelius)—Concert Transcription. For pianoforte.
Six Songs.
Songs of the Sea : (1) Yes, I shall go ; (2) A grace, to-night.
Romance for Violin and Piano.
Romance (in F) for Clarinet, Violoncello, and Piano.

The symphonic poem is a remarkable work considering the age of the composer when it was written. It shows complete mastery of orchestration and much skill in the development of the beautiful themes it contains. The pianoforte works could only have been written by one who was a virtuoso as well as a composer. W. W. S.

HARRIS, Joseph John (*b.* London, 1799; *d.* Manchester, Feb. 10, 1869), was chorister in the Chapel Royal under John Stafford Smith. In 1823 he was appointed organist of St. Olave's Church, Southwark. In 1827 he published 'A Selection of Psalm and Hymn Tunes, adapted to the psalms and hymns used in the Church of St. Olave, Southwark.' In Feb. 1828 he quitted Southwark to become organist of Blackburn, Lancashire; in 1831 was made 'lay precentor' or choirmaster at the collegiate church (now the cathedral) at Manchester, deputy organist, and on Mar. 25, 1848, organist. Harris composed some cathedral music and a few glees, songs, etc.

W. H. H.

HARRISON, (1) Beatrice (*b.* Roorkee, N.W. India), violoncellist, daughter of Col. J. H. C. Harrison, R.E.; was brought to England at the age of 3 months. She won the gold medal (senior grade) of the Associated Board, against 4000 competitors, at the age of 10. She studied under Whitehouse at the R.C.M., and afterwards with Hugo Becker at the Hochschule, Berlin. At the age of 14 she was the first violoncellist and youngest student to win the Mendelssohn international prize, for which both instrumentalists and singers competed.

She has distinguished herself in the performance of new works written for her instrument, notably the concertos by Elgar and Delius, and the solo sonata by Kodály, and has made a great name in the world's principal music centres.

(2) Margaret, a younger sister of the above, a violinist of great promise, made her début in 1918.

(3) May (*b.* Roorkee), violinist, eldest sister of the above, won at the age of 10 the Gold Medal of the Associated Board against 3000 competitors. She was awarded an Exhibition in the R.C.M. and studied there under Arbós and Rivarde, finally also in Petrograd under Auer. At the age of 18 she took Kreisler's place at a Mendelssohn Festival at Helsingfors, playing the following year with the Berlin Philharmonic. Her interpretations of works in the classical repertory are exceptionally fine. With her sister she has frequently played with much success in the principal cities of Europe the double Concerto of Brahms, and occasionally the double Concerto of Delius. W. W. C.

HARRISON, J., a London music-publisher, originally a bookseller in Fleet Street, where he succeeded J. Wenman and published plays, novels and essays. About the year 1779 he removed to 18 Paternoster Row and started the issue of musical works from engraved plates, including the ballad operas of the day and reprints of works by Handel, Arne, Boyce and others. In 1784 the imprints give 'Harrison & Co.,' and in 1788 they are in possession of an additional warehouse named 'Dr. Arne's Head' at 141 Cheapside. In 1796 they issued an octavo publication, consisting of operas and pianoforte pieces, named *The Pianoforte Magazine*, which ultimately extended to about thirty volumes. This was issued at half a crown a part; and by an advertisement in the *Times* of the year quoted we find purchasers were entitled, after a number of payments, to a pianoforte. This is perhaps the earliest record of a kind of purchase now in some evidence. About 1798 the firm is styled 'Harrison, Cluse & Co.,' and it is at 78 Fleet Street. In 1802 it is at 108 Newgate Street, and probably did not exist much later than that date. Their publications are always exceedingly well engraved, and comprise many useful reprints of earlier standard works. They began the issue of what promised to be a very excellent dictionary of music, but it did not reach beyond a few numbers. It was printed in a rather unwieldy oblong folio.

F. K.

Harrison & Co. were the original publishers of 'Polly' (the sequel to 'The Beggar's Opera') and of the notorious 'Battle of Prague,' (see Kotzwara) which, down to 1870 or thereabouts, was a favourite drawing-room piece.

E. v. d. S.

HARRISON, Julius (*b.* Stourport, Worcestershire, Mar. 26, 1885), composer and conductor, was educated in music at the Midland Institute under Bantock. He gained

[1] Quoted from an article on Chivalry in *An Onlooker's Notebook*, by George W. E. Russell

experience as an operatic conductor with the Beecham Opera Company and used it to good purpose later with that company's successor, the B.N.O.C. In 1925 he succeeded Goossens as conductor of the HANDEL SOCIETY (*q.v.*). He has also conducted opera performances at the R.A.M. and concerts of the Scottish Orchestra. He is a versatile and skilful rather than a very original composer. His suite for orchestra of 'Worcestershire Pieces' was played at the Worcester Festival (1920); his chamber music, including a humoreske for string quartet, 'Widdicombe Fair,' has met with success at London concerts, and he has published many piano pieces and songs. (For list see *B. M. S. Ann.*, 1920.) C.

HARRISON, SAMUEL (*b.* Belper, Derbyshire, Sept. 8, 1760; *d.* June 25, 1812), singer. On the establishment of the Concert of Ancient Music in 1776, Harrison appeared as a solo soprano singer, and continued so for two years afterwards. But in 1778, being engaged to sing at Gloucester, his voice suddenly failed him. After an interval of six years, during which he most assiduously cultivated his voice and style, George III. heard him sing at one of Queen Charlotte's musical parties, and caused him to be engaged for the Commemoration of Handel in 1784, at which he sang 'Rend' il sereno al ciglio' from 'Sosarme,' and the opening recitative and air in 'Messiah.'[1] He was next engaged as principal tenor at the Concert of Ancient Music, and from that time took his place at the head of his profession as a concert singer. Harrison's voice had a compass of two octaves (A to *a'*). It was remarkably sweet, pure and even in tone, but deficient in power. His taste and judgment were of a high order. On Dec. 6, 1790, Harrison married Miss Cantelo (*d.* 1831), for some years principal second soprano at all the best concerts, etc. In 1791 he and Knyvett established the Vocal Concerts, which were carried on to the end of 1794, and revived in 1801. Harrison's last appearance in public was at his benefit concert, May 8, 1812, when he sang Pepusch's 'Alexis' and Handel's 'Gentle airs.' On June 25 following he died suddenly from inflammation. He was buried in the graveyard of the old church of St. Pancras. The inscription on his tombstone includes an extract from an elegiac ode on Harrison, written by the Rev. Thomas Beaumont, and set to music by William Horsley, but the lines are so inaccurately given as completely to mar the allusion to the song 'Gentle airs.' W. H. H.

HARRISON, WILLIAM (*b.* Marylebone, June 15, 1813; *d.* Kentish Town, London, Nov. 9, 1868), singer. Being gifted with a tenor voice of remarkable purity and sweetness, he appeared in public as an amateur concert singer early in 1836. He then entered the R.A.M., and in 1837 appeared as a professional singer at the concerts of the R.A.M., and subsequently at the Sacred Harmonic Society. On Thursday, May 2, 1839, he made his first appearance on the stage at Covent Garden, in Rooke's opera 'Henrique.' A few years later he was engaged at Drury Lane, where he sustained the principal tenor parts in Balfe's 'Bohemian Girl,' Wallace's 'Maritana' and Benedict's 'Brides of Venice,' and 'Crusaders,' on their first production. In 1851 he performed at the Haymarket Theatre, in Mendelssohn's 'Son and Stranger,' and other operas. In 1856, in conjunction with Miss Louisa Pyne, he established an English Opera Company, and for several years gave performances at the Lyceum, Drury Lane and Covent Garden Theatres. During their management the following new operas were produced:

Balfe's 'Rose of Castille' (1857), 'Satanella' (1858), 'Bianca, the Bravo's Bride' (1860), 'Puritan's Daughter' (1861), and 'Armourer of Nantes' (1863); Wallace's 'Lurline' (1860), and 'Love's Triumph' (1862); Benedict's 'Lily of Killarney' (1862); Mellon's 'Victorine' (1859); and Howard Glover's 'Ruy Blas' (1861).

In the winter of 1864 Harrison opened Her Majesty's Theatre for the performance of English operas. He translated Massé's operetta, 'Les Noces de Jeannette,' and produced it at Covent Garden Theatre in Nov. 1860, under the title of 'Georgette's Wedding.' W. H. H.

HARROGATE is one of the few towns where a symphony orchestra is subsidised by the municipality, but it is easy to understand that this is done not so much from an artistic and educational point of view as because an orchestra is one of the usual attractions of a popular watering-place. The beginnings of the orchestra were modest; the Spa Concert Rooms were carried on as a private enterprise, and a small orchestra provided; but after a few years it was taken over by a body of local tradesmen who formed a 'Public Rooms Company,' and engaged Julian Adams, a solo pianist, who had charge of the orchestra for many years. He was followed in turn by Otto Bernhardt, H. Cohen and R. S. Burton (1820–92), organist of Leeds Parish Church, who was better known as a successful choir-trainer than as an orchestral conductor. Sidney Jones (sen.) came next, and continued till 1903, when C. L. Naylor was appointed, and was followed in 1907 by Julian Clifford (1877–1921). He occupied the post up to his death, when he was succeeded by Howard Carr, who conducted for only two seasons, Basil Cameron, appointed in 1924, being the present occupant of the position. In addition to the usual daily fare of light music combined with variety entertainments, the orchestra gives during the season a series of over twenty afternoon Symphony Concerts, on which the artistic prestige of the town chiefly depends. A symphony, a concerto, a couple of overtures or other short works generally form the programme, and for these concerts the orchestra is augmented to nearly forty

[1] See Burney, *Commemoration of Handel*, pp. 50, 74.

performers, and is complete, in the sense that it can play the classical symphonies, etc., without doctoring the score, and though of course the strings are hardly numerous enough to balance the wind, the orchestra is efficient enough to give a good account of the normal repertory. H. T.

HART, ANDRO, an early Edinburgh printer of note, who printed with musical notation some editions of the Scottish Psalter as *The CL. Psalmes of David in Prose and Meeter . . . Edinburgh, printed by Andro Hart, 1611*, 8vo. One by his 'heires' is dated 1635. F. K.

HART, CHARLES (*b.* May 19, 1797; *d.* London, Mar. 29, 1859), pupil at the R.A.M. under Crotch, was, 1829–33, organist at St. Dunstan's, Stepney, and subsequently at the church in Tredegar Square, Mile End, and St. George's, Beckenham. In 1830 he published 'Three Anthems,' and in 1832 a Te Deum and Jubilate, the latter of which had gained the Gresham Prize Medal in 1831. In Apr. 1839 he produced an oratorio entitled 'Omnipotence.' He was author of a motet which gained a premium at Crosby Hall, 'Sacred Harmony,' and other compositions. W. H. H.

HART, JAMES (*b.* York, 1647; *d.* May 8, 1718), was bass singer in York Minster until 1670, when he was appointed a gentleman of the Chapel Royal and lay-vicar of Westminster Abbey. He was the composer of several songs published in 'Choice Ayres, songs and dialogues,' 1676–84; 'The Theater of Musick,' 1685–87; 'The Banquet of Musick,' 1688–92, and other collections. (See HART, Philip.) W. H. H.

HART, JOSEPH BINNS (*b.* London, 1794; *d.* Hastings, Dec. 10, 1844), became in 1801 a chorister of St. Paul's under John Sale. Whilst in the choir he was taught the organ by Samuel Wesley and Matthew Cooke, and the piano by J. B. Cramer. At the age of 11 he acted as deputy for Attwood at St. Paul's. He remained in the choir nearly nine years, and on quitting it became organist of Walthamstow, and private organist to the Earl of Uxbridge. He left Walthamstow to become organist of Tottenham. At the termination of the war in 1815, when quadrille dancing came into vogue, Hart became an arranger of dance music, and the LANCERS' QUADRILLE (*q.v.*). From 1818–20 he was chorus-master and pianist at the English Opera House, Lyceum. He composed the music for 'Amateurs and Actors' (1818), 'A Walk for a Wager' and 'The Bull's Head' (1819), all musical farces; and 'The Vampire,' melodrama, 1820. In 1829 he removed to Hastings, started business as a music-seller, and was appointed organist of St. Mary's Chapel. Hart produced 48 sets of quadrilles, waltzes and galopades, and *An easy Mode of teaching Thorough-bass and Composition.* W. H. H.

HART, PHILIP (*d.* London, July 17, 1749), conjectured by Hawkins to be the son of James HART (*q.v.*), was organist of St. Andrew Undershaft and St. Michael, Cornhill. In 1703 he composed the music for Hughes's 'Ode in Praise of Musick,' performed at Stationer's Hall on St. Cecilia's Day, 1703. On May 28, 1724, he was appointed the first organist of St. Dionis Backchurch, at a salary of £30. In 1729 he published his music to 'The Morning Hymn from the Fifth Book of Milton's Paradise Lost.' He also published a Collection of Fugues for the Organ. Two anthems by him are included in the Tudway Collection (Harl. MS. 7341). From Hawkins's account of him (chap. 175) he appears to have been a sound and very conservative musician, and a highly respectable man. Sir John elsewhere mentions his excessive use of the shake in his organ-playing. Hart died at a very advanced age. W. H. H.

HART & SONS, an eminent firm of violin-makers and experts, was founded at 28 Wardour Street, London (the present premises of the firm, though the name of the street has been altered), by (1) JOHN HART about 1825. This John Hart, was an expert not only in all matters connected with the violin, but with the shot-gun also. He opened business with a collection of guns and violins, and for a considerable time it was doubtful which of these two would prove the fitter, and survive. In the end violins prevailed. (2) JOHN THOMAS (*b.* Dec. 17, 1805; *d.* Jan. 1, 1874) was articled in May 1820 to Samuel Gilkes, who had learnt his business under William Foster, a very famous English maker of violins and violoncellos. As an articled pupil he had many opportunities for copying, repairing and studying the peculiarities of Cremonese and other violins of Italian make, and so laid the foundation of his extensive knowledge of instruments. He began business at a time when amateur violinists were longing for famous Italian violins, and as his reputation for unerring accuracy of judgment grew rapidly he became the channel through which most of the greatest instruments came to England. He it was who formed James Goding's collection, that of Charles Plowden, most of Joseph Gillott's collection, and of the famous Adam group. His son and successor,

(3) GEORGE (*b.* London, Mar. 23, 1839; *d.* near Newhaven, Apr. 25, 1891), was a violinist and writer, and studied at the R.A.M. under Macfarren and Sainton. Though an excellent player on the violin, it is by his literary ability and by his wide knowledge of what may be called the literary side of the violin that he is best known. In 1875 he published his well-known book *The Violin: its famous Makers and their Imitators*, which has passed through many editions in England. Of it a French edition was issued in 1886. Next he published a description of Count Cozio de Salabue's purchase of the stock of violins remaining with Paul

Stradivarius, and the tools and drawings of Antonius. In 1872 he classified the Gillott collection, a labour requiring the most accurate and certain knowledge, and in 1881 appeared his book on *The Violin and its Music*. He married a daughter of Dr. Steward, the inventor of the Euphonicon piano, now in the Victoria and Albert Museum. He, again, was succeeded by his son,

(4) GEORGE (*b.* near Warwick, Jan. 4, 1860). After being educated at Hampstead and in Paris, Hart entered his father's business, and is esteemed as a fine expert in the selection of wood for violins, while his firm is particularly noted for its exact reproductions of the work of Guarnerius, Stradivarius and others. With him has been associated for many years his brother, (5) HERBERT (*b.* 1883), who has devoted special attention to the manufacture of bows, which has gained for the firm a wide reputation as bow-makers. R. H. L., with addns.

HARTMANN, HEINRICH (*b.* Reichstadt), was cantor and school teacher at Coburg about the beginning of the 17th century. He composed two books of sacred songs 5-10 v. (1613 and 1617); also masses and motets. (See *Q.-L.*)

HARTMANN, a family of German origin established in Copenhagen for some four generations. (1) JOHANN ERNST (*b.* 1726; *d.* 1793) was a violinist and composer, who, after holding several musical posts at Breslau and Rudolstadt, became Kapellmeister to the Duke of Ploen, and went with him to Copenhagen. Here he was leader of the royal band from 1768, and wrote much music, now completely forgotten, with the exception of the song 'Kong Christian,' which first appeared in an opera, 'Die Fischer' (produced Jan. 31, 1780), and has since been adopted as the Danish National Hymn. His second son,

(2) AUGUST WILHELM (*b.* 1775), held the post of organist to the Garrison Church in Copenhagen from 1800–50, and was the father of

(3) JOHANN PETER EMILIUS (*b.* May 14, 1805; *d.* Mar. 10, 1900), who for many years held a high place among Danish composers. His opera 'Ravnen' (The Raven), to words by Hans Andersen, was produced Oct. 29, 1832. It was followed by 'Die goldnen Hörner' in 1834, and 'Die Corsaren' on Apr. 23, 1835, and 'Liden Kirsten' ('Little Christie') on May 12, 1846. Besides these he wrote much for the theatre in the way of incidental music, etc., as well as choral works (among them a cantata on the death of Thorwaldsen, 1848), songs, a symphony in G minor, dedicated to Spohr and performed at Cassel in 1838, and many piano pieces. See the *Sammelbände* of the Int. Mus. Ges., vol. ii. p. 455. He was made director of the Copenhagen Conservatorium in 1840. His son,

(4) EMIL (*b.* Feb. 21, 1836; *d.* Copenhagen, July 18, 1898), studied with his father, and with N. W. Gade, his brother-in-law, held between 1861 and 1873 various appointments as organist, but subsequently devoted himself almost entirely to composition. In 1891 he succeeded Gade as director of the Musical Society of Copenhagen. Among his works, which have obtained great success both in Denmark and Germany, may be mentioned:

Operas, 'Die Erlenmädchen' (1867), 'Die Nixe,' 'Die Korsikaner' and 'Runenzauber' (1896); a ballet 'Fjeldstuen'; 'Nordische Volkstänze' (op. 18), three symphonies, in E flat, A minor and D, an overture 'Ein nordische Heerfahrt' (op. 25), a choral cantata 'Winter and Spring' (op. 13), concertos for violin and violoncello, a serenade for piano, clarinet and violoncello (op. 24), and many songs. M.

BIBL.—W. BEHREND, *J. P. E. Hartmann*. (Copenhagen, 1918.)

HARTVIGSON, (1) FRITS (*b.* Grenaa, Jutland, Denmark, May 31, 1841; *d.* Copenhagen, 1919), pianist, received instruction in music and on the piano from his mother, and at Copenhagen from Gade, Gebauer and Anton Rée. At the age of 14 he played in concerts in Copenhagen, and made a tour through Norway in 1858, at Christiania being personally complimented by Kjerulf. By assistance from the Danish Government he studied at Berlin from 1859–62 under Von Bülow, with whom he played there at a concert Liszt's A major concerto and Hungarian Fantasia, arranged for two pianos. He next played Rubinstein's third concerto at the Gewandhaus Concerts in 1861, and Schumann's concerto at Copenhagen under Gade in 1863. On the death of his father in the Prusso-Danish war, he came to England and played with great success Mendelssohn's 'Serenade and Allegro giojoso' at the Philharmonic, June 27, 1864. Thenceforward Hartvigson lived in England, with the exception of two years, 1873–75, when he was in St. Petersburg. He played at the Musical Union, and introduced there Schumann's trio in F, Apr. 24, 1866. He introduced Liszt's music at the Philharmonic, where he played that composer's first concerto on June 10, 1872. At the Crystal Palace he introduced Schubert's Fantasia, op. 15 (arranged by Liszt for piano and orchestra), on Oct. 6, 1866: also Rubinstein's fourth concerto, Nov. 16, 1872; and Bronsart's concerto, Sept. 30, 1876. He was officially appointed pianist to Queen Alexandra (when Princess of Wales) in 1873, and professor of music at the Normal College for the Blind at Norwood in 1875. He also played at the London Symphony Concerts on Jan. 10, 1888 (and subsequently at a Richter concert), Liszt's 'Todtentanz,' which he had introduced to the English public in 1878 under Bülow's direction. Hartvigson played at Copenhagen in 1872 and 1889, at Munich (under Bülow), in aid of the Bayreuth Building Fund, Aug. 24, 1872, and in concerts at St. Petersburg, Moscow and in Finland. In 1888 he was appointed professor at the R.A.M., and in 1894 an honorary member of the institution. In 1895 the King of Denmark made him a knight of the order of the Dannebrog. In 1905 he joined the teaching staff at the R.C.M. He retired in 1911 to his native country.

His brother, (2) ANTON (*b.* Aarhus, Jylland, Oct. 16, 1845; *d.* Copenhagen, Dec. 29, 1911), received instruction in music from his mother, Tausig and Edmund Neupert. He first played in concerts at Copenhagen, and came to England in 1873, where he finally settled in 1882, when he was appointed a professor at the Normal College. In 1893 he settled at Copenhagen as a teacher of his instrument. He made a speciality there of giving yearly courses of lectures in which he analysed and played the principal pianoforte compositions of the great masters. In 1900 the King of Denmark conferred on him the title of 'Professor' (equivalent to a decoration or order). A. C.

HARTY, SIR HERBERT HAMILTON (*b.* Hillsborough, Ireland, Dec. 4, 1879), orchestral conductor and composer, received knighthood and degree of Mus.D. Dublin in 1925.

The boy was his father's pupil for pianoforte and viola as well as for counterpoint, and he was able to act as his deputy when only 8 years old. At the age of 12 he took an organist's post at Magheracoll Church, County Antrim. He held similar posts successively in Belfast and Dublin; at the latter place he had much help and advice from Signor Esposito. He came to London in 1900, and rapidly became known as one of the best of accompanists. In 1901 a trio by him won a prize at the Feis Ceoil (Dublin), and his piano quintet (1904) won the Lewis Hill prize of 50 guineas. Nevertheless it was in orchestral work that his composition made the strongest mark. His 'Comedy Overture' (Queen's Hall Promenades, 1907) was repeated at the Crystal Palace and at the Philharmonic. In the same year (1907) his setting of the 'Ode to a Nightingale' (sopr. solo and orch.) was produced at the Cardiff Festival, his wife, Mme. Agnes NICHOLLS (*q.v.*), singing the solo. At the following Cardiff Festival (1910) his tone-poem (based on a poem by Emily Lawless) 'With the Wild Geese' was produced, and this, like the 'Comedy Overture,' was much played subsequently in London. A fine violin concerto in D minor, played by J. Szigeti and the New Symphony Orchestra in Queen's Hall in Mar. 1909, made a great impression. His most considerable work for voices, with orchestra, 'The Mystic Trumpeter' (Whitman), was produced at the Leeds Festival, 1913. Harty's songs, some of them arrangements of Irish folk-songs, others settings of Irish poems, are distinguished by a delicate charm in the union of the vocal and piano writing.

In recent years, while he has been busied with orchestral conducting, he has composed less, but his orchestration of pieces by Handel, notably a selection from the 'Water Music,' must be mentioned, and in 1924 he produced a completely rewritten version of his early 'Irish Symphony.' This was given at Manchester (Nov. 13, 1924), and in London at the Albert Hall (Jan. 21, 1925). After considerable experience in conducting the London Symphony Orchestra, Harty was appointed (1920) to direct the Hallé Orchestra at MANCHESTER (*q.v.*), where his conspicuous ability has made itself felt. He brought this orchestra to London for a series of three concerts in the autumn of 1924. (See *B. M. S. Ann.*, 1920.)

M.; addns. C.

HARVARD, see BOSTON.

HARWOOD, BASIL (*b.* Woodhouse, Olveston, Gloucestershire, Apr. 11, 1859), organist and composer of church music (see ANTHEM) and for the organ, son of Edward Harwood, J.P., was educated at Charterhouse and Trinity College, Oxford. He studied the pianoforte with J. L. Roeckel at Clifton, the organ with G. Riseley at Bristol, theory with Dr. C. W. Corfe at Oxford, and composition for a short time at the Leipzig Conservatorium under Reinecke and Jadassohn. He was organist of St. Barnabas', Pimlico, from 1883–87, of Ely Cathedral from 1887–92, and Christ Church Cathedral, Oxford, 1892–1907, when he retired from professional life. He was precentor of Keble College, Oxford, from 1892–1903, and conductor of the Oxford Orchestral Association from 1892–98. On the foundation of the Oxford Bach Choir in 1896 he was appointed its conductor, a post he held with distinction till 1900, in which year he became choragus of the university. His works are all marked by most careful workmanship and fastidious taste. They include Psalm lxxxvi., 'Inclina, Domine,' for soprano solo, chorus and orchestra, performed Gloucester Festival of 1898; Psalm cxxxvii., 'As by the streams of Babylon,' for soprano solo, chorus and orchestra; motet, 'Jesus, thy boundless love,' soli, choir, orchestra and organ; an Agnus Dei, and O Salutaris, for choir and organ; a service in A flat, op. 6; a Communion Service in D, op. 14; several anthems; a vocal trio, songs, etc. His 'Ode on May Morning' (Milton), for choir and orchestra, was produced at the Leeds Festival, 1913, and 'Love Incarnate,' for chorus, semi-chorus, orchestra and organ, was given at the Gloucester Festival in 1925.

His works for the organ are an important addition to the modern literature of the instrument. The first to establish this fact were the fine sonata in C sharp minor, op. 5; 'Dithyramb,' op. 7; 'Pæan' (played by Sir W. Parratt at the reopening of the organ in York Minster); and preludes on Old English Psalm Tunes. A concerto for organ and orchestra was produced at the Gloucester Festival, 1910. A second organ sonata (op. 26, F sharp minor), a fantasia 'Christmastide' (op. 34), and a Rhapsody (op. 38) are among his more recent productions. M.; addns. C.

HARWOOD, Edward (*b.* Hoddleson, near Blackburn, 1707; *d.* 1787), was the author of many songs, among which may be named 'Absence,' 'The Chain of Love,' 'Hapless Collin,' 'To ease my heart'—all published at Liverpool. He also issued two sets of original hymn tunes, the first without date, the second in 1786. The first volume contains the metrical anthem 'Vital spark of heavenly flame,' formerly popular in country churches. The traditional account of its origin is as follows: Harwood had been staying in London, in company with Alexander Reed, of Liverpool; but when the time for their return arrived, they found themselves without the means of discharging the reckoning at the inn. In this emergency it was resolved to compose some piece of music and raise money upon it. What Reed attempted in that direction is not told, but Harwood, taking up a collection of poetry which lay in the coffee-room, came across Pope's Ode, which he immediately set to music, and taking it to a publisher, sold the copyright for forty pounds. This relieved the friends from their embarrassment, and brought them back to Liverpool. Some difficulties occur in connexion with the story which need not be specified. H. P.

HASILTON (Haselton, Hasiltoune, Hasylton), Robert, English church composer of the early 16th century. He contributed an anthem to the 2nd part of Day's 'Certaine Notes,' 1565, which was reprinted in the 'Anthems for Parish Church Choirs' (pub. 1846 by the Society for Promoting Church Music). There are also the cantus parts of 2 anthems: 'My soul truly waiteth' and 'Praise we the Lord at all times'; and 2 hymns, 'Lord have mercy' and 'Now Israel may say' (B.M. Add. MSS. 15,166). J. Mk.

HASLINGER, a well-known music-publishing firm in Vienna, originally the 'Bureau des arts et d'industrie,' next S. A. Steiner & Co., and since 1826 Tobias Haslinger. (1) Tobias (*b.* Zell, Upper Austria, Mar. 1, 1787; *d.* Vienna, June 18, 1842), who came to Vienna in 1810, was an energetic, intelligent man of business, on intimate terms with the best musicians of Vienna. Beethoven and he were in constant communication, and the numerous letters to him from the great composer, which have been preserved (probably only a small proportion of those which were written), each with its queer joke or nickname, show the footing they were on—Adjutant, or Adjutanterl, or Bestes kleines Kerlchen, or Tobiasserl or Tobias Peter Philipp, or Monsieur de Haslinger, Général Musicien et Général Lieutenant—such are the various queer modes in which Beethoven addresses him. In a letter to Schott (Nohl, No. 328) he sketches a comic biography of his friend, with illustrative canons. Another canon, 'O Tobias Dominus Haslinger,' occurs in a letter of Sept. 10, 1821; and one of his very last notes contains a flourish on his name, added, with the signature, by the hand of the master:

Haslinger prepared a complete copy of Beethoven's compositions in full score, beautifully written by a single copyist. This was purchased by the Archduke Rudolph, and bequeathed by him to the Gesellschaft der Musikfreunde, in whose library it now is. He was one of the thirty-six torch-bearers who surrounded the bier of his great friend, and it fell to his lot to hand the three laurel wreaths to Hummel, by whom they were placed on the coffin before the closing of the grave. At his death the business came into the hands of his son, (2) Karl (*b.* June 11, 1816; *d.* Dec. 26, 1868), a pupil of Czerny and Seyfried, a remarkable pianoforte player and an industrious composer. His soirées were well known and much frequented, and many a young musician made his first appearance there. He left as many as 100 published works of all classes and dimensions. The concern was carried on by his widow till Jan. 1875, by whom it was maintained under the style of 'Carl Haslinger, *quondam* Tobias.' It passed in 1875 into the hands of Schlesinger. Among the works published by this establishment may be named Schubert's 'Winterreise' and 'Schwanengesang'; Beethoven's Symphonies 2, 3, 4, 7, 8, Overtures to 'Coriolan,' 'Ruins of Athens,' op. 115, 'King Stephen,' 'Leonora No. 1,' Violin Concerto, Battle Symphony, PF. Concertos 1, 3, 4, 5, Trio in B♭, Sonatas and Variations, Liederkreis, etc.; Spohr's Symphonies 4 (Weihe der Töne) and 5; Liszt's Concerto in E♭; Moscheles' Concertos 2, 3, 5, 6, 7; Hummel's Concertos in C, G, A minor and A♭, 4 Sonatas, etc. The dance music of Lanner and the Strausses formed an important part of the repertory of the firm. C. F. P.

HASSE, (1) Faustina Bordoni (*b.* Venice, 1693; *d.* there, 1783), famous soprano singer, the wife of J. A. Hasse (2), came of a noble family, formerly one of the governing families of the Venetian Republic. Her first instruction was derived from Gasparini, who helped her to develop a beautiful and flexible voice to the greatest advantage. In 1716 Bordoni made her début in 'Ariodante,' by C. F. Pollarolo, achieved at once a reputation as a great singer, and was soon known as the 'New Syren.' In 1719 she sang again at Venice with Cuzzoni and Bernacchi, whose florid style her own resembled. In 1722 she sang at Naples, and at Florence a medal was struck in her honour. She visited Vienna in 1724, and was engaged for the court theatre at a salary of 15,000 florins. Here she

was found by Handel, who immediately secured her for London, where she made her début, May 5, 1726, in his 'Alessandro.' Her salary was fixed at £2000. Burney says:

'She, in a manner, invented a new kind of singing, by running divisions with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly. Her beats and trills were strong and rapid; her intonation perfect; and her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, and a countenance and gesture on the stage which indicated an entire intelligence of her part. Apostolo Zeno, in speaking of her departure from Vienna, says: "But, whatever good fortune she meets with, she merits it all by her courteous and polite manners, as well as talents, with which she has enchanted and gained the esteem and affection of the whole Court."'

In London she stayed but two seasons, and then returned to Venice, where she was married to Hasse in 1730. In 1731 she went to Dresden, which remained her headquarters till her dismissal in 1763, when she and her husband went to Vienna until 1775. She, with her husband, had a great success in Paris, however, in 1750. They then retired to Venice, where they ended their days in the same year, she at the age of 90.

Faustina has seldom been equalled in agility of voice;

'a matchless facility and rapidity in her execution; dexterity in taking breath, exquisite shake, new and brilliant passages of embellishment, and a thousand other qualities contributed to inscribe her name among the first singers in Europe.'[1]

In London she divided the popular favour with Cuzzoni.

'When the admirers of the one began to applaud, those of the other were sure to hiss; on which account operas ceased for some time in London.'[2]

In a libretto of 'Admeto,' Lady Cowper, the original possessor, has written opposite to Faustina's name, 'she is the devil of a singer.'

Fétis mentions her portrait in Hawkins's *History*; but he seems not to have known the fine print engraved by L. Zucchi after S. Torelli, which is a companion to that of Hasse by the same engraver, and represents Faustina as an elderly person, handsomely dressed, and with a sweet and intelligent countenance. This portrait is uncommon. J. M.

(2) Johann Adolph (*b.* Bergedorf, Hamburg, Mar. 25, 1699; *d.* Venice, Dec. 16, 1783) was for a third part of the 18th century the most popular dramatic composer in Europe. His father was organist and schoolmaster at Bergedorf. At 18 years of age he went to Hamburg, where his musical talent and fine tenor voice attracted the notice of Ulrich König, a German poet attached to the Polish court, through whose recommendation he was engaged as tenor singer by Keiser, director of the Hamburg Opera, and the most famous dramatic composer of the day. At the end of four years König procured for Hasse a like engagement at the Brunswick theatre, where, in 1721, his first opera, 'Antigonus' (the title is given in *Q.-L.* as 'Antiochus'), was produced. This (the only opera he ever composed to a German libretto) was very well received, but as, while evincing great natural facility in composition, it also betrayed a profound ignorance of the grammar of his art, it was decided that he must go to Italy, then the musical centre of Europe, for the purpose of serious study. Accordingly, in 1724, he repaired to Naples, and became the pupil of Porpora, for whom, however, he had neither liking nor sympathy, and whom he soon deserted for the veteran Alessandro Scarlatti. In 1725 he received the commission to compose a serenade for two voices. In this work, which had the advantage of being performed by two great singers, Farinelli and Signora Tesi, Hasse acquitted himself so well that he was entrusted with the composition of the new opera for the next year. This was 'Sesostrato,' performed at Naples in 1726, and which extended its composer's fame over the whole of Italy. In 1727 he went to Venice, where he was appointed professor at the Scuola degl' Incurabili, for which he wrote a Miserere for two soprani and two contralti, with accompaniment of stringed instruments, a piece which long enjoyed a great celebrity. He was now the most popular composer of the day. His fine person and agreeable manners, his beautiful voice and great proficiency on the harpsichord, caused him to be much sought after in society, and he was known throughout Italy by the name of *Il caro Sassone*. In 1728 he produced, at Naples, another opera, 'Attalo, re di Bitinia,' as successful as its predecessor. In 1729 he returned to Venice, where he met with the famous *cantatrice* Faustina Bordoni (see above), then at the zenith of her powers and her charms, who shortly afterwards became his wife. For her he composed the operas 'Dalisa' and 'Artaserse' (No. 1), the latter of which is one of his best works.

In 1731 this celebrated couple were summoned to Dresden, where August II. reigned over a brilliant court. Hasse was appointed Kapellmeister and director of the Opera. His first opera produced in Dresden, 'Alessandro nell' Indie,' had an unprecedented success, owing not only to its own merits, but to the splendid performance by Faustina of the principal part. Hasse's position, however, as the husband of the most fascinating *prima donna* of the day, was, at this time, far from being an easy one. His life, too, was embittered by his enmity to his old master, Porpora, whom he found established in Dresden, and who was patronised by some members of the royal family. Up to 1740 he absented himself as much as he could from Dresden. In company with Faustina he revisited Venice, Milan and Naples, and he also went to London, where he was pressed to undertake the direction of the opera established

[1] Stef. Arteaga. [2] Quantz.

in opposition to Handel. His 'Artaserse' met with a brilliant reception, but he had no wish to support the rivalry with Handel; besides which he disliked England, and he soon quitted the country. It does not seem that Faustina accompanied him on this expedition. When, in 1739, he returned to Dresden, he was no longer vexed by the presence of Porpora, but he found a fresh grievance in the great success of Porpora's pupil, Regina Mingotti. This excellent singer was a formidable rival to Faustina, and Hasse's jealousy and spite were openly manifested. It is even said [1] that in his opera of 'Demofoönte' he introduced into her part an air written entirely in what he thought the weakest part of her voice, the accompaniment being so contrived as to hamper instead of helping her. Mingotti was obliged to sing it, but, like the great artist that she was, she acquitted herself in such a manner as to disappoint Hasse, and she made one of her greatest successes with this very air. This story has been widely repeated and generally believed, but there seems good reason for doubting its truth. If such an air was really written Hasse did not allow it to survive in the opera, but replaced it by another.

In 1745, on the very evening of Frederick the Great's entry into Dresden after the battle of Kesselsdorf, Hasse's opera 'Arminio' was performed by command of the conqueror, who graciously commended the work and its performance, especially the part of Faustina. During Frederick's nine days' stay in the Saxon capital Hasse had to attend at court every evening and superintend the musical performances, and was rewarded by the present of a magnificent diamond ring and 1000 thalers for distribution among the musicians of the orchestra. In 1760 occurred the siege of Dresden, in which Hasse lost most of his property, and during which his collected MSS., prepared for a complete edition of his works to be published at the expense of the King of Poland, were nearly all destroyed. At the end of the war the King was obliged, from motives of economy, to suppress both opera and chamber music. The Kapellmeister and his wife were dismissed, and retired to Vienna, where Hasse, in conjunction with the poet Metastasio, was soon engaged in active opposition to a more formidable rival than Porpora, viz. Christoph Gluck. Although he was 74 years old, he now composed several new operas. His last dramatic work, 'Ruggiero,' was produced at Milan in 1771 for the marriage of the Archduke Ferdinand. On this same occasion was performed a serenade, 'Ascanio in Alba,' by Wolfgang Mozart. After hearing it, Hasse is said to have exclaimed, 'This boy will throw us all into the shade,' a prediction which was verified within a few years of its utterance. The remainder of Hasse's life was passed at Venice.

[1] Burney, *Present State* (Germany), i. 157.

Owing to the destruction of Hasse's works at Dresden, his autograph scores are exceedingly rare, scarcely a MS. or even a letter of his being found in any collection, public or private, though contemporary copies are common enough. The following compositions of Hasse are the chief of those which are published:

1. Miserere for two Soprani and two Alti. (Berlin, Trautwein.)
2. 113th Psalm, for Bass solo and Chorus, with Orchestra. (Elberfeld, Arnold.)
3. 'Alcide al Bivio,' opera, PF. score. (Leipzig, Breitkopf.)
4. Te Deum in D for Soli and Chorus, with Orchestra and Organ. (Leipzig, Peters.)
5. 'Die Pilgrimme auf Golgatha' ('Pellegrini al Sepolcro,' German translation), oratorio, PF. score. (Leipzig, Schwickert.)
6. Quintet, from the above, two Soprani, two Alti and Bass. (Berlin, Damköhler; Breslau, Leuckard.)
7. Air for Alto, from oratorio 'Die Bekehrung des heiligen Augustins.' (Berlin, Damköhler & Schlesinger.)
8. Portions of a Te Deum and a Miserere, and two other pieces in Rochlitz's *Sammlung*, vol. iv.
9. A vocal fugue, 'Christe,' No. 19 in the *Auswahl vorzügl. Musikwerke*. (Trautwein.)
10. A Sonata in D, in Pauer's 'Alte Claviermusik.'
11. Oratorio 'La conversione di S. Agostino'; ed. Schering. *D.D.T.*, vol. xx.
12. Instrumental concertos, *D.D.T.*, vols. xxix. and xxx.
13. Ten selected orchestral pieces; ed. Göhler, 1904.

There is a fine portrait of Hasse, oval, in folio, engraved by L. Zucchi at Dresden from a picture by C. P. Rotari, representing him as a middle-aged man, with pleasing features and expression. An interesting article on the composer appeared in the *Sammelbände* of the Int. Mus. Ges., vol. v. p. 230.

Hasse's facility in composition was astonishing. He wrote more than a hundred operas, besides oratorios, masses, cantatas, psalms, symphonies, sonatas, concertos and a host of smaller compositions.[2] He set to music the whole of Metastasio's dramatic works, several of them three or four times over. His career was one long success: few composers have enjoyed during their lifetime such world-wide celebrity as he; of those few none are more completely forgotten now. Great as was his personal popularity, it is insufficient to account for the universal acceptance of his music. The secret probably lay in the receptivity of his nature, which, joined to the gift of facile expression, caused some of the most genial, though not the deepest, influences of his time to find in him a faithful echo. First among these was the spreading fascination of Italian melody. It is as an Italian, not a German, composer that Hasse must take rank. He began life as a singer, in an age of great singers, and must be classed among the first representatives of that Italian school which was called into existence by the worship of vocal art for its own sake. He had an inexhaustible flow of pleasing melody, which, if it is never grand or sublime, is never crabbed or ugly. Many of his best airs are charming even now. A few have been republished, among which we may quote 'Ritornerai fra poco,' from a cantata (to be found in the series called 'Gemme d' antichità,' published by Lonsdale), which has real beauty. As a fair specimen of his style, exhibiting all the qualities which made him popular, we will mention the

[2] A full catalogue of his extant works is given in *M.f.M.* 11, 82 f., and in *Q.-L.*

opening symphony and the first air in the oratorio 'I Pellegrini al Sepolcro,' written for the Electoral Chapel at Dresden. To appreciate the deficiencies which have caused him to be forgotten, we have only to proceed a little farther in this or any other of his works. They are inexpressibly monotonous. In the matter of form he attempted nothing new. All his airs are in two parts, with the inevitable *Da Capo*, or repetition of the first strain. All his operas consist of such airs, varied by occasional duets, more rarely a trio, or a simple chorus, all cast in the same mould. His orchestra consists merely of the string quartet, sometimes of a string trio only; if now and then he adds hautboys, flutes, bassoons or horns, there is nothing distinctive in his writing for these wind instruments, and their part might equally well be played by the violins. Nor is there anything distinctive in his writing of church music, which presents in all respects the same characteristics as his operas. His symphonies are for three, or at the most four, instruments. The harmonic basis of his airs is of the very slightest, his modulations the most simple and obvious, and these are repeated with little variety in all his songs. The charm of these songs consists in the elegance of the melodic superstructure and its sympathetic adaptation to the requirements of the voice. Singers found in them the most congenial exercise for their powers, and the most perfect vehicle for expression and display. For ten years Farinelli charmed away the melancholy of Philip V. of Spain by singing to him every evening the same two airs of Hasse (from a second opera, 'Artaserse'), 'Pallido è il sole' and 'Per questo dolce amplesso.'

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B. ZELLER: *Das recitativo accompagnato in den Opern Hasses.* (Halle, 1912.)

F. A. M.

HASSELBECK (HASLBECK), ROSA, see SUCHER.

HASSELMANS, ALPHONSE JEAN (*b.* Liège, Mar. 5, 1845; *d.* Paris, May 19, 1912), harpist and composer, was a pupil in Germany of the harpist Gottlieb Krüger, and early showed conspicuous virtuosity. Settled in France during the major part of his career, he obtained his naturalisation in 1903, and was granted the Légion d'honneur in 1905.

On May 1, 1884, he succeeded Conrad Prumier as professor of the harp at the Paris Conservatoire, a post which he held until his death.

As a virtuoso he has undoubtedly been the principal agent in the revival of harp-playing since the end of the last century. A large number of compositions of value have been inspired by his performance and dedicated to him. His own compositions, to which he did not attach great importance, have, however, happily added to the repertory of his instrument. He wrote some 50 pieces, of which the most important is 'L'Orientale,' op. 38, and the most popular his 'Patrouille.' M. P.

HASSLER, (1) HANS LEO (*b.* Nuremberg, Oct. 25 or 26, 1564; *d.* Frankfort, June 8, 1612), was the most distinguished of the three musician sons of Isaac Hassler, organist at Nuremberg.

With his father before him, Isaac Hassler had been settled for some time previously at Jouchunsthal in Bohemia, but had returned to Nuremberg, the original home of the family. In the funeral sermon of Isaac it is recorded of him that he had 'carefully brought up and trained his son Hans Leo in the fear of God, in the free arts, and especially in the praiseworthy art of music.' Though there were many eminent musicians at the time in Nuremberg, it does not appear that Hans Leo had any other teacher there but his father. He became very early a competent organist, as he says himself, 'ab ineunte aetate digitis quam lingua loquatior.' Nuremberg had close commercial as well as musical relations with Venice, and it may have been at the expense of the Nuremberg senate that Hans Leo in 1584 was sent to Venice for further study with Andrea Gabrieli. In 1585 he was recalled to Germany to become private organist to Octavian Fugger at Augsburg, where he remained with some interruptions to the year 1600. Though his actual stay at Venice was short, he had already fully imbibed the Venetian influence in music, as the warmth and suavity of harmony of his compositions show.

Already in 1588 Frederick Lindner, the meritorious Nuremberg editor of various collections of Italian music, had included in one of them among the best pieces of Italian masters two motets by Hassler, 'Laudate Dominum' *a* 8, and 'Nuptiae factae sunt' *a* 12. In 1590 Hassler published on his own account 24 Italian Canzonette *a* 4; in 1591, Cantiones Sacrae *a* 4-12, originally containing 31 motets in several numbers, afterwards enlarged in 1597 to 38, including 2 Magnificats. In 1596 appeared his 'Neue teutsche Gesäng nach Art der welschen Madrigalien und Canzonetten mit 4-8 Stimmen' and 'Madrigali a 5, 6, 7 & 8 voci,' this latter dedicated to Landgrave Maurice of Hesse. In 1599 Hassler published 8 masses *a* 4-8 dedicated to his patron Octavian Fugger. In order that he might remain in Augsburg after Octavian Fugger's death in 1600, he had applied to be appointed director of the town band, but apparently soon tired of this position, and entered into negotiations with the Nuremberg authorities to return there. For this purpose in 1601 he dedicated to the Nuremberg Senate his second great collection of motets, 'Sacri concentus' *a* 5-12, containing originally 48 compositions, which in the

later edition of 1612 were enlarged to 56, with the further addition of 3 instrumental pieces entitled Ricercari and Canzoni *a* 4-8. He was appointed organist of the Frauenkirche and director of the town band at Nuremberg, but about the same time he also became absorbed in commercial speculations in connexion with the manufacture of musical clocks, which tended to divert his energies from much further musical production, and involved him in protracted legal disputes.

In 1601 appeared his 'Lustgarten neuer Teutscher Gesäng,' containing 32 German songs *a* 4-8, mostly of the ballet and gagliarda type, with eleven instrumental Intradas *a* 6. It is in this work we find the tune 'Mein Gemüth ist mir verwirret,' in simple 5-part harmony, which in the Harmoniae sacrae (Görlitz, 1613) was first adapted to the sacred words 'Herzlich thut mir verlangen,' and by change of rhythm has since become the familiar Passion chorale 'O Haupt voll Blut und Wunden.' (See CHORAL.) In 1604 he received permission from the Nuremberg Senate to retire to Ulm, where he married and settled for a time. Having some time previously been ennobled by the Emperor Rudolph, he also now received the more or less sinecure appointment of Hof-Diener und Kammer-Organist to the Imperial court at Prague.

In 1607 Hassler published his 'Psalmen und christliche Gesäng mit vier stimmen auf die Melodien fugweis componirt.' This work consists of 52 settings of 30 well-known chorale melodies in the elaborate motet form. It was republished in score by Kirnberger in 1777, with the encouragement and support of Princess Amalie of Prussia, as an example of the best contrapuntal art, but the whole work is also distinguished by its exquisite grace and expressiveness. In 1608 appeared a companion work, 'Kirchengesänge, Psalmen und geistliche Lieder auf die gemeinen Melodien mit vier Stimmen simpliciter gesetzt.' This work consists of 70 settings of chorale melodies in simple note for note counterpoint, as if for congregational singing. It would seem to have continued in use in Nuremberg churches for some time afterwards, since a new edition of it was issued in 1637 with some additions by S. G. Staden. A modern edition was published in 1865 by G. W. Teschner, omitting, however, the two 8-part settings with which the original work concludes. In 1608 Hassler applied for and obtained the post of organist to the Electoral Chapel at Dresden, but in the last years of his life suffered greatly from consumption, and published no further works. In 1612 he accompanied the Elector of Saxony, Johann Georg I., to Frankfort, where the Imperial election was to be held, and died there.

Nuremberg did honour to its greatest musician by a memorial epitaph in one of its churches. In 1615 Georg Gruber, a Nuremberg merchant and great lover of music, who in Venice had contracted a close friendship with both Hassler and Giovanni Gabrieli, showed honour to both by his publication, 'Reliquiae sacrorum concentuum Giovan Gabrielis, Johan-Leonis Hasleri, utriusque praestantissimi musici,' etc., which contains a large number of previously unpublished compositions by both, *a* 4-18. Most of the works of Hassler are now available for study, of which they are well worthy, in various volumes of the *D.D.T.* (both 1st and 2nd series). Some of the best for practical use were previously published in Proske's *Musica divina*; also many of Hassler's excellent settings of German chorales in Schöberlein, Schatz. The 'Lustgarten,' edited by F. Zelle, appeared in 1887 as one of Eitner's publications.

In *D.D.T.* (2nd series), iv. 2, E. von Werra has edited from MS. sources 16 organ works of Hassler, consisting of ricercari, canzoni, toccatas, etc., which are interesting as showing more of a chromatic tendency than his vocal works.

(2) KASPAR (*b.* Nuremberg, Aug. 1562; *d.* 1618), elder brother of Hans Leo, received (1587) the appointment of organist at the Lorenz-Kirche, Nuremberg, where he remained till his death. He is only known as the editor of several large collections of sacred motets by Italian musicians, chiefly of the Venetian school ('Sacrae Symphoniae diversorum excell. authorum a 4-16,' 1598, 1600, 1613), among which he includes some by his brother Hans Leo.

(3) JACOB (*b.* Dec. 17 or 18, 1569; *d.* after 1618), the younger brother of Hans Leo, obtained in 1590 a grant from the Nuremberg Senate which enabled him to proceed to Venice. In 1593 he was appointed organist to Christoph Fugger at Augsburg, but in 1597, falling into disgrace with the Augsburg authorities, had to take refuge in Hechingen as organist to Count Eitel-Fritz of Hohenzollern. From there in 1600 he published a collection of Italian madrigals *a* 6, and in 1601, a collection of church works, Magnificats, a Mass, etc. From 1602–12 he was Kammer-Organist to the Imperial court at Prague. After the Emperor Rudolf's death he seems to have returned to Augsburg, but nothing more is heard of him, except that his death took place some time after 1618. Two organ works by him are given in *D.D.T.* (2nd series), iv. 2. J. R. M.

HATTON, JOHN LIPTROTT (*b.* Liverpool, Oct. 12, 1809; *d.* Margate, Sept. 20, 1886), composer of many popular songs and partsongs, whose 'To Anthea' acquired special fame through Santley's singing of it, received in his youth a small rudimentary instruction in music, but was otherwise entirely self-taught.

He settled in London in 1832, and soon

became known as a composer. In 1842 he was engaged at Drury Lane Theatre, at which house, in 1844, he produced an operetta called 'The Queen of the Thames.' In the same year he went to Vienna and brought out his opera 'Pascal Bruno.' On his return to England he published, under the pseudonym of 'Czapek,' several songs which met with considerable success. In 1848 he visited America. A programme of the Dublin Philharmonic Society (Nov. 17, 1854) records his singing with Clara Novello, Sims Reeves and other famous singers, in a selection from 'Don Giovanni.' Hatton was for some years director of the music at the Princess's Theatre, London, under Chas. Kean, and whilst there composed music for 'Macbeth' and 'Sardanapalus,' 1853; 'Faust and Marguerite,' overture and entr'actes, 1854; 'King Henry VIII.,' 1855; 'Pizarro,' 1856; 'King Richard II.,' 1857; and 'King Lear,' 'The Merchant of Venice' and 'Much Ado about Nothing,' 1858. He also composed two cathedral services; eight anthems and a Mass; 'Rose, or, Love's Ransom,' opera, Covent Garden, 1864; 'Robin Hood,' cantata, Bradford Musical Festival, 1856; several books of part-songs, and upwards of 150 songs. One of his latest achievements was the 'sacred drama' of 'Hezekiah,' produced at the Crystal Palace, Dec. 15, 1877. He was buried in Kensal Green Cemetery. W. H. H.

HAUER, Josef Matthias (*b.* Wiener-Neustadt, 1883), Austrian theorist and composer, is the author of a system of atonal music described in five pamphlets and illustrated in a large number of compositions. The former consist of *Über die Klangfarbe* (Waldheim & Eberle, Vienna, 1920), *Vom Wesen des Musikalischen, ein Lehrbuch der Zwölftone-Musik* (Schlesinger, Berlin), *Deutung des Melos* (Tal, Vienna, 1923), *Vom Melos zur Pauke, eine Einführung in die Zwölftonmusik* (Universal Edition, Vienna, 1925), and *Zwölftontechnik, die Lehre von den Tropen* (Universal Edition, 1926).

Originally he derived his conception by analogy from Goethe's *Farbenlehre*, from which his earlier writings quote extensively. He holds that the interval, with its overtones, contains within itself both rhythm and melos awaiting development by the composer. Such melos, purely atonal, is neither consonant nor dissonant, and free from the strong inclinations characteristic of diatonic music, which he regards as sensual, such as, for instance, that of the leading note to the octave. He divides the possible combinations of the twelve degrees of the scale into groups, or *Tropen*, which are the material of composition. In a footnote to his treatise on harmony, Schönberg, who rejects the word 'atonal' and deprecates its use by others, makes an exception in favour of Hauer, 'whose theories, even where I find them exaggerated, are deep and original, and whose compositions, even where I regard them more as examples than as compositions, reveal creative gifts, and whose attitude moreover has earned respect by its courage and self-sacrifice.'

In his more recent works he shows some signs of relaxing the austerity of his creed as originally propounded, though that may be due to the freedom acquired with experience in the practise of his system, which has had his constant attention since 1912.

WORKS

Op.
1. Seven little pieces (Nomoi), for orch.
2. Five " " " for orch.
3. Seven " " " for PF.
4. Songs (lost).
5. Apocalyptic Phantasy for orch.
6. Hölderlin Songs, 1st set.
7. Choral Songs from Sophocles' Tragedies for male chor. and organ.
8. Kyrie for orch.
9. Oriental Tale for PF.
10. Dance for PF.
11. Recitative from Goethe's 'Prometheus.'
12. Hölderlin Songs, 2nd set.
13. Theoretical writings (see above).
14. Song (Karl Kraus).
15. Small polyphonic pieces for PF.
16. Studies for PF.
17. Phantasy for PF.
18. Closing Scene from Aeschylos' 'Prometheus Bound,' for baritone solo and PF.
19. Studies (Nomoi), for PF.
20. PF Pieces, 1922, 2 sets.
21. Hölderlin Songs, 3rd set.
22. Études for PF., 2 books.
23. Hölderlin Songs, 4th set.
24. 'Lied der Liebe' (Hölderlin), for 3-part female chor., PF. and harmonium.
25. PF. Pieces after titles from Hölderlin (60 composed, 16 published).
26. Quintet for clar., vln., vla., v'cl. and PF.
27. 'Schalmeien,' for clar. and PF.
28. Pieces for vln. and PF.
29. " " v'cl. and PF.
30. " " str. quartet (First Str. Quartet).
31. First Suite for orch.
32. Hölderlin Songs, 5th set.
33. Second Suite, for orch.
34. Second Str. Quartet.
35. Seven variations for flute, clar., vln., vla., v'cl. and double bass.
36. Third Suite for orch. (with baritone solo).
37. Romantic Phantasy for orch.
38. Third Str. Quartet (in 1 movement).
39. Phantasy for PF.
40. Hölderlin Songs, 6th set.

E. E.

HAUFF, Ferdinand (*b.* latter half of 18th cent.; *d.* 1812), was first Kapellmeister at Delft in 1809. He composed a festival cantata for St. Cecilia's Day, a Salve Regina, Te Deum, etc., 7 pianoforte concertos, quartets, trios, duets, for various instruments; also organ pieces. (See *Q.-L.*)

HAUK, Minnie (*b.* New York, Nov. 16, 1852), born of a German father, was first taught singing by Curto at New Orleans, and appeared there in a concert about 1865. She was then placed under the care of Errani in New York, and for a short time under Albites. On Oct. 13, 1866, as Amalia M. Hauck (*sic*), she made her début in Italian opera at Brooklyn as Amina in 'Sonnambula.'

'The appearance excited much interest from the fact of her being native born . . . and exceedingly pretty. . . . She gave undoubted promise of future eminence.'[1]

On Nov. 30 she made her début in New York as Prascovia in 'L'Étoile du nord.' In 1867 and 1868 she sang there and in other American cities, having received further instruction from Maurice Strakosch. Her voice was a mezzo-soprano of great force and richness. Her parts included, Nov. 15, 1867, Juliet in Gounod's

[1] *New York Tribune*, Oct. 15, 1866.

opera, on its production in New York; Margaret, Norina, Inez in 'L'Africaine'; Annetta in 'Crispino,' etc. On Oct. 26, 1868, she made her début at Covent Garden with great success as Amina, later as Lucia, Zerlina, Margaret, etc. In 1869 and 1870 she sang in Italian in Paris, Moscow and St. Petersburg. In May 1870 she made her début in German at Vienna with such success that she obtained a three years' engagement and became a very great favourite, in the lighter parts. In 1874 she was the principal singer at the first season of the new Komische Oper (later the Ring-Theater), and made a great success, Apr. 20, as Javotte in the production in Vienna of Delibes's 'Roi l'a dit' and as Carlo Broschi in 'Part du Diable.' At Pest, in the summer, she sang in Hungarian at the 200th performance of Erkel's 'Hunyadi Laszlo.' From 1874–77 Minnie Hauk was engaged at Berlin, and was a great favourite there, making a notable appearance on Dec. 11, 1876, as Katharine in Goetz's 'Taming of the Shrew' on its production in Berlin. (See GOETZ.) She was next engaged at Brussels, where, in 1878, she played Carmen two years after its production at Brussels. Mapleson saw her in the part, and promptly engaged her to play it at Her Majesty's. She appeared there Apr. 27, 1878, as Violetta, and made a great hit as Carmen on the production of the opera in England on June 22. Her dramatic powers no doubt did much to establish its success in this country. She reappeared every season until 1881 at the same theatre, and in the early part of 1880 made a success in English under Carl Rosa as Katharine (Goetz) and Aïda, having in the meantime reappeared in her native country. In 1881 she married Baron Ernest v. Hesse-Wartegg, the well-known traveller and author, correspondent of the *Neue Freie Presse*. With him she made three trips round the world, everywhere well received. She fulfilled several engagements in America, and reappeared in this country at intervals, viz. 1885 at the Crystal Palace and Philharmonic Concerts, 1887 and 1888 in opera at Covent Garden and Drury Lane, and in other years, her final appearances being in 1894–95 in the Carl Rosa Opera at Liverpool and at the Ballad Concerts. She also sang in the various cities of Germany and Italy. Her repertory was enormous, about 100 parts; Carmen alone she sang 500 times in French, English, German and Italian. She has received various decorations—Chamber Singer to the Court of Prussia, Officer of the French Academy, the Order of St. Cecilia at Rome, etc. In 1896, on the death of her mother, Mme. von Hesse-Wartegg retired from the stage, but sang occasionally in concerts for charitable purposes. A. C.

HAUPT, CARL AUGUST (*b.* Kuhnau, Silesia, Aug. 25, 1810; *d.* Berlin, July 4, 1891), a distinguished German organist, pupil of A. W. Bach, Klein and Dehn, and at a later date of the two Schneiders. In 1832 he obtained his first post at the French convent in Berlin, from which he rose to the parish church of the city, where he succeeded Thiele in 1849. His reputation spread beyond his native country, and in 1854 he was consulted by Donaldson, Ouseley and Willis, the committee appointed to draw up a scheme for a gigantic organ at the Crystal Palace. In 1869 he succeeded his old master Bach as director of the Königliche Kirchenmusik Institut at Berlin, a post which he filled until shortly before his death. Haupt was remarkable for his fine extempore variations in the style of J. S. Bach—close and scientific, and increasing in elaboration with each fresh treatment of the theme. G.

HAUPTMANN, MORITZ, D.Ph. (*b.* Dresden, Oct. 13, 1792; *d.* Leipzig, Jan. 3, 1868), German composer and eminent theorist, and cantor of the Thomasschule at Leipzig. His education was conducted mainly with a view to his father's profession of architecture; but he was also well grounded in music at an early age. He studied the violin under Scholz, and harmony and composition under Grosse, and subsequently under Morlacchi. As Hauptmann grew up he determined to adopt music as a profession. To perfect himself in the violin and composition he went in 1811 to Gotha, where Spohr was Konzertmeister, and the two then contracted a lifelong friendship. He was for a short time violinist in the court band at Dresden (1812), and soon afterwards entered the household of Prince Repnin, Russian Governor of Dresden, with whom he went to Russia for four years in 1815. On his return to Germany he became violinist (1822) in Spohr's band at Cassel, and here gave the first indications of his remarkable faculty for teaching the theory of music. F. David, Curschmann, Burgmüller, Kufferath and Kiel are among the long list of his pupils at that time. In 1842, on Mendelssohn's recommendation, he was appointed cantor and Musikdirector of the Thomasschule, and professor of counterpoint and composition at the new conservatorium at Leipzig, where he thenceforward resided. Here he became the most celebrated theorist and most valued teacher of his day. Among his pupils will be found such names as Joachim, Von Bülow, Cossmann, the Baches, Sullivan, Cowen.[1] His works are characterised by deep thought, philosophic treatment, imagination and much sense of humour. His chief work is *Die Natur der Harmonik und Metrik* (1853, 2nd ed. 1873); English translation as *The Nature of Harmony and Metre*, by W. E. Heathcote, London, 1888. His mathematical and philosophical studies had given a strictly logical turn to his mind, and in this book he applies Hegel's dialectic method to the study of music. Gifted with an ear of unusual delicacy, he speculated

[1] See the list at the end of his letters to Hauser.

deeply on the nature of sound, applying to the subject Hegel's formulas of proposition, counter-proposition and the ultimate unity of the two. The book is not intended for practical instruction, and is indeed placed beyond the reach of ordinary musicians by its difficult terminology. But by those who have mastered it it is highly appreciated, and its influence on later theoretical works is undeniable. His other works are: an *Erläuterung zu der Kunst der Fuge von J. S. Bach*; various articles on acoustics in Chrysander's *Jahrbücher*; *Die Lehre von der Harmonik*, a posthumous supplement to the *Harmonik und Metrik*, edited by his pupil, Dr. Oscar Paul, in 1868; *Opuscula*, a small collection of articles musical and philosophical, edited by his son in 1874; and his *Letters*, of which two vols. (1871) are addressed to Hauser, the director of the Munich Conservatorium, and the third, edited by Hiller (1876), to Spohr and others. A large selection from these, translated by A. D. Coleridge, was published as *Letters of a Leipzig Cantor* in 1892. Hauptmann published some sixty compositions, mainly interesting from the characteristic harmony between the whole and its parts, which pervades them. In early life he wrote chiefly instrumental music—sonatas for PF. and violin (opp. 5, 6, 23); duos for two violins (opp. 2, 16, 17), quartets, etc., which betray the influence of Spohr. During the latter half of his life he wrote exclusively for the voice. Among his vocal compositions—more important as well as more original than the instrumental—may be named his well-known motets and psalms; a Mass (op. 18); a Mass with orch. (op. 43); choruses for mixed voices (opp. 25, 32, 47), perfect examples of this style of writing; two-part songs (op. 46); and three-part canons (op. 50). Op. 33, six sacred songs, were published in English by Ewer & Co. Early in life he composed an opera, 'Mathilde,' which was repeatedly performed at Cassel, where it was produced in 1826. His partsongs are eminently vocal and widely popular, and are stock pieces with all the associations and church choirs throughout Germany. A. M.

HAUSER, Franz (*b.* Krasowitz, near Prague, Jan. 12, 1794; *d.* Freiburg, Breisgau, Aug. 14, 1870), was a pupil of Tomaschek, and for many years a successful baritone singer in the operas of Prague, Cassel, Dresden and Vienna, at the last of which he sang in 1828. In 1832 he was in the London company which included Schröder-Devrient, and in the same year sang at Leipzig, going to Berlin in 1835 and to Breslau in 1836. He retired from the stage in 1837, and settled in Vienna as a singing teacher; in 1846 he was appointed director of the Munich Conservatorium, on the reorganisation of which, in 1865, he was pensioned off and lived successively at Carlsruhe and Freiburg. His *Gesanglehre* (published in 1886) had a wide circulation, but to modern musicians his name is best known as the recipient of the interesting series of letters from Hauptmann (*q.v.*). (*Riemann.*)

HAUSER, Miska (*b.* Pressburg, 1822; *d.* Vienna, Dec. 9, 1887), a famous Hungarian violinist, received his musical education in Vienna under Böhm and Mayseder. When only 12 years of age he made a tour through the world. In 1840 he travelled through Germany, Sweden, Norway and Russia; he visited London in 1850, and California, South America and Australia in 1853–58. In 1860 he was fêted by King Victor Emanuel of Italy and the Sultan of Turkey. Of his compositions, his little 'Lieder ohne Worte' for the violin will no doubt survive him for many years. He wrote a set of letters describing his American tours, in the *Ostdeutsche Post* of Vienna, which was published as *Wanderbuch eines österreichischen Virtuosen* in 1858–59. Hauser retired into private life about 1878. E. P[1].

HAUSMANN, Robert (*b.* Rottleberode, in the Harz, Aug. 13, 1852; *d.* Vienna, Jan. 19, 1909), a distinguished violoncellist and long a member of the Joachim Quartet (*q.v.*), went, at the age of 8, to school at Brunswick, where for some years he studied his instrument under Theodor Müller, the violoncellist of the well-known quartet of the brothers Müller (*q.v.*). When the Hochschule for music was opened at Berlin in 1869, he entered as a pupil, and worked under Joachim's guidance with Wilhelm Müller. (See Müller, The Brothers (5).) Being anxious to profit by the instruction of Signor Piatti, he was introduced by Joachim to that artist, who treated him with great kindness, and gave him lessons for some time both in London and Italy. He then entered upon his professional career, beginning as violoncellist in the quartet of Graf Hochberg. This post he retained from 1872–76, and was then appointed second professor of his instrument at the Hochschule. He succeeded to the principal place upon the retirement of Müller, and from 1879 was violoncellist of Joachim's quartet. He was well known in London, where he introduced important new works by Brahms and other composers. He had all the qualities which combine to make an accomplished artist. With great command over the technical difficulties of the instrument, he possessed an unusually powerful tone. (See Violoncello-playing.) He was a kinsman of Georg Hausmann, the violoncellist, upon whose fine Stradivarius he played. T. P. P.

HAUSSMAN, Valentin, organist, and Rathsherr of Gerbstädt, near Merseburg, in Saxony, was one of the most industrious and prolific composers of his time. His works appeared from 1588–1611, and mainly consist of collections of German secular songs for four to eight voices, after the manner of Italian

canzonets and villanelle. His Venusgarten of 1602 consists of a hundred, mostly Polish, dances *a* 5, the melodies of which he tells us he had collected during his travels in Prussia and Poland, fifty of which he had now provided with German texts written by himself ('feine höfliche amorosische Texte'); the other fifty he left without text. From 1606–1610 he edited with German texts fifty-one of Marenzio's Villanelle, also four volumes of Vecchi's Canzonets for three and four voices, Gastoldi's Tricinia and Morley's First Book of Ballets. His other works consist of instrumental dances *a* 4 and 5 (intradas, paduans, galliards)—a selection occupies vol. xvi. of the *D.D.T.*—and a few sacred compositions.

J. R. M.

HAUTBOY, the English transference of the French *haut-bois, i.e.* a *wooden* instrument with a *high* tone. The word is used by Shakespeare. In Handel's time it was phoneticised into Hoboy. The Italians spell it Oboe (*q.v.*), which form (occasionally, as by Schumann, Hoboe) is now adopted in Germany and England. G.

HAUTMAN (Hotman, Hottemann) (*d.* Paris, Apr. 14, 1663), lutenist and viola da gambist, one of the most famous players and teachers of his instruments in France at that time, and master of Sainte-Colombe and Marin Marais. He was apparently of German parentage, and belonged about 1662 to the Musique Royale of Louis XIII. Huygens speaks of him also as a composer; a posthumous volume of 'airs à boire' appeared in 1664.[1]

HAVERGAL, Rev. William Henry (*b.* High Wycombe, Buckinghamshire, Jan. 18, 1793; *d.* Leamington, Apr. 19, 1870), was educated at Merchant Taylors' School and St. Edmund Hall, Oxford, where he graduated B.A. in 1815, and M.A. in 1819. He was ordained by Bishop Ryder, and in 1829 was presented to the rectory of Astley, near Bewdley. His first published composition was a setting of Heber's hymn 'From Greenland's icy mountains' as an anthem, the profits of which, as of many other of his compositions, he devoted to charitable objects. In 1836 he published an Evening Service in E and 100 antiphonal chants (op. 35), obtaining the Gresham Prize Medal in 1837 for his Evening Service in A (op. 37). Other anthems and services followed, and in 1844 he began his labours towards the improvement of psalmody by the publication of a reprint of Ravenscroft's Psalter (published 1847). In 1845 he was presented to the rectory of St. Nicholas, Worcester, and to an honorary canonry in the cathedral. In 1849 he published *The Old Church Psalmody* (op. 43), and in 1854 an excellent *History of the Old Hundredth Tune.* In 1859 he brought out *A Hundred Psalm and Hymn Tunes* (op. 48), of his own composition. From 1860–68 he was rector of Shareshill, near Wolverhampton. Besides the works enumerated above, Havergal wrote a number of songs and rounds for the young, besides many hymns, sacred songs and carols for the periodical entitled *Our Own Fireside.* These were afterwards collected and published as *Fireside Music.* At the time when church music was at its lowest ebb, the publication of his *Old Church Psalmody* drew attention to the classical school of English ecclesiastical music. After his death Havergal's works were edited by his youngest daughter, Miss Frances Ridley Havergal (1836–79), whose religious poetry was remarkably popular. W. B. S.

HAWARD, Charles, spinet-maker. (See Spinet.)

HAWDON, Matthias (*d.* Newcastle, Mar. 1787), a popular organist and composer, organist of Beverley Minster and of St. Nicholas, Newcastle, being appointed to the latter post in 1776. He wrote an Ode on the King of Prussia, and some songs; two organ concertos, in B flat and F; 'The Opening of an Organ, a Choice Set of Voluntaries'; and 'First Sett of six sonatas spirituale or voluntarys, for the harpsichord, organ or pfte.' One of his 'Six Conversation Sonatas' for the harpsichord or pianoforte, with accompaniment for two violins and violoncello (published 1785), was played at a concert of old chamber music in 1904, and pleased by its artless if rather insipid tunefulness. Hawdon was buried in St. Nicholas's Church, Newcastle, on Mar. 22, 1787. M.

HAWES, (1) William (*b.* London, June 21, 1785; *d.* there, Feb. 18, 1846), was from 1793 to 1801 a chorister of the Chapel Royal. In 1802 he was engaged as a violinist in the band of Covent Garden, and about the same time began to teach singing. In 1803 he officiated as deputy lay vicar at Westminster Abbey. On July 15, 1805, he was appointed gentleman of the Chapel Royal, and on the formation of the Philharmonic Society in 1813 was elected an associate. In 1812 he was appointed almoner, master of the choristers and vicar-choral of St. Paul's, and in 1817 master of the children and lutenist of the Chapel Royal. In the same year he became lay-vicar of Westminster Abbey, but resigned his appointment in 1820. He was the first promoter of the Harmonic Institution (see Argyll Rooms), and after the breaking-up of that establishment carried on for some years the business of a music publisher in the Strand. He was for 12 years director of the music at the English Opera, Lyceum; and it was at his instance that Weber's 'Der Freischütz' was first performed in England, July 23, 1824, an event which forms an era in the history of the opera in this country. Hawes did not at first venture

[1] See E. van der Straeten, *History of the Violoncello*, vol. i. 100.

to perform the entire work, the finale being omitted and ballads for the soprano and tenor interpolated, but he had soon the satisfaction of discovering that the opera would be accepted without curtailment. The great success of the work induced him subsequently to adapt the following operas to the English stage :

Salieri's 'Tarare,' 1825 ; Winter's 'Das unterbrochene Opferfest' ('The Oracle, or, The Interrupted Sacrifice'), 1826 ; Paer's 'I fuorusciti ('The Freebooters'), 1827 ; Mozart's 'Cosi fan tutte' ('Tit for Tat'), 1828 ; Ries's 'Die Räuberbraut' ('The Robber's Bride') and Marschner's 'Der Vampyr,' 1829.

Hawes composed or compiled music for the following pieces :

'Broken Promises' (compiled), 1825 ; 'The Sister of Charity,' 1829 ; 'The Irish Girl,' 1830 ; 'Comfortable Lodgings,' 'The Dilsk Gatherer' and 'The Climbing Boy,' 1832 ; 'The Mummy,' 'The Quartette,' 'The Yeoman's Daughter' and 'Convent Belles' (with J. A. Wade), 1833 ; and 'The Muleteer's Vow' (partly selected), 1835.

He was the composer of 'A Collection of five Glees and one Madrigal' and 'Six Glees for three and four voices,' and the arranger of 'Six Scotch Songs, harmonised as Glees.' His glee 'The bee, the golden daughter of the spring' gained the prize given by the Glee Club on its 50th anniversary in Apr. 1836. He edited the publication in score of 'The Triumphes of Oriana' ; of a collection of madrigals by composers of the 16th and 17th centuries ; a collection of the then unpublished glees of Reginald Spofforth ; and a collection of chants, etc. In 1830 he gave oratorio performances in Lent at both the patent theatres, but with heavy loss. He was for many years conductor of the Madrigal Society, and organist of the German Lutheran Church in the Savoy.

His daughter, (2) Maria Billington (*b.* London, Apr. 1816 ; *d.* Ryde, Isle of Wight, Apr. 24, 1886), afterwards Mrs. Merest, for some years occupied a high position as a contralto singer, and was the composer of several pleasing ballads. W. H. H.

HAWKINS, (1) James, Mus. B. (*b.* Cambridge ; *d.* 1729), was a chorister of St. John's College, Cambridge, and afterwards organist of Ely Cathedral from 1681 until his death. He was a voluminous composer of church music, and 17 services and 75 anthems by him are preserved (more or less complete) in MS. in the library of Ely Cathedral. Two services and nine anthems (part of those) are also included in the Tudway collection (Harl. MSS. 7341, 7342). Hawkins transcribed and presented to the library of Ely Cathedral many volumes of cathedral music, some of which have proved of great value to modern research. He took his degree at Cambridge in 1719. He was a nonjuror, as appears by an autograph copy of one of his anthems in the R.C.M., the words of which are applicable to party purposes, and which has a manuscript dedication :

'to the very Revnd Mr. Tomkinson and the rest of the Great, Good, and Just Nonjurers of St. John's College in Cambridge.'

(2) James, his son, was organist of Peterborough Cathedral from 1714 (when he was appointed at a salary of £20 per annum) to 1759. He composed some church music. One of his anthems is included in the Tudway collection (Harl. MSS. 7342). W. H. H.

HAWKINS, Sir John, Knight (*b.* London, Mar. 30, 1719 ; *d.* May 21, 1789), musical historian, was originally intended for the profession of his father, an architect and surveyor, but eventually articled to an attorney. He was duly admitted to the practice of his profession, devoting his leisure hours to the cultivation of literature and music. About 1740 he became a member of the Academy of Antient Music. He wrote the words of six cantatas, which were set to music for a voice and instruments by John Stanley, and published at their joint risk in 1742. These succeeded so well that the authors were induced to publish, a few months afterwards, a similar set, which met with equal success. Hawkins was also a frequent contributor to the *Gentleman's Magazine* and other periodicals. In 1749 he was invited by Samuel Johnson to be one of the nine members who formed his Thursday evening club in Ivy Lane. In 1752 he was elected a member of the Madrigal Society. In 1753 he married Miss Sidney Storer, with whom he received a considerable fortune, which was greatly increased on the death of her brother in 1759. Hawkins then purchased a house at Twickenham, to which he retired. In 1760 he published an edition of Walton and Cotton's *Compleat Angler*, with a life of Walton and notes by himself, and a life of Cotton by William Oldys. The publication involved him in a dispute with Moses Browne, who had shortly before put forth an edition of the book. Hawkins's edition was thrice reproduced by him in his lifetime, and again by his son, John Sidney Hawkins, after his death. He was an active magistrate, and in 1765 became Chairman of the Middlesex Quarter Sessions.

In 1770, with a view to assisting the Academy, he wrote and published anonymously a pamphlet entitled *An Account of the Institution and Progress of the Academy of Ancient Music.* In 1772, on Oct. 23, he was knighted. In 1776 he gave to the world the work on which his fame rests—his *General History of the Science and Practice of Music*, in 5 vols. 4to, on which he had been engaged for sixteen years. In the same year Dr. Burney published the first volume of his *General History of Music*, the other three appearing at intervals between that date and 1789. Contemporary judgment awarded the palm of superiority to Burney and neglected Hawkins. Evidence of the feeling is found in a catch which was formerly better known than it is now :

'Have you Sir John Hawkins' History ?
Some folks think it quite a mystery.

Musick fill'd his wondrous brain.
How d'ye like him ? is it plain ?
Both I've read and must agree,
That Burney's history pleases me.

Which in performance is made to sound :

'Sir John Hawkins !
Burn his history !
How d'ye like him ?
Burn his history !
Burney's history pleases me.'

Posterity, however, has reversed the decision of the wits ; Hawkins's *History* has been twice reprinted (Novello, 1853 and 1875, 2 vols. 8vo), but Burney's never reached a second edition. The truth lies between the extremes. Burney, possessed of far greater musical knowledge than Hawkins, better judgment and a better style, frequently wrote about things which he had not sufficiently examined ; Hawkins, on the other hand, more industrious and painstaking than Burney, was deficient in technical skill, and often inaccurate. In 1784 Dr. Johnson appointed Sir John Hawkins one of his executors, and left to him the care of his fame. Sir John fulfilled this trust by writing a life of Johnson, and publishing an edition of his works in 11 vols. 8vo in 1787. Whilst he was engaged on the work, his library, in Queen Square, Westminster, was destroyed by fire. Fortunately he had, soon after the publication of his *History*, presented the fine collection of theoretical treatises and other works formed by Dr. Pepusch, and acquired from him, to the British Museum, so that the loss, although severe, was much less than it might have been. On May 14, 1789, Hawkins was attacked by paralysis, from the effects of which he died. He was buried in the north cloister of Westminster Abbey, under a stone on which was inscribed, pursuant to his own wish, only the initials of his name, the date of his death, and his age. His portrait (see *PLATE XXXIII.*) is in the Music School collection at Oxford.

The following pieces are printed by Hawkins in his *History*. The reference is to the chapter, in the Appendix to the Number.

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'Hedge Lane,' App. 26.
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'Hey boys,' App. 31.
'Hold thy peace,' canon, 67.
'How should we sing ?' canon, 67.
Humfrey, P. 'I pass all my hours,' App. 32.
'In te,' canon, 119.
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Wilbye. 'Lady, when I behold,' 104.
Willaert, A. Quem dicunt, 73.

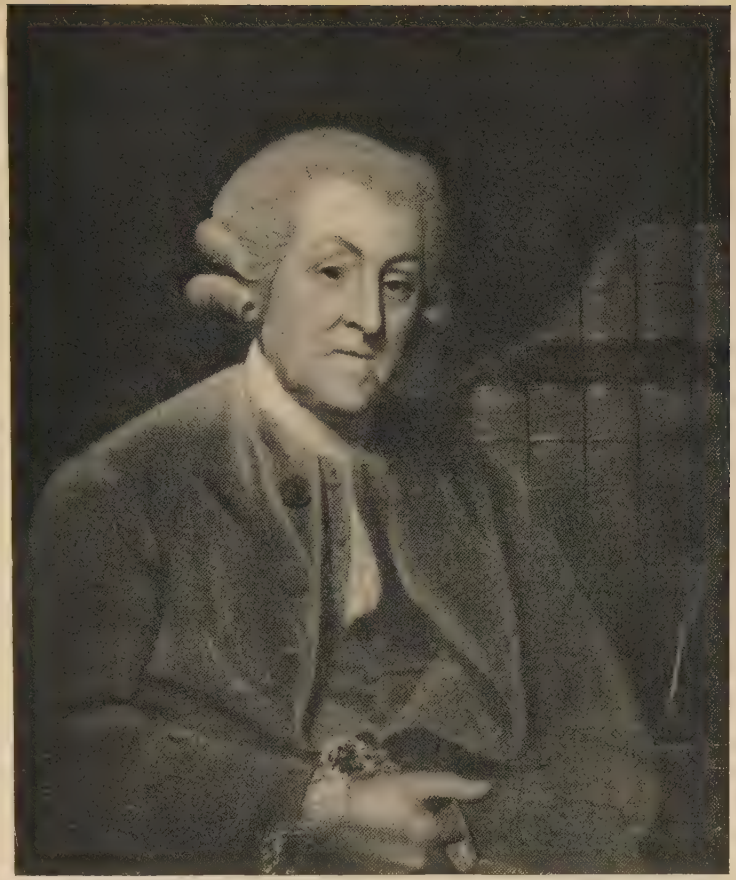
W. H. H.

HAY, EDWARD NORMAN (*b.* Faversham, 1889), son of an Irish father, was brought to Ireland in 1890. He studied with Dr. Koeller (Belfast), C. J. Brennan, Dr. E. M. Chaundy and Dr. Eaglefield-Hull ; graduated Mus.B. (Oxon) and F.R.C.O., 1911, and proceeded Mus.D. (Oxon) in 1919. He was organist of St. Patrick's Parish Church, Coleraine, 1914–1916, and was appointed organist at Bangor Abbey Church, 1922. He was extern examiner for degrees in music at Dublin University, 1923–24. He married in 1920 Miss Hessie Haughey, of Coleraine. His compositions include : a 6-part madrigal (Feis Ceoil prize, 1908) ; sonata for violoncello and piano on Irish folk-tunes (Feis Ceoil prize, 1916) ; phantasy for string quartet on Irish folk-tunes (Cobbett Prize, 1917) ; string quartet in A (Carnegie Trust Award, 1918) ; musical comedy, 'The Lady Voter's Dilemma' (1919) ; 'Dunluce' : tone-poem for orchestra (Belfast Philharmonic Society, 1921) ; a number of other works — choral, orchestral, chamber and songs.

W. H. G. F.

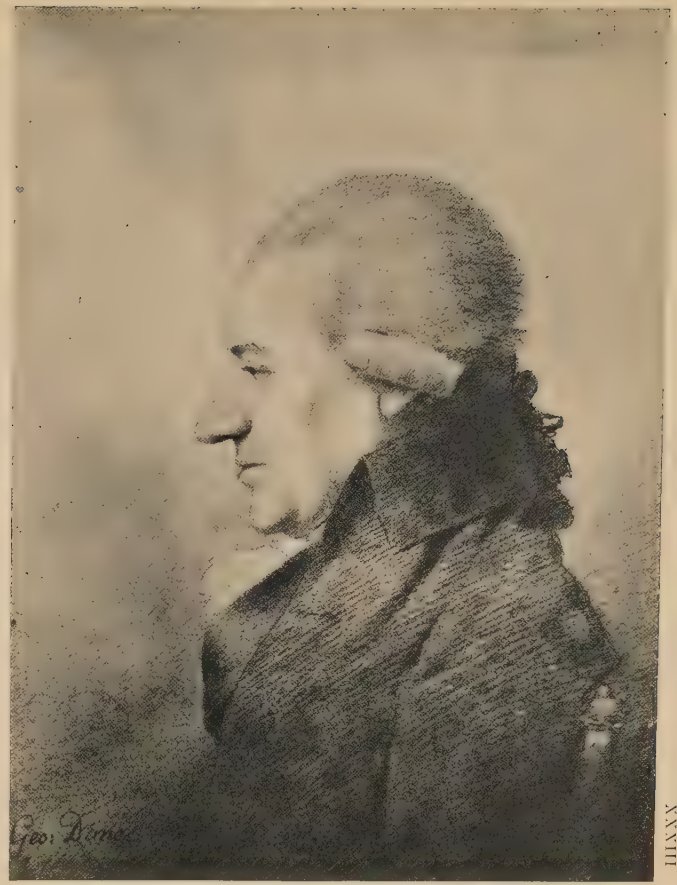
HAYDÉE, OU LE SECRET, opéra-comique in 3 acts ; words by Scribe ; music by Auber ; produced Opéra-Comique, Dec. 28, 1847 ; in English, Strand Theatre, Apr. 3, 1848. G.

HAYDEN, GEORGE, organist of St. Mary



HAWKINS

From a painting in the Music School Collection, Oxford



BURNEY

From a drawing by G. Dance, R.A., in the National Portrait Gallery

Magdalen, Bermondsey, in the earlier part of the 18th century. About 1723 he published three cantatas which displayed considerable ability. He also composed a song called 'New Mad Tom,' beginning 'In my triumphant chariot hurl'd,' which was afterwards tacked on to the former part of the older song 'Forth from my dark and dismal cell,' instead of the latter verses beginning 'Last night I heard the dog-star bark,' and was often sung with it. His two-part song, 'As I saw fair Clora walk alone,' was long a favourite. W. H. H.

HAYDN. The generally accepted form of the name of a family made famous by one of its members, Franz Joseph, the first great master of the symphony and the string quartet.

The researches of Dr. Kuhač have gathered a large amount of cumulative evidence in support of the contention that the family was by race not Teuton but Slav, not German but Croatian. The name, of which the original form appears to have been Hajden, is a well-known Croatian patronymic, and has no precise parallel among Teutonic forms. Haydn's native village, originally called Trstnik (of which Rohrau is the official German translation), is situated in the heart of a colony of Croatian immigrants who, in the 15th and 16th centuries, occupied the country from Pressburg (Bratislava) to the Neusiedler See. Even at the present day the village contains a large number of Croatian names, and in the 18th century, so far as we have record, the Slav population appears to have been in a considerable majority.

All of Haydn's ancestors who can be traced were born and lived in this district; and the name of his mother's family, which is a *vox nihili* in German, is most probably explained as a phonetic variant of the Croatian 'Kolar' (wheelwright). Again, not only is the general impression of Haydn's music Slavonic rather than Teutonic in character, but many of his mature compositions are saturated with Croatian folk-songs, to which his own most distinctive melodies bear, both in curve and in rhythm, a very noticeable resemblance. Examples of folk-songs which have been actually identified may be quoted from the Cassation in G major (1765), the quartets in D, op. 17, No. 6; E♭, op. 20, No. 1; C, op. 33, No. 3; B♭, op. 50, No. 1; F, op. 74, No. 2; and G, op. 77, No. 1; from the Salomon symphonies in D, E♭ and B♭, from the Rondo of the pianoforte concerto in D, from the Mass 'Hier liegt vor deiner Majestät,' and from the Austrian National Anthem. To the same source may be referred his fondness for metres of five, seven or nine bars, and many among his most characteristic turns of melody and cadence. It is hardly too much to say that he stood to the folk-music of Croatia as Burns to the peasant-songs of Scotland; and it may be remembered that from his appointment at Eisenstadt in 1760 to his journey to England in 1791, he never (except for short visits to Vienna) travelled outside the limits of his native district.[1] W. H. H[W].

(1) Franz Joseph (*b.* Rohrau, Lower Austria, night of Mar. 31, 1732; *d.* Vienna, May 31, 1809) was the second child of Mathias Haydn, a master wheelwright, by his marriage (Nov. 24, 1728) with Maria Koller, daughter of the Marktrichter and cook in Count Harrach's household. Haydn's ancestors came originally from Hainburg, a town close to the Danube, about four leagues from Rohrau. His great-grandfather Kaspar was a servant in the hill-castle there, one of the few who escaped massacre when it was stormed by the Turks on July 11, 1683. Kaspar's son Thomas, a master wheelwright and member of the town council, had seven sons, of whom Mathias (*b.* Jan. 31, 1699; *d.* Sept. 12, 1763), the father of our Haydn, was youngest but one. Thomas's widow married a journeyman wheelwright, Mathias Seefranz (*d.* May 2, 1762, aged 89), who thus became Haydn's step-grandfather; and one of their children, Julie Rosine, married a schoolmaster named Frankh, afterwards Haydn's first teacher. The sons nearly all learnt the wheelwright's trade, and then set out on their travels; after which Mathias settled in Rohrau, a small Austrian village on the river Leitha, and built himself the little house at the end of the market-place where Haydn was born, and which, though twice rebuilt, is still standing in its original form. Maria Haydn (*b.* Nov. 10, 1707) bore her husband twelve children, of whom the sixth was Johann Michael (2), the church composer; and the eleventh Johann Evangelist, an unimportant tenor singer, who was admitted to the chapel of Prince Esterhazy on his brother Joseph's recommendation. After Maria's death (Feb. 23, 1754) Mathias married again, and had five more children, who died young.

Childhood.—Haydn's parents were honest, industrious people, who instilled into their children a love for work, method, cleanliness and, above all, religion. In his old age Haydn gratefully acknowledged his obligations to their care. Both were fond of music, and both sang. The father had a fair tenor voice, and accompanied himself on the harp, though without knowing a note. The child soon began to sing their simple songs, astonishing them by the correctness of his ear and the beauty of his voice. But he did not stop there. Having seen the schoolmaster play the violin, he would sit on the stove-bench and accompany his parents as they sang, precisely imitating the schoolmaster's handling of the bow, and keeping strict time, with two pieces

[1] See Dr. Kuhač's monograph, *Josip Haydn i Hravatske Narodn Popierke*, Agram, 1880.

of wood as his instrument. He was one day surprised, when thus engaged, by his relation Frankh, from Hainburg. Thinking that he saw in him the making of a musician, Frankh persuaded the parents to commit their little boy to his care. The mother would have preferred his entering the priesthood, or becoming a schoolmaster, and it required all the father's authority to make her consent; but he felt that he had himself been capable of better things, and looked forward to seeing his son a Chor-regent or Kapellmeister, as a compensation for his own lot. At the age of 6, then, the little Joseph—in the Austrian dialect 'Sepperl'—was taken by his father to school at Hainburg.

Johann Mathias Frankh, Haydn's distant relative (he called him simply 'cousin'), was an excellent teacher, very strict, and eminently practical. Haydn not only became a first-rate singer, but also learned something of the instruments most in use, and spent nearly all his time in church or in school. Learning came easily to him, and if he had any difficulty, his master's severity soon overcame it. In his old age he spoke with thankfulness of this hard probation and of his cousin's discipline. 'I shall be grateful to that man as long as I live,' said he to Griesinger, 'for keeping me so hard at work, though I used to get more flogging than food.' On another occasion, when speaking in his modest way of his own talents and industry, he added:

'Almighty God, to whom I render thanks for all His unnumbered mercies, gave me such facility in music, that by the time I was six I stood up like a man and sang masses in the church choir, and could play a little on the clavier and the violin.'

But the lad sadly missed his mother's care. He was neglected both in clothes and person (he already wore a wig, 'for the sake of cleanliness'), and the results of this neglect distressed him long and sorely. When quite an old man he said to Dies the painter—who, like Griesinger, visited him frequently with a view to his biography:

'I could not help perceiving, much to my distress, that I was gradually getting very dirty, and though I thought a good deal of my little person, was not always able to avoid spots of dirt on my clothes, of which I was dreadfully ashamed—in fact, I was a regular little urchin.'

Dies has preserved another anecdote of this period, in which Haydn figures. A drummer was wanted for a procession, and his master thrust him into the vacant office, first showing him how to make the stroke. The effect must have been comical, as he was so small that the instrument had to be carried before him on the back of a colleague of equal height, who happened to be a hunchback. Haydn retained his liking for the drum, and prided himself on his skill, with which indeed he once astonished Salomon's orchestra during his stay in London. The drums on which he performed at Hainburg on the occasion just named are still preserved in the choir of the church.

At the end of two years a decisive change took place in his life. George Reutter, Hofcompositor and Kapellmeister at St. Stephen's, Vienna, was on a visit to his friend Anton Johann Palmb, pastor of Hainburg, and having heard Haydn's 'weak, sweet voice' (as he himself called it), put him through an examination, and offered him a place as chorister at St. Stephen's. To go to Vienna seemed to the boy an almost incredible piece of good fortune. His parents gave their consent, and with a joyful heart he bade farewell to Hainburg. His grandmother had died just before—May 17, 1739; Frankh lived to be 75, and died May 10, 1783, his wife, Julie Rosine (who did not do her duty by Haydn), having preceded him in Jan. 1760. Of their two daughters, Anna Rosalia, born 1752, married Philipp Schimpel, usher of the school, and afterwards Chor-regent. Haydn showed his gratitude to the family by leaving the latter couple a sum of money and his portrait of Frankh, 'my first instructor in music.' They both, however, died before him, in 1805, and the portrait has disappeared.

It was in 1740 that Haydn entered the Cantorei of St. Stephen's, where he was to pass his remaining years of study. The house was one of a row which came close up to the principal entrance of the cathedral, and from his window he looked straight on the glorious spire. He tells us that, 'besides the regular studies, he learned singing, the clavier, and the violin from good masters.' The 'regular studies' included religion, a little Latin, writing and ciphering. His singing-masters are said to have been Gegenbauer and Finsterbusch; the former, subcantor and violinist at St. Stephen's, probably taught him the violin as well; the latter was a tenor in the court chapel. No instruction seems to have been given in harmony and composition at the Cantorei; but this did not trouble Von Reutter.[1] Haydn could only remember having had two lessons from him all the time he was there. But the instinct for composition made him cover every blank sheet of music-paper on which he could lay his hands —'it must be all right if the paper was nice and full.' Reutter surprised him once sketching a Salve Regina for twelve voices, and told him sharply he had better try it first in two parts—*how*, he did not take the pains to show—and further advised him to write variations on the motets and vespers he heard in church. In this way he was thrown back upon himself. 'I certainly had the gift,' he says, 'and by dint of hard work I managed to get on.' An anecdote of this time shows that as a boy he was not behind his comrades in fun and mischief. The choristers were frequently required to sing with

[1] Ennobled in 1740.

the Imperial Chapel—which explains Haydn's statement that he had sung with great success both at court and in St. Stephen's. This generally happened when the court was at Schönbrunn. The palace had only just been completed, and the scaffolding was still standing —an irresistible temptation to boys. The Empress Maria Theresa had caught them climbing it many a time, but her threats and prohibitions had no effect. One day when Haydn was balancing himself aloft, far above his schoolfellows, the Empress saw him from the windows, and requested her Hofcompositor to take care that 'that fair-haired blockhead' (blonder Dickkopf), the ringleader of them all, got 'einen recenten Schilling' (slang for a 'good hiding'). When he was Kapellmeister to Prince Esterhazy, 'the fair-haired blockhead' had an opportunity, at Esterház, of thanking the Empress for this mark of imperial favour.

In the autumn of 1745 Haydn had the pleasure of welcoming his brother Michael as a fellow chorister at the Cantorei, and of helping him in his work. Michael made rapid progress, but a cloud came over poor Joseph's prospects. His voice began to break, and the Empress, who had before taken particular pleasure in his singing, remarked jocosely to her vice-Kapellmeister [1] that young Haydn's singing was more like the crowing of a cock than anything else. Reutter took the hint, and on the festival of St. Leopold (Nov. 15), 1748, celebrated at the monastery of Klosterneuburg, near Vienna, gave the Salve Regina to Michael, who sang it so beautifully as to charm both Emperor and Empress, from whom he received twenty-four ducats in gold.

Joseph was thus completely supplanted by his brother. His voice had lost all its power, and he was oppressed with grief and anxiety. In the midst of his trouble Reutter suggested a means by which his voice might be preserved, and even improved; and referred him to the court chapel, which contained at least a dozen 'castrati.' Haydn's father, however, having probably heard of the proposal, came in all haste to Vienna, and saved his son.

His days at the Cantorei were now numbered. He was of no use as a singer, and it does not seem to have occurred to any one that he might be employed as a violinist. Reutter did not consider himself in the least bound to look after his future, and was only waiting for an opportunity to get rid of him. This occurred soon enough, and Haydn himself furnished the pretext. Always full of fun, and inclined to practical jokes, he one day tried a new pair of scissors on the pigtail of a schoolfellow. The pigtail fell, but the culprit was condemned to a caning on the hand. In vain he begged to be let off, declaring he would rather leave than submit to the indignity. That he might do, Reutter said, but he must first be caned and then dismissed.

[1] Von Reutter was advanced to this post in 1746.

Early Years in Vienna.—Haydn was thus thrown upon the world with an empty purse, a keen appetite and no friends. The first person to help him was Spangler, a chorister of St. Michael's. He offered him shelter; a few pupils presented themselves, and a good Viennese lent him 150 florins, which enabled him to rent an attic in the old Michaelerhaus, attached to the college of St. Barnabas, in the Kohlmarkt. Here he abandoned himself to the study of composition, and made acquaintance with the master who more than any other became his model—Emanuel Bach. Having acquired his first six clavier sonatas, he pored over them at his little worm-eaten clavier—and how thoroughly he mastered their style his compositions show. Indeed Bach afterwards sent him word that he alone fully understood his writings and knew how to use them. Besides the clavier, he diligently practised the violin, so that although, as he said, 'no conjuror on any instrument,' he was able to play a concerto. About 1751/52 [2] he composed his first Mass, in F (No. 11 in Novello's edition). It bears unmistakable evidences of undeveloped and unaided talent. Haydn had forgotten its very existence when, to his great delight, he discovered it in his old age and inserted additional wind parts.

Having accidentally become acquainted with Felix Kurz, a favourite comic actor at the Stadttheater, Haydn was asked to set his comic opera 'Der neue krumme Teufel,' a kind of magic farce interspersed with songs and a few instrumental pieces, and received for it the sum of 25 ducats. It was produced at the Stadttheater in the spring of 1752, and frequently repeated in Vienna, Prague, Berlin, Saxony and the Breisgau. The libretto has been preserved, but the music is lost. Metastasio was then living in the same house with Haydn. He shared the apartments of a Spanish family to whom he was much attached, and superintended the education of the two daughters. The musical training of the elder, Marianne de Martines, was confided to Haydn, who in this way became acquainted with Porpora, then teaching singing to the mistress of Correr, the Venetian ambassador. Porpora proposed that Haydn should act as his accompanist, thus giving him an opportunity of learning his method. He took him to the baths of Mannersdorf, on the confines of Hungary, where they remained for some months, and, in return indeed for various menial offices, gave him instruction in composition. At Mannersdorf, at the soirées of Prince Hildburghausen, Haydn met Bonno, Wagenseil, Gluck and Dittersdorf, to the last of whom he became much attached. Gluck advised his going to Italy.

[2] Not 1741, as was formerly said.

One by one he procured all the known theoretical works, and thoroughly mastered their contents, especially Fux's *Gradus*, which he afterwards used as the foundation of his own teaching. He had had, as we have seen, no regular musical training; but by industry, careful observation and reiterated attempts, he gradually attained that independence which gave the impress of originality to all his works.

C. F. P.

Weinzirl Quartets, etc.—It happened that at this time a certain Karl Joseph Edlen von Fürnberg (son of an eminent physician, ennobled by Charles VI.) was accustomed to invite parties of musicians to his country house at Weinzirl, near Melk, for the practice and performance of such concerted compositions as were accessible. Through some Viennese friend he heard of Haydn's reputation and, in 1755, invited him down on a long visit. Haydn, on arrival, found the usual 'country house' orchestra of the time—a few strings, a couple each of oboes and horns, and proceeded to compose for them a series of works which he called by the title of Divertimenti, Nocturnes or Cassations. There is no evidence that he had any intention of creating a new form; he rather adapted to the larger medium the structural lessons which he had learned from the sonatas of C. P. E. Bach. Some of these works he wrote for strings and wind, some for the four strings alone, his choice being probably determined in some measure by the bare chance of occasion or opportunity. In this quiet and unpretentious manner there came into existence his first quartet and his first symphony, the latter now erroneously included among his quartets as op. 1, No. 5.[1] It must be remembered that the whole nomenclature of instrumental forms was still in a very fluid and indeterminate condition. Any work for three or more instruments might technically be called a 'symphony'; the forces of orchestral and chamber music were not yet separated; and these works of Haydn differ from those of his predecessor, not in the combination of their instruments but in the greater vitality and organisation of their structure. The fact that the majority of them were written for strings alone may be due partly to his want of experience in orchestration, partly to the suitability of the string tone to his nervous and transparent style.

During his stay at Weinzirl he wrote eighteen of these compositions, all of which are now published as string quartets (opp. 1-3: Trautwein 58-75). In the first two collections all except the symphony in B♭ have five movements apiece, two of these being minuets; in op. 3 he began to establish the four-movement scheme, which since his day has been the usual tradition of chamber music. It is noticeable that from the first he added his favourite 'minuet' to the customary 'Allegro, Adagio and Finale' of C. P. E. Bach's sonata. The character of the lyric form was specially suited to his genius, and throughout his life he treated it with an astonishing range of variety and invention.

On his return to Vienna in 1756 his fortune began to amend: he found himself in request both as performer and as teacher, and was even able to raise his fee from two to five florins a month. Among his pupils at this period was the Countess Thun, an enthusiastic and generous patron of music, who first heard of him through one of his MS. sonatas, and who took lessons from him in singing and on the harpsichord. In 1759, on von Fürnberg's recommendation, he was appointed Musikdirector und Kammercompositor to Count Ferdinand Maximilian Morzin, who maintained a small private orchestra (probably from twelve to sixteen players) at Lucaveč, near Pilsen. Here Haydn composed a further set of concerted works, among which are recorded a 'Divertimento a sei' for two violins, two horns, English horn and bassoon, and a symphony in D major, the form of which is precisely similar to that of the Weinzirl symphony in B♭ (op. 1, No. 5), though the treatment is more genial and more mature. It has commonly been described as Haydn's first symphony: but for this designation it will be seen that there is no sufficient reason.

W. H. Hw.

His salary now amounted to 200 florins (say £20), with board and lodging. Small as this was, it induced him to think of taking a companion for life, although the Count never kept a married man in his employ. His choice fell on the daughter of Keller, a wig-maker, to whose house he had been introduced by her brother, who was violinist at St. Stephen's when Haydn was a chorister. He gave music lessons to the two daughters, and fell in love with the younger. She, however, took the veil, and the father, anxious to keep him in the family, persuaded him to marry the other, Maria Anna, three years his senior. The wedding took place at St. Stephen's, Nov. 26, 1760—a bad day for Haydn, and the foundation of unutterable domestic misery. His wife was a regular Xantippe, who, as her husband said, cared not a straw whether he was an artist or a shoemaker. They had no children, and it can scarcely be wondered at if in time Haydn sought elsewhere the consolations which were denied him at home, or even showed himself susceptible to the attractions of other women. His wife spent the last years of her life at Baden, near Vienna, and died Mar. 20, 1800.

[1] This work, like the symphonies of C. P. E. Bach, is written in three movements, and scored for strings, oboes and horns. It was published by Breitkopf with the wind parts; it is not included among the quartets in Haydn's catalogue, and its first appearance for strings alone is in the collection of 'Six symphonies ou quatuors dialogués' printed by La Chevardière at Paris in 1764.

The Esterhazy Appointment.—Soon after the marriage, Count Morzin was compelled to dismiss his band and its director; but Haydn was not long unemployed. Paul Anton Esterhazy, the then reigning prince, who had heard his symphonies when visiting Morzin, hastened to secure the young composer as his second Kapellmeister, under Werner, who was growing old. He was appointed May 1, 1761, and immediately set out for Eisenstadt, the country seat of the new master in whose service he was destined to remain to the end of his life. The Esterhazy family had been musical amateurs and performers since the days of Paul, first prince of the name (1635–1713), who established a private chapel, small at first but gradually increasing. The orchestra, chorus and solo singers took part both in the church service and in concerts, and in time even performed operas. When Haydn entered upon his duties there were only sixteen members in all, but the excellence of their playing acted as a powerful stimulus to his invention. His arrival gave a great impulse to the concerts, Werner (*q.v.*), a first-rate master of counterpoint, having concentrated all his energies on the church service. To a man with Werner's notions of music Haydn must have been a constant vexation, and he always spoke of him as 'a mere fop' and a 'scribbler of songs.' Haydn, on the contrary, had a high respect for Werner, as he proved late in life by arranging six of his fugues as string quartets, and publishing them, through Artaria, 'out of sincere esteem for that celebrated master.'

Prince Paul Anton died Mar. 18, 1762, and was succeeded by his brother Nicolaus, who was passionately fond of art and science, generous, and truly kind-hearted. The love of pomp and display, of which his well-known diamond-covered uniform was an example, earned him the sobriquet of 'der Prächtige,' or the Magnificent. He loved music, and played well on the baryton, or viola di bordone, for which instrument Haydn was constantly required to furnish him with new pieces. In the hope of pleasing his master Haydn himself learned the instrument, but on making his début was disappointed to find that the Prince did not approve of such rivalry; on which he at once relinquished it for ever. The relations between the Prince and his new Kapellmeister, who found his time fully occupied, were genial and hearty. Haydn's salary was raised from 400 florins a year to 600, and then to 782 (£78), new musicians were engaged, and rehearsals—orchestral, chamber and dramatic—took place every day. The principal members of the chapel at the time were: Luigi Tomasini (violin); Joseph Weigl (v'cello); two excellent French horn-players, Thaddäus Steinmüller and Karl Franz (the latter also playing the baryton); Anna Maria Scheffstos (soprano), who afterwards married Weigl; and Karl Friberth (tenor). The wind music, formerly played by the band of the regiment, was now given to good players (including the two just named) regularly appointed. On Mar. 5, 1766, Werner died, and Haydn became sole Kapellmeister. His compositions were already known far outside of Austria; in Leipzig, Paris, Amsterdam and London his symphonies and cassations, trios and quartets, were to be had in print or MS. Even the official gazette, *Wiener Diarium*, for 1766 speaks of him as 'our national favourite' ('der Liebling unserer Nation'), and draws a parallel between him and the poet Gellert, at that time the highest possible compliment.

His works composed up to this time at Eisenstadt comprise about thirty symphonies [1] and cassations; a few divertimenti in five parts; six string trios; a piece for four violins and two v'celli, called 'Echo'; a concerto for the French horn (1762); twelve minuets for orchestra; concertos, trios, sonatas and variations for clavier. In vocal music—a Salve Regina for soprano and alto, two violins and organ; a Te Deum (1764); four Italian operettas (1762); a pastoral, 'Acide e Galatea' (the action identical with that of Handel's cantata), performed Jan. 11, 1763, on the marriage of Count Anton, eldest son of Prince Nicolaus; and a grand cantata, in honour of the Prince's return from the coronation of the Archduke Joseph as King of the Romans (1764).

In 1765 he wrote the charming little string quartet in D minor, afterwards published as op. 42, and between this year and 1776 increased the number of his symphonies to about fifty, and added to his quartets those which are printed in the Paris and London editions as op. 9, op. 17 and op. 20.

The New Establishment at Esterház.—Soon after Werner's death an event took place which greatly affected the music, viz. the establishment of a new palace near Süttör, at the southern end of the Neusiedler See, where the Prince rebuilt an old hunting-place, turned it into a splendid summer residence, and gave it the name of Esterház. Here the chapel (except a small portion left to carry on the church service at Eisenstadt) were located for the greater part of the year, during which they were expected to redouble their exertions.

Esterház—described by a French traveller as 'having no place but Versailles to compare to it for magnificence'—stands in the middle of an unhealthy marsh, quite out of the world. The erection of such a building in such a neighbourhood, at a cost amounting, it is said, to 11,000,000 gulden, was one of the caprices of Prince Nicolaus. The canals and dykes he constructed were, however, substantial improvements to the neighbourhood. The dense

[1] See the themes, p. 585.

wood behind the castle was turned into a delightful grove, containing a deer park, flower gardens and hot-houses, elaborately furnished summer-houses, grottos, hermitages and temples. Near the castle stood an elegant theatre, for operas, dramas and comedies; also a second theatre, brilliantly ornamented, and furnished with large artistic marionettes, excellent scenery and appliances. The orchestra of the opera was formed of members of the chapel, under Haydn's direction; the singers were Italian for the most part, engaged for one, two or more years, and the books of the words were printed. Numerous strolling companies were engaged for shorter terms; travelling virtuosi often played with the members of the band; special days and hours were fixed for chamber music and for orchestral works; and in the intervals the singers, musicians and actors met at the café, and formed, so to speak, one family. The castle itself was fitted up in exquisite taste, and stored with numerous and costly collections of works of art. Royal and noble personages, home and foreign, formed a constant stream of guests, at whose disposal the Prince placed his beautiful carriages, and to whom he proved the most attentive and charming of hosts. He became so much attached to this place of his own creation as often to stay there till quite the end of autumn, and return with the first days of spring. Eisenstadt he visited very rarely, and Vienna he disliked more and more, often cutting short his visits in the most abrupt manner. Hence his singers and musicians were increasingly tied to this one spot —a fate all the harder, since very few were allowed to bring their wives and families. Here Haydn composed nearly all his operas, most of his arias and songs, the music for the marionette theatre—of which he was particularly fond—and the greater part of his orchestral and chamber works. He was satisfied with his position, and though he sometimes complained of the disadvantages of such a seclusion, and often expressed his wish to visit Italy, he also acknowledged its compensating advantages. In his own words:

'My Prince was always satisfied with my works; I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased; I was cut off from the world, there was no one to confuse or torment me, and I was forced to become *original*.'

With the band and singers Haydn was on the best of terms. They vied with each other in carrying out his intentions, simply to show their gratitude and affection for him. He was constantly endeavouring to improve their lot, was invariably a warm advocate with the Prince on their behalf, and they all loved him like a father. The Prince gave unusually high salaries, and several of the musicians played two instruments—generally the violin and a wind instrument. A good many of them afterwards entered the Imperial Chapel.

The principal and best-paid members of the chapel during the period spoken of (1767–90) were: female singers—Weigl, Cellini, Jermoli, Rippamonti,[1] Valdesturla, Tavecchia, Maria and Matilda Bolognia, Raimondi, Nencini, Benvenuti; male singers—Friberth, Bianchi, Gherardi, Jermoli, Moratti, Morelli, Totti (2), Peschi; violins—Tomasini, Rosetti, Rippamonti, Mestrino, Mraw; violoncellists—Weigl, Küffel, Marteau, Kraft; flute—Hirsch; clarinets—Griesbacher (2); oboes—Columbazzo (2), Poschwa, Czerwenka; bassoons—Schiringer, Peczival; horns—Steinmüller, Karl Franz (also played the baryton), Stamitz, Oliva, Pauer, Lendway. Besides Franz there was another performer on the Prince's own instrument, the baryton—Andreas Lidl (1769–74), who played in London soon after leaving the band. J. B. Krumpholtz, the harpist, was engaged from 1773–76.

In Mar. 1769 the whole musical establishment visited Vienna for the first time, and, under Haydn's direction, gave a performance of his opera 'Lo speziale' (comp. 1768) at the house of Freiherr von Sommerau, and a repetition in the form of a concert. On their second visit, in the summer of 1777, they performed at Schönbrunn an opera and a marionette opera of Haydn's, and also played during the Empress's dinner. The Prince would often take them to Pressburg during the sitting of the Hungarian diet, or for the festival of Count Grassalcovich, and in 1772 Haydn conducted the Count's own orchestra even at a ball.

Church Music and Opera.—In 1771 Haydn composed a Stabat Mater and a Salve Regina. In 1775 followed his first oratorio, 'Il ritorno di Tobia,' which was performed in Vienna by the Tonkünstler Societät, with solo singers from Esterház, and repeated in 1784 with two additional choruses.[2] To this period belong four masses (two small ones of an early date have been lost)—in G (1772); in C, 'Cäcilienmesse'; in E♭, with organ obbligato; and in B♭, with organ solo (Nos. 7, 5, 12 and 8 in Novello's edition). The last is a small but particularly charming work, and, like the first, is still often heard; but that in E♭ is old-fashioned. The 'Cäcilienmesse' has many fugues, and is seldom performed on account of its length. (Novello's edition is taken from Breitkopf's curtailed score.)

In 1773 the Empress Maria Theresa visited Esterház from Sept. 1-3, and was entertained with performances of a new symphony of Haydn's—now known by her name (list,

[1] Afterwards married to Schicht, cantor of the Thomasschule at Leipzig.

[2] 'Tobia' was rearranged by Neukomm in 1808 and performed at the Tonkünstler Societät concerts.

No. 48)—his opera 'L' infedeltà delusa,' and 'Philemon und Baucis,' a marionette piece (see MARIONETTE). One song and the overture —or 'symphony'—in two movements have survived. Similar festivities took place on various occasions—a visit from one of the imperial family or an event in the Prince's own circle. Even Eisenstadt gave a glimpse of its old splendour when the Prince de Rohan, French Ambassador, stayed there in 1772.

In 1776 Haydn composed 'La vera costanza' for the court theatre of Vienna. The intrigues against it were, however, too strong, and eventually Anfossi's opera of the same name was preferred. Haydn withdrew his score, and produced it at Esterház. It was revived in 1790 at the theatre then in the Landstrasse suburb of Vienna, and Artaria engraved six of the airs and a duet. In 1778 the Tonkünstler Societät offered Haydn a strange affront. He wished to join the Society, and had already paid his deposit, when he was asked to sign an agreement binding him to furnish compositions of importance whenever so required. He naturally declined, and withdrew his money. No reparation was made for this indignity till after his return from London in 1797, when he was introduced at a special meeting by Counts Kufstein and Johann Esterhazy, and, amid general acclamation, appointed 'Assessor senior' for life. This compliment he acknowledged by presenting the Society with the 'Creation' and the 'Seasons,' to which gifts its prosperity is mainly owing. 'L' isola disabitata,' one of his best operas, composed in 1779 to a libretto by Metastasio, procured Haydn's nomination as a member of the Accademia Filarmonica at Modena. He sent the score to the King of Spain, and received in return a gold snuff-box set in brilliants. The opera was performed at the court theatre in Vienna, at a concert given by Willmann the violoncellist, in 1785.

On Nov. 18, 1779, the theatre at Esterház was burnt down, and during the rebuilding the Prince went to Paris. This interval will enable us to mention the origin of the famous 'Farewell Symphony.' It has been often asserted that Haydn intended it as an appeal to the Prince against the dismissal of the chapel, but this is incorrect; the real object was to persuade him to shorten his stay at Esterház, and so enable the musicians to rejoin their wives and families. As one after another stopped playing and left the orchestra, until only two violins were left (Tomasini, the Prince's favourite, being one), the hint was unmistakable. 'If all go,' said the Prince, 'we may as well go too'; and Haydn knew that his object was attained.[1]

[1] The Symphony was published in parts by Sieber (No. 16); a new edition by Simrock (37); in score by Le Duc (9); and for four hands, Trautwein (28). André's edition is the Finale only, transposed into E minor. (See list, p. 586, No. 45.)

This seems also the place to speak of a subject closely affecting Haydn's private life. In 1779 a couple named Polzelli were admitted into the chapel—the husband, Anton, being an indifferent violinist, and the wife, Luigia, by birth a Roman of the name of Moreschi, a second-rate singer. For the latter Haydn conceived a violent affection, which she returned by shamefully abusing his kindness and continually importuning him for money, and even extracting from him a written promise that if his wife died he would marry no one but her. This paper he afterwards repudiated, but he left her a small annuity in his will. Before his death she had been married a second time, to an Italian singer, and died at Kaschau in 1832.[2] Mme. Polzelli had two sons, of whom the elder died in 1796, while the younger entered the chapel and eventually became its music-director. He was a pupil of Haydn and was popularly supposed to be his son, but the fact is doubtful. Haydn was certainly very fond of him; but he left him only a small sum in his first will, and revoked it in the second.

On Oct. 15, 1780, the beautiful new theatre at Esterház was opened with 'La fedeltà premiata.' This opera was twice re-presented in Vienna in 1784, once in the presence of the Emperor Joseph, Haydn himself conducting.

PUBLICATIONS AND FRIENDSHIPS. — From 1780 dates his acquaintance with Artaria—the beginning of a business connexion of many years' duration. The first works which Artaria published for him were six clavier sonatas (op. 30), his first twelve Lieder, six quartets ('die Russischen'), six Divertissements in eight parts (op. 31), and six symphonies (opp. 51 and 52).

In 1781–82 the Emperor Joseph received two visits from the Grand Duke Paul and his wife. Great entertainments were given in their honour, consisting chiefly of musical performances, for which the Grand Duchess had a great taste.[3] Gluck's operas were given at the theatre, and some of Haydn's quartets played at her own house, so much to her satisfaction that she gave him a diamond snuff-box, and took lessons from him. Haydn seems to have retained a pleasant recollection of her, for twenty years later—in 1802, when she was Dowager-Empress—he sent her his fine part-songs for three and four voices. He also dedicated the six 'Russian' quartets just mentioned to the Grand Duke. The Duke and Duchess had intended accompanying the Emperor to Eisenstadt, and Haydn was hastily composing an opera, but their departure was hurried, and the visit did not take place.

About this time Haydn entered into correspondence with William Forster, the well-

[2] Fétis says that her death, 1790, induced Haydn particularly to go to London.

[3] She was present at the well-known competition between Clementi and Mozart.

known violin-maker in London, to whom he sold the English copyright of a series of compositions. From first to last (the first receipt is dated Aug. 22, 1781) Forster & Son published 129 of his works, including eighty-two symphonies. Almost simultaneously he received a letter from Le Gros, conductor of the Concert Spirituel, saying that his Stabat Mater had been performed four times with the greatest success, and, in the name of the members, asking permission to print it. They also invited him to come to Paris, and proposed to have all his future compositions engraved there for his own benefit. Cherubini's veneration for Haydn is said to have dated from his hearing one of the six symphonies (opp. 51 and 52) which he composed for the Concerts de la Loge Olympique. Besides the publishers already named, he had satisfactory dealings with Nadermann, Willmann, Imbault, Le Duc and especially with Sieber.

The opera which he composed for the expected visit of the Grand Duke and Duchess was 'Orlando Paladino' (given at Esterház in the autumn of 1782), which in its German form as 'Ritter Roland' has been more frequently performed than any of his other operas. It was followed by 'Armida' (composed in 1783, performed in 1784, and again in 1797 at Schickaneder's theatre in Vienna), the autograph score of which he sent to London[1] in compensation for the non-completion of 'Orfeo.' In judging of his operas we may be guided by an expression of his own when refusing an invitation to produce one in Prague: 'My operas are calculated exclusively for our own company, and would not produce their effect elsewhere.' The overtures to six of them were published by Artaria as 'symphonies,' though under protest from Haydn. To 1782 also belongs the well-known 'Mariazeller-Messe' (in C, Novello, No. 15), so called from the place of that name in Styria. It was bespoken by a certain Herr Liebe de Kreutzner, and Haydn is said to have taken particular pleasure in its composition, not impossibly because it reminded him of a visit to Mariazell when a young man without experience, friends or means of any kind. This was his eighth Mass, and he wrote no more till 1796, between which year and 1802 his best and most important works of the kind were composed.

Between 1780 and 1790 he met a number of artists in Vienna whom he was destined to meet again in London, such as Mara, Banti, Storace and her brother Stephen, Attwood, Janiewicz and Jarnowick. In 1784 he met Paisiello, Sarti and Signora Strinasacchi, the violinist, at Michael Kelly's lodgings; the latter paid him a visit at Esterház with Brida, an enthusiastic amateur.[2]

C. F. P.

[1] In the R.C.M.

[2] Kelly, *Reminiscences*, i. 221, calls it Eisenstadt by mistake.

But by far the most important of his Viennese friendships was with Mozart, whom he probably met for the first time in winter of 1781–1782, on the occasion of the court festivities given in honour of the Grand Duke Paul.[3] There was no close tie of comradeship between the two men; Mozart seems never to have visited Eisenstadt, Haydn only came to Vienna for a brief annual visit; but they maintained, unbroken, the highest respect and affection for one another, and it is more than a coincidence that the finest works of both were written after the beginning of their acquaintance. Each contributed something to the alliance; Haydn was the more audacious in musical structure, Mozart richer in tone and far more masterly in orchestration; for the next ten years they interacted on one another, and after Mozart's death in 1791, his influence is still abundantly apparent in Haydn's Salomon symphonies, in his later quartets, and in the scoring of the 'Creation' and the 'Seasons.'

W. H. H[W].

The chief event of 1785 was the composition of the 'Seven Words of our Saviour on the Cross' for the cathedral of Cadiz, in compliance with a request from the chapter for appropriate instrumental music for Good Friday. The work was published simultaneously by Artaria and Forster, and in this form Haydn produced it as 'Passione instrumentale' in London.[4] He afterwards added choruses and solos,[5] and divided it into two parts by the introduction of a Largo for wind instruments. In this new form it was produced for the first time at Eisenstadt in Oct. 1797, and published by Breitkopf & Härtel (1801), with a preface by the composer. It may seem surprising that the chapter of Cadiz should have applied to Haydn; but in fact he was well known in Spain to others besides the King, who had been in communication with him long before, as we have seen. Thus Boccherini wrote to him from Madrid expressing the pleasure he received from his works, and Yriarte celebrated him with enthusiasm in his poem of 'La musica' (Madrid, 1779). In Jan. 1785 Haydn acquired two interesting pupils—Fritz and Edmund von Weber. They were brought to him by their father Franz Anton, who had just remarried in Vienna. His desire to see one of his children develop into a great musician, afterwards so gloriously fulfilled in the composer of the

[3] We have no record of the actual meeting. But ever since 1774 Mozart had been studying Haydn's work, and we know that in the festivities of 1781–82 both artists took part.

[4] Though often included among his quartets, it has nothing to do with them. It was first published alone by Artaria, but was afterwards omitted from his authorised series of Haydn's quartets. Artaria's publication (1787) in parts bore the title, '7 sonate, con un introduzione, ed al fine un terremoto'—orchestra (op. 47), strings (op. 48), PF. solo (op. 49). For the publication in London by Forster see Pohl's *Haydn in London*, p. 92. Longman and Broderip announced in *The Times*, Jan. 1, 1788, 'A set of Quartetts . . . expressive of the Passions of our Saviour (op. 48), 8s.'

[5] Various statements have been made about the adaptation. Pohl, *Joseph Haydn*, ii. 217-18, held that Haydn adapted to his music, perhaps with Van Swieten's assistance, words which he met with at Passau on his way to England in 1794, except those of the earthquake, which are from Rammler's 'Tod Jesu.' The *Biographie universelle* stated that the adaptation was by Michael Haydn, in which *Riemann* concurs.

'Freischütz,' was, to a certain extent, granted in Edmund. In the same year Mozart dedicated the well-known six quartets to Haydn, in terms of almost filial affection. It was after listening to a performance of one of these that Haydn said to Mozart's father, in his open-hearted way,

> 'I declare to you on my honour that I consider your son the greatest composer I have ever heard; he has taste, and possesses the most consummate knowledge of the art of composition.'

He spoke of him still more warmly in a letter to Prague (1787).

In 1787 Haydn received a pressing invitation to London from W. Cramer, the violinist, who wrote offering to engage him at any cost for the Professional Concerts. Gallini also wrote asking his terms for an opera. Nothing came of either at the time, but Salomon determined to try what personal influence would do, and despatched Bland, the music publisher, to Vienna, where he arrived in November, and finding Haydn still at Esterház, followed him there. He did not attain his main object, but Haydn gave him the copyright of several of his compositions, among others 'Ariadne,' a cantata for a single voice (composed in 1782). An anecdote of Bland's visit is often told. When he was admitted, Haydn was in the act of shaving, and grumbling over the bluntness of his razor. Bland caught the exclamation, 'I would give my best quartet for a good razor,' and, rushing off to his lodging, fetched his own pair, which he presented to Haydn, and received in exchange his newest quartet, which is often called the 'Rasirmesser' (razor) quartet (Trautwein, No. 2). C. F. P.

Meantime he was making further advance in symphonic and chamber music. The 'Russian' quartets (op. 33) were followed in 1787 by the six dedicated to the King of Prussia (op. 50), and in 1789–90 he added the collections known as op. 54, op. 55 and op. 64. During these same years he wrote (evidently under the influence of Mozart) fifteen clavier trios, the most important of his clavier concertos, and the twelve symphonies commissioned for the Concert Spirituel at Paris. One of the second set of them was the so-called 'Oxford' symphony, performed in the Sheldonian Theatre when, in 1791, the degree of Mus.D. was conferred upon him by the University. (See list, No. 92.)

W. H. H[w].

On Sept. 28, 1790, Prince Nicolaus died—a great loss for Haydn, who really loved him. He left his Kapellmeister, on condition of his retaining the title, an annual pension of 1000 florins, as a mark of esteem and affection. To this sum his successor, Prince Anton, added another 400 florins, but deprived Haydn of his occupation by dismissing the whole chapel, except the few members necessary to keep up the services in church. Haydn now fixed his abode in Vienna, but had hardly done so before Salomon appeared on the scene. He had heard of the Prince's death at Cologne, on his way to England, and immediately returned, hoping, now that Haydn was free, to persuade him to visit London. Haydn could no longer plead the old excuse of unwillingness to leave his master, so he gave way, and began to make preparations for the journey. While thus occupied he was informed that Ferdinand IV., King of Naples, then in Vienna for the marriage of his two daughters, wished to see him. Haydn had thought of visiting Naples in 1787, and the King was well acquainted with his music. He had even commissioned him to compose several concerted pieces for his favourite instrument, the lyre. Nevertheless the audience was put off several times, and when it did take place, and Haydn presented his compositions, the King said: 'The day after to-morrow we will try them.' Haydn replied that he was to start for England on that day. 'What!' exclaimed the King, 'and you promised to come to Naples!' He then indignantly left the room, but returned in an hour, and, having recovered his temper, made Haydn promise to visit Naples on his return from London, gave him a letter of recommendation to his ambassador, Prince Castelcicala, and sent after him a valuable snuff-box. And thus Haydn got over a period which was a great turning-point in his life. Among those of whom he took leave was his old and dear friend Madame Genzinger. (See Karajan.) His last hours in Vienna were enlivened by the company of Mozart, who had come to see him off. He too had been invited to London in 1786, and had only declined in deference to his father's wishes. His father was now dead, and Salomon promised him a speedy opportunity of making up for lost time. Too late again—in less than a year Mozart's eyes were closed in death.

First Visit to London.—Leaving Vienna on Wednesday, Dec. 15, 1790, Haydn and Salomon travelled by Munich, Bonn and Brussels to Calais, crossed the Channel in nine hours on New Year's Day, 1791, and from Dover proceeded straight to London. Haydn first put up at the house of Bland, the music-seller, 45 Holborn, but soon removed [1] to rooms prepared for him at Salomon's, 18 Great Pulteney Street.[2] Here he found himself the object of every species of attention; ambassadors and noblemen called on him, invitations poured in from all quarters, and he was surrounded by a circle of the most distinguished artists, conspicuous among whom were his young countryman Gyrowetz; and Dr. Burney, who had been for some time in correspondence with him, and now welcomed him with a

[1] W. H. Cummings pointed out that he also lodged at 1 Bury Street, St. James's, and issued the 'canzonets' from there.

[2] While the guest of Salomon Haydn had the use of a room at Broadwood's, No. 23 Gt. Pulteney Street, in which he composed. E. J. H[s].

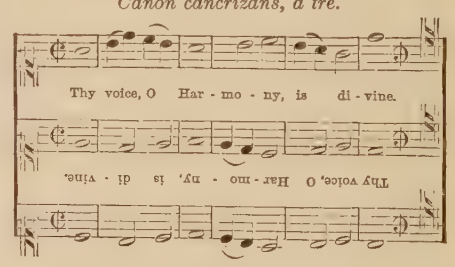
poetical effusion.[1] The Anacreontic Society, the Ladies' Concerts, the New Musical Fund, the Professional Concerts, and all the other musical societies eagerly desired his presence at their meetings. His quartets and symphonies were performed, Pacchierotti sang his cantata 'Ariadne a Naxos,' and he was enthusiastically noticed in all the newspapers. Before leaving Vienna Salomon had announced his subscription concerts in the *Morning Chronicle*, for which Haydn was engaged to compose six symphonies and conduct them at the pianoforte. The first of the series took place on Mar. 11, 1791, in the Hanover Square Rooms. The orchestra, led by Salomon, consisted of thirty-five or forty performers, and was placed at the end opposite to that which it occupied latterly. The symphony (Salomon, No. 2; see list, No. 93) was the first piece in the second part, the position stipulated for by Haydn, and the Adagio was encored—'a very rare occurrence.' The *Morning Chronicle* gives an animated description of the concert, the success of which was most brilliant, and ensured that of the whole series. Haydn's benefit was on May 16; £200 was guaranteed, but the receipts amounted to £350. Meantime Gallini, manager of the King's Theatre, was trying in vain to obtain a licence for the performance of operas. Two parties were at issue on the question. The Prince of Wales espoused the cause of the King's Theatre, while the King publicly declared his adhesion to the Pantheon, and pronounced two Italian opera-houses undesirable. At length Gallini was clever enough to obtain a licence for 'Entertainments of Music and Dancing,' with which he opened the theatre on Mar. 26, with David as tenor, Vestris as ballet-master, Haydn as composer, Federici as composer and conductor, and Salomon as leader —and with these he performed various works of Haydn's, including symphonies and quartets, his chorus 'The Storm' (the words by Peter Pindar, 'Hark the wild uproar of the waves'), an Italian catch for seven voices, and a cantata composed for David. His opera 'Orfeo ed Euridice,' though paid for and nearly completed, was not performed, owing to the failure of the undertaking. During the time he was composing it, Haydn lived in Lisson Grove[2]—then absolutely in the country—where one of his most frequent visitors was J. B. Cramer, then 20 years old. His second benefit was on May 30, at the request of some amateurs of high position. Haydn gave a concert at the Hanover Square Rooms, where he conducted two of his symphonies, and, for the first time, the 'Seven Words' ('La Passione instrumentale'), afterwards repeated at the concert of Clement, the boy violinist, and elsewhere. About this time he was invited to the annual dinner of the Royal Society of Musicians, and composed for the occasion a march for orchestra, the autograph of which is still preserved by the Society. He also attended the Handel Commemoration in Westminster Abbey. He had a good place near the King's box, and never having heard any performance on so grand a scale, was immensely impressed. When the Hallelujah Chorus rang through the nave, and the whole audience rose to their feet, he wept like a child, exclaiming, 'He is the master of us all.'

In the first week of July he went to the Oxford Commemoration, for the honorary degree of Doctor of Music, conferred at Dr. Burney's suggestion. Three grand concerts formed an important feature of the entertainments; at the second of these the 'Oxford' symphony[3] was performed, Haydn giving the tempi at the organ; and at the third he appeared in his Doctor's gown, amid enthusiastic applause. The 'Catalogue of all Graduates' contains the entry,

'Haydn, Joseph, Composer to His Serene Highness the Prince of Esterhazy, cr. Doctor of Music, July 8, 1791.'

He sent the University as his 'exercise' the following composition—afterwards used for the first of the 'Ten Commandments,' the whole of which he set to canons during his stay in London.[4]

Canon cancrizans, a tre.



On his return he made several excursions in the neighbourhood of London, and stayed five weeks with Mr. Brassey (of 71 Lombard Street)[5] at his country house 12 miles from town, where he gave lessons to Miss Brassey, and enjoyed the repose of country life in the midst of a family circle all cordially attached to him. Meantime a new contract was entered into with Salomon, which prevented his obeying a pressing summons from Prince Esterhazy to a great fête for the Emperor. In November he was a guest at two Guildhall banquets—that of the outgoing Lord Mayor (Sir John Boydell) on the 5th, and that of the new one (John Hopkins) on the 9th. Of these entertainments he left a curious account in his diary.[6] In the same

[1] 'Verses on the Arrival of the Great Musician Haydn in England.'
[2] Dussek, then living at Brompton, lent his favourite pianoforte to Haydn while at Lisson Grove. E. J. H[8].

[3] He had taken a new symphony with him, but that in G (Letter Q) was substituted, owing to the time being too short for rehearsals.
[4] The autograph, the gift of Griesinger, is preserved in the museum of the Gesellschaft der Musikfreunde in Vienna.
[5] An ancestor of Lord Brassey.
[6] See Pohl's *Haydn in London*, p. 157.

month he visited the marionettes at the Fantoccini Theatre in Savile Row, in which he took a great interest from old associations with Esterház. On the 25th, on an invitation from the Prince of Wales, he went to Oatlands to visit the Duke of York, who had married the Princess of Prussia two days before. 'Die liebe kleine'—she was but 17—quite won Haydn's heart; she sang, played the piano, sat by his side during his symphony (one she had often heard at home), and hummed all the airs as it went on. The Prince of Wales played the violoncello, and all the music was of Haydn's composition. They even made him sing his own songs.

During the visit, which lasted three days, Hoppner painted his portrait, by the Prince's command; it was engraved in 1807 by Facius, and is now at Buckingham Palace. Engravings were also published in London by Schiavonetti and Bartolozzi from portraits by Guttenbrunn and Ott, and by Hardy from his own oil painting. Haydn next went to Cambridge to see the University, thence to Sir Patrick Blake's at Langham, and afterwards to the house of a Mr. Shaw, where he was received with every possible mark of respect and attention. He says in his diary, 'Mrs. Shaw is the most beautiful woman I ever saw'; and when quite an old man still preserved a ribbon which she had worn during his visit, and on which his name was embroidered in gold.

The directors of the Professional Concerts had been for some time endeavouring to make Haydn break his engagements with Salomon and Gallini. Not succeeding, they invited his pupil Ignaz Pleyel, from Strassburg, to conduct their concerts; but far from showing any symptoms of rivalry or hostility, master and pupil continued the best of friends, and took every opportunity of displaying their attachment. The Professionals were first in the field, as their opening concert took place on Feb. 15, 1792, while Salomon's series did not begin till the 17th. Gyrowetz was associated with Haydn as composer for the year, and his works were as much appreciated here as in Paris. At these concerts Haydn produced symphonies, divertimenti for concerted instruments, a notturno for the same, string quartets, a clavier trio, airs, a cantata and the 'Storm' chorus already mentioned. He was also in great request at concerts, and conducted those of Barthélemon (with whom he formed a close friendship), Haesler the pianist, Mme. Mara (who sang at his benefit) and many others. Besides his own annual benefit Salomon gave 'by desire' an extra concert on June 6, when he played several violin solos, and when Haydn's favourite compositions were 'received with an extasy of admiration.' 'Thus,' to quote the *Morning Chronicle*, 'Salomon finished his season on Wednesday night with the greatest éclat.' The concerts over, he made excursions to Windsor Castle, Ascot Races and Slough, where he stayed with Herschel, of whose domestic life he gives a particular description in his diary. The only son, afterwards Sir John Herschel, was then a few months old. He went also to the meeting of the Charity Children in St. Paul's Cathedral, and was deeply moved by the singing. 'I was more touched,' says he in his diary, 'by this innocent and reverent music than by any I ever heard in my life.' The somewhat commonplace double chant by Jones the organist is quoted in his diary. (See Jones, John.)

Amongst Haydn's intimate associates in this year were Bartolozzi the engraver, to whose wife he dedicated three clavier trios and a sonata [1] in C, and John Hunter the surgeon (who begged in vain to be allowed to remove a polypus in his nose which he had inherited from his mother), whose wife wrote the words for most of his twelve English canzonets—the first set dedicated to her; the second to Lady Charlotte Bertie. But the dearest of all his friends was Mrs. Schroeter, a lady of good birth, and widow of the Queen's music-master, John Samuel Schroeter, who died Nov. 1, 1788. She took lessons from him on the pianoforte, and a warm feeling of esteem and respect sprang up between them, which on her side ripened into a passionate attachment. Haydn's affections must also have been involved, for in his old age he said once, pointing to a packet of her letters,

'Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free I should certainly have married her.'

Haydn dedicated to Mrs. Schroeter three clavier trios (Breitkopf & Härtel, Nos. 1, 2, 6). In the second (F♯ minor) he adapted the Adagio from the Salomon symphony, No. 9 (B♭) (see list, No. 102), probably a favourite of the lady's. A second of his London admirers deserves mention. Among his papers is a short piece with a note saying that it was 'by Mrs. Hodges, the loveliest woman I ever saw, and a great pianoforte-player. Both words and music are hers,' and then follows a P.S. in the trembling hand of his latest life, 'Requiescat in pace! J. Haydn.' [2]

During his absence his wife had had the offer of a small house and garden in the suburbs of Vienna (Windmühle, 73 kleine Steingasse, now 19 Haydngasse, then a retired spot in the 4th district of the Mariahilf suburb), and she wrote asking him to send her the money for it, as it would be just the house for her when she became a widow. He did not send the money, but on his return to Vienna bought it, added

[1] This sonata, published by H. Caulfield, has never been printed in Germany. Haydn's remark on it was, 'Not yet to be printed.' The Adagio only, in F, is often reprinted separately, by Holle, Peters, etc. It is given entire by Sterndale Bennett in his 'Classical Practice.'

[2] See Pohl's *Haydn in London*, pp. 218-23.

a story, and lived there from Jan. 1797 till his death.

Haydn left London towards the end of June 1792, and travelling by way of Bonn—where Beethoven asked his opinion of a cantata—and Frankfort, where he met Prince Anton at the coronation of the Emperor Francis II., reached Vienna at the end of July. His reception was enthusiastic, and all were eager to hear his London symphonies. In Dec. 1792 Beethoven came to him for instruction, and continued to take lessons until Haydn's second journey to England. The relations of these two great men have been much misrepresented. That Haydn had not in any way forfeited Beethoven's respect is evident, as he spoke highly of him whenever opportunity offered, usually chose one of Haydn's themes when improvising in public, scored one of his quartets [1] for his own use, and carefully preserved the autograph of one of the English symphonies.[2] But whatever Beethoven's early feeling may have been, all doubts as to his latest sentiments are set at rest by his exclamation on his death-bed on seeing a view of Haydn's birthplace, sent to him by Diabelli—'To think that so great a man should have been born in a common peasant's cottage!' (See BEETHOVEN, Vol. I. p. 301.)

SECOND VISIT TO LONDON.—Again invited by Salomon, under special stipulation, to compose six new symphonies, Haydn started on his second journey on Jan. 19, 1794. Prince Anton took a reluctant leave of him, and died three days after he left. This time Haydn went down the Rhine, accompanied by his faithful copyist and servant, Johann Elssler,[3] and arrived in London on Feb. 4. He again took lodgings at No. 1 Bury Street, St. James's,[4] probably to be near Mrs. Schroeter, who lived in James Street, Buckingham Gate. Nothing is known of their relations at this time; Elssler could have given information on this and many other points, but, unlike Handel's Smith, he was a mere copyist, and none of Haydn's biographers seem to have thought of applying to him for particulars about his master, though he lived till 1843. Haydn's engagement with Salomon bound him to compose and conduct six fresh symphonies; and besides these, the former set, including the 'Surprise,' was repeated. Some new quartets are also mentioned, and a quintet in C (known as op. 88), which, however, was his brother Michael's. The first concert was on Feb. 10, and the last on May 12. At one of the rehearsals Haydn surprised the orchestra by showing young Smart (afterwards Sir George) the proper way to play the drums. At Haydn's benefit (May 2) the 'Military' symphony (list, No. 100) was produced for the first time, and Dussek and Viotti played concertos. The latter was also leader at Salomon's benefit—a proof of the good understanding between the two violinists.

During his second visit Haydn had ample opportunities of becoming acquainted with Handel's music. Regular performances of his oratorios took place in Lent both at Covent Garden and Drury Lane; and in 1795 concerts of sacred music, interspersed with some of Haydn's symphonies, were given at the King's Theatre. Haydn also conducted performances of his symphonies at the New Musical Fund concerts. Among his new acquaintances we find Dragonetti, who had accompanied Banti to London in 1794, and a lasting friendship sprang up between Haydn and that good-natured artist. For Banti Haydn composed an air, 'Non partir,' in E (the recitative begins, 'Berenice'), which she sang at his benefit.

Among the numerous violinists then in London—Jarnowick, Janiewicz, Cramer, Viotti, Clement, Bridgetower, etc.—we must not omit Giardini. Though nearly 80 years of age he produced an oratorio, 'Ruth,' at Ranelagh, and even played a concerto. His temper was frightful, and he showed a particular spite against Haydn, even remarking within his hearing, when urged to call upon him, 'I don't want to see the German dog.' Haydn retorted by writing in his diary, after hearing him play, 'Giardini played like a pig.' After the exertions of the season Haydn sought refreshment in the country, first staying at Sir Charles Rich's house near Waverley Abbey, in Surrey. In September he went with Dr. Burney to see Rauzzini at Bath,[5] where he passed three pleasant days, and wrote a canon to the inscription which Rauzzini had put in his garden to 'his best friend'—'Turk was a faithful dog, and not a man.'[6] He also went to Taplow with Shield, and with Lord Abingdon visited Lord Aston at Preston. An anecdote of this

[1] Trautwein, score No. 20; Beethoven's MS. is in the possession of Artaria. See the Sale Catalogue, No. 112, given in Thayer, *Chronologisches Verzeichniss*, p. 177.

[2] No. 4, B♭, No. 98 in list, sold among Beethoven's remains—Sale Catalogue, No. 189.

[3] This name is closely associated with that of Haydn from 1766, the date of Joseph Elssler's marriage at Eisenstadt, at which Haydn assisted. Joseph was a native of Silesia, and music copyist to Prince Esterhazy. His children were taken into the 'chapel' on Haydn's recommendation, and the second son, Johann (*b.* Eisenstadt, 1769), lived the whole of his life with him, first as copyist and then as general servant and factotum. He accompanied Haydn on his second journey to London, and tended him in his last years with the greatest care. Despite the proverb that 'no man is a hero to his valet,' Haydn was to Elssler a constant subject of veneration, which he carried so far that when he thought himself unobserved he would stop with the censer before his master's portrait, as if it were the altar.

Elssler copied a large amount of Haydn's music, partly in score, partly in separate parts, much of which is now treasured as the autograph of Haydn, though the handwriting of the two are essentially different. He survived his master thirty-four years and died at Vienna, June 12, 1843, in the enjoyment of 6000 florins which Haydn bequeathed to him as a 'true and honest servant.' His elder brother JOSEPH, oboe at Esterhâz, died at Vienna, also in 1843. Johann married Therese Prinster, whose brothers Anton and Michael were horn-players, and the pride of the Esterhazy orchestra. From this union came (1) JOHANN (*b.* 1802; *d.* (as chorus-master at the Berlin Theatre Royal) 1872), (2) THERESE (*b.* Apr. 5, 1808) and (3) FRANZISKA (*b.* June 23, 1810)—all natives of Vienna. Both daughters were dancers. (See Vol. II. p. 159.)

[4] See *Mus. T.*, 1909, p. 773.

[5] The house was then known as 'Perrymead' (not 'The Pyramids,' as Pohl, *Haydn in London*, p. 275, gives it). It was situated in the south-east part of Bath, and later known as 'Warner's.' All trace of the memorial seems to have disappeared. C.

[6] The canon was printed in earlier editions of this Dictionary under the heading TURK. C.

time shows the humour which was so native to Haydn, and so often pervades his compositions. He composed an apparently easy sonata for pianoforte and violin, called it 'Jacob's Dream,' and sent it anonymously to an amateur who professed himself addicted to the extreme upper notes of the violin. The unfortunate performer was delighted with the opening; here was a composer who thoroughly understood the instrument! but as he found himself compelled to mount the ladder higher and higher without any chance of coming down again, the perspiration burst out upon his forehead, and he exclaimed, 'What sort of composition do you call this? the man knows nothing whatever of the violin.'

In 1795 Salomon announced his concerts under a new name and place, the 'National School of Music,' in the King's concert-room, recently added to the King's Theatre. Haydn was again engaged as composer and conductor of his own symphonies, and Salomom had collected an unprecedented assemblage of talent. The music was chiefly operatic, but one or even two of Haydn's symphonies were given regularly, the 'Surprise' being a special favourite. With regard to this symphony Haydn confessed to Gyrowetz, who happened to call when he was composing the Andante, that he intended to startle the audience. 'There all the women will scream,' he said with a laugh, pointing to the well-known explosion of the drums. The first concert was on Feb. 2, and two extra ones were given on May 21 and June 1, the latter being Haydn's last appearance before an English audience.[1] His last benefit was on May 4, when the programme consisted entirely of his works, except the concertos of Viotti and of Ferlendis the oboist. Banti sang his aria for the first time, but according to his diary 'she sang very scanty.' He was greatly pleased with the success of this concert; the audience was a distinguished one, and the net receipts amounted to £400. 'It is only in England that one can make such sums,' he remarked. J. B. Cramer and Mme. Dussek gave concerts soon after, at which Haydn conducted his own symphonies.

During the latter months of his stay in London Haydn was much distinguished by the court. At a concert at York House the programme consisted entirely of his compositions; he presided at the pianoforte, and Salomon was leader. The King and Queen, the Princesses, the Prince of Wales, and the Dukes of Clarence and Gloucester were present, and the Prince of Wales presented Haydn to the King, who, in spite of his almost exclusive preference for Handel, expressed great interest in the music, and presented the composer to the Queen, who begged him to sing some of his own songs. He was also repeatedly invited to the Queen's concerts at Buckingham House; and both King and Queen expressed a wish that he should remain in England, and spend the summer at Windsor. Haydn replied that he felt bound not to desert Prince Esterhazy, and was not inclined entirely to forsake his own country. As a particular mark of esteem the Queen presented him with a copy of the score of Handel's Passion music to Brockes's words. He was frequently at Carlton House, where the Prince of Wales (a pupil of Crosdill's on the violoncello, and fond of taking the bass in catches and glees) had a regular concert-room, and often played his part in the orchestra with the Dukes of Cumberland (viola) and Gloucester (violin). In 1795 he gave many musical parties, and at one which took place soon after his marriage (Apr. 8) the Princess of Wales played the pianoforte and sang with Haydn, who not only conducted but sang some of his own songs. He attended at Carlton House twenty-six times in all, but like other musicians found much difficulty in getting paid. After waiting long in vain he sent in a bill for 100 guineas from Vienna, which was immediately discharged by Parliament. It must be admitted that the demand was moderate.

Encouraged by the success of the 'Storm,' Haydn undertook to compose a larger work to English words. Lord Abingdon suggested Needham's 'Invocation of Neptune,' an adaptation of some poor verses prefixed to Selden's 'Mare Clausum,' but he made little progress, probably finding his acquaintance with English too limited. The only finished numbers are a bass solo, 'Nor can I think my suit is vain,' and a chorus, 'Thy great endeavours to increase.' The autograph is in the British Museum. Haydn received parting gifts from Clementi, Tattersall and many others, one being a talking parrot which realised 1400 florins after his death. In 1804 he received from Gardiner of Leicester six pairs of cotton stockings, into which were worked favourite themes from his music. His return was now inevitable, as Prince Esterhazy had written some time before that he wished his chapel reconstituted, with Haydn again as its conductor.

The second visit to London was a brilliant success. He returned from it with increased powers, unlimited fame and a competence for life. By concerts, lessons and symphonies, not counting his other compositions, he had again—as before—made £1200, enough to relieve him from all anxiety for the future. He often said afterwards that it was not till he had been in England that he became famous in Germany, by which he meant that though his reputation was high at home, the English were the first to give him public homage and liberal remuneration. His diary contains a

[1] Till 1799, when the undertaking failed, Salomon continued to perform Haydn's symphonies, with his permission, at these opera concerts.

list of the works composed in London. Haydn left London Aug. 15, 1795, and travelled by way of Hamburg, Berlin and Dresden.

Various Compositions.—Soon after his return a pleasant surprise awaited him. He was taken by Count Harrach and a genial party of noblemen and gentlemen, first to a small peninsula formed by the Leitha in a park near Rohrau, where he found a monument and bust of himself, and next to his birthplace. Overcome by his feelings, on entering the humble abode Haydn stooped down and kissed the threshold, and then, pointing to the stove, told the company that it was on that very spot that his career as a musician began. On Dec. 18 he gave a concert in the small Redoutensaal, at which three of his London symphonies were performed, and Beethoven played either his first or second piano concerto. At this time he lived in the Neumarkt (now No. 2), which he left in Jan. 1797 for his own house in the suburbs. He now only went to Eisenstadt for the summer and autumn. Down to 1802 he always had a new Mass ready for Princess Esterhazy's name-day, in September (Novello, Nos. 2, 1, 3, 16, 4, 6).[1] To these years belong several other compositions—a cantata, 'Die Erwählung eines Kapellmeisters,' composed for a club meeting regularly in the evenings at the tavern 'zum Schwanen,' in the Neumarkt[2]; incidental music for 'Alfred,' a tragedy adapted from the English of Cowmeadow, and performed once in 1795 at Schickaneder's Theatre in Vienna[3]; a fine chorus in the old Italian style, 'Non nobis Domine,'[4] perhaps suggested by the canon (attributed to Byrd) which he heard so often in London; a grand Te Deum,[5] composed 1800; and the 'Seven Words,' rewritten for voices, and first performed at Eisenstadt, Oct. 1797. Instrumental music—clavier trios, Breitkopf & Härtel, Nos. 18, 19, 20, dedicated to Princess Marie Esterhazy; 1, 2, 6, to Mrs. Schroeter; 3, 4, 5, to Bartolozzi; 12, 15,[6] to Mlle. Madelaine de Kurzbeck: when requested by Prince Esterhazy in 1803 to compose a sonata for the wife of Maréchal Moreau, Haydn arranged this trio as a duet for clavier and violin; and in that form it was published years after as his 'dernière Sonate'; clavier sonata (Breitkopf & Härtel, No. 1), dedicated to Mlle. Kurzbeck; six string quartets, known as op. 76, dedicated to Count Erdödy; and 2 ditto, op. 77, dedicated to Prince Lobkowitz.

During his visits Haydn had often envied the English their 'God save the King,' and the war with France having quickened his desire to provide the people with an adequate expression of their fidelity to the throne, he determined to compose a national anthem for Austria. Hence arose 'Gott erhalte Franz den Kaiser,' the most popular of all his Lieder. Haydn's friend, Freiherr van Swieten, suggested the idea to the Prime Minister, Graf von Saurau, and the poet Hauschka was commissioned to write the words, which Haydn set in Jan. 1797. On the Emperor's birthday, Feb. 12, the air was sung simultaneously at the National Theatre in Vienna and at all the principal theatres in the provinces. (See Emperor's Hymn.) It was his favourite work, and towards the close of his life he often consoled himself by playing it with great expression. He also introduced a set of masterly variations on it into the so-called 'Kaiserquartett' (No. 77). In 1799 Haydn edited for Breitkopf & Härtel the 12 volumes in red covers which formed for long the only collection of his works for clavier and for voice.

The Oratorios.—Shortly before his departure from London Salomon offered Haydn a poem for music, which had been compiled by Lidley from Milton's 'Paradise Lost' before the death of Handel, but not used. Haydn took it to Vienna, and when Freiherr van Swieten suggested his composing an oratorio, he handed him the poem. Van Swieten translated it with considerable alterations, and a sum of 500 ducats was guaranteed by twelve of the principal nobility. Haydn set to work with the greatest ardour. 'Never was I so pious,' he says, 'as when composing the "Creation." I knelt down every day and prayed God to strengthen me for my work.' It was first given in private at the Schwarzenberg palace, on Apr. 29 and 30, 1798; and in public on Haydn's name-day, Mar. 19, 1799, at the National Theatre. The noblemen previously mentioned paid the expenses, and handed over to Haydn the entire proceeds, amounting to 4000 florins (£320). The impression it produced was extraordinary; the whole audience was deeply moved, and Haydn confessed that he could not describe his sensations. 'One moment,' he said, 'I was as cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke.' The next performance was given by the Tonkünstler Societät, Haydn conducting. Once only he conducted it outside Vienna—Mar. 9, 1800, at a grand performance in the palace at Ofen before the Archduke Palatine Joseph of Hungary. No sooner was the score engraved (1800) than the 'Creation' was performed everywhere. Choral societies were founded for the express purpose, and its popularity was for long equalled only by that of the 'Messiah.' In London Ashley and Salomon gave rival performances, the former on Mar. 28,

1 No. 2 was composed 1796, '*In tempore belli*,' and called the 'Paukenmesse,' because in the Agnus the drums are introduced. No. 3 was composed 1797; known in England as the Imperial Mass, but in Germany as 'Die Nelsonmesse,' because it is said to have been performed during Nelson's visit to Eisenstadt in 1800; he asked Haydn for his pen, and gave him his own gold watch in exchange.

2 Much frequented in later years by Beethoven (see his letters to Zmeskall). It was the scene of the adventure with the waiter (Ries, p. 121).

3 The music was recomposed in 1796 but never used, and the 'Chor der Dänen,' for men's voices, is the only number published (Breitkopf, 1810).

4 Score and parts in Rieter-Biedermann's new edition.

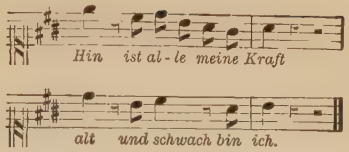
5 First published in score by Breitkopf & Härtel.

6 First published by Traeg.

1800, at Covent Garden, the latter on Apr. 21, in the concert-room of the King's Theatre, with Mara and Dussek in the principal parts, and a concerto on the organ by Samuel Wesley. In the English provinces it was first performed by the Three Choirs—at Worcester in 1800, Hereford in 1801 and Gloucester in 1802.

As soon as the 'Creation' was finished, Van Swieten persuaded Haydn to begin another oratorio, which he had adapted from Thomson's 'Seasons.' He consented to the proposition with reluctance, on the ground that his powers were failing; but he began, and in spite of his objections to certain passages as unsuited to music (a point over which he and Van Swieten nearly quarrelled), the work as a whole interested him much, and was speedily completed. The first performances took place Apr. 24 and 27, and May 1, 1801, at the Schwarzenberg palace. On May 29 he conducted it for his own benefit in the large Redoutensaal, and in Dec. handed over the score, as he had that of the 'Creation,' to the Tonkünstler Societät, which has derived a permanent income from both works. At the time the success of the 'Seasons' fully equalled that of the 'Creation,' and even now the youthful freshness which characterises it is very striking. The strain, however, was too great; as he often said afterwards, 'The "Seasons" gave me the finishing stroke.' On Dec. 26, 1803, he conducted the 'Seven Words' for the hospital fund at the Redoutensaal, but it was his last public exertion. In the following year he was asked to conduct the 'Creation' at Eisenstadt, but declined on the score of weakness; and indeed he was failing rapidly.

Old Age.—His works composed after the 'Seasons' are very few, the chief being some vocal quartets, on which he set a high value. In these his devotional feeling comes out strongly in 'Herr der du mir das Leben,' 'Du bist's dem Ruhm und Ehre gebühret' and 'Der Greis'—'Hin ist alle meine Kraft.' In 1802 and 1803 he harmonised and wrote accompaniments for a number of Scottish songs, for which he received 500 florins from Whyte of Edinburgh. This pleased him so much that he is said to have expressed his pride in the work as one which would long preserve his memory in Scotland. He also arranged Welsh airs (Preston; 41 Nos. in 3 vols.) and Irish airs, but the latter he did not complete, and they were undertaken by Beethoven. One of his last string quartets (Trautwein, 83) has two movements complete, the 'Andante' and the 'Minuet'; in despair of finishing it, in 1806, he added the first few bars of 'Der Greis' as a conclusion.[1] He had these same bars printed as a card in answer to friends who inquired after him.[2]

Molto adagio.

Haydn's last years were passed in a continual struggle with the infirmities of age, relieved by occasional gleams of sunshine. When in a happy mood he would unlock his cabinet and exhibit to his intimate friends the souvenirs, diplomas and valuables of all kinds which it contained. This often led him to speak of the events of his life, and in this way Griesinger, Dies, Bertuch, Carpani and Neukomm became acquainted with many details. Haydn also received other visitors who cannot have failed to give him pleasure; such were Cherubini, the Abbé Vogler, the Weber family, Baillot, Mme. Bigot the pianist, Pleyel, Bierey, Gänsbacher, Hummel, Nisle, Tomaschek, Reichardt, Iffland; his faithful friends Mmes. Aurnhammer, Kurzbeck and Spielmann, the Princess Esterhazy with her son Paul—who all came to render homage to the old man. Mozart's widow did not forget her husband's best friend, and her son Wolfgang, then 14, begged his blessing at his first public concert, in the Theatre 'an der Wien,' on Apr. 8, 1805, for which he had composed a cantata in honour of Haydn's seventy-third birthday.

After a long seclusion Haydn appeared in public for the last time at a remarkable performance of the 'Creation' at the University on Mar. 27, 1808. He was carried in his armchair to a place among the first ladies of the land, and received with the warmest demonstrations of welcome. Salieri conducted. At the words 'And there was light,' Haydn was quite overcome, and pointing upwards exclaimed, 'It came from thence.' As the performance went on his agitation became extreme, and it was thought better to take him home after the first part. As he was carried out people of the highest rank thronged to take leave of him, and Beethoven fervently kissed his hand and forehead. At the door he paused, and turning round, lifted up his hands as if in the act of blessing.

In 1797 Prince Nicolaus had augmented his salary by 300 florins, and in 1806 added another 600—making his whole emolument 2300 florins (£200)—besides paying his doctor's bills. This increase in income was a great satisfaction to Haydn, as he had long earnestly desired to help his many poor relations during his life, and to leave them something after his death.

To one who loved his country so deeply it was a sore trial to see Vienna twice occupied by the

1 Dedicated to Count Maurice de Fries. Haydn gave it to Griesinger, saying, 'It is my last child, and not unlike me.'

2 'Fled for ever is my strength:
Old and weak am I!'

Abbé Stadler made a canon out of these lines by adding two more—

'Doch was Sie erschuf bleibt stets,
Ewig ist dein Ruhm.'

'But what thou hast achieved stands fast;
Lasting is thy fame.'

enemy—in 1805 and 1809. The second time the city was bombarded, and the first shot fell not far from his residence. In his infirm condition this alarmed him greatly, but he called out to his servants, 'Children, don't be frightened; no harm can happen to you while Haydn is by.' The last visit he received on his death-bed (the city being then in the occupation of the French) was from a French officer, who sang 'In native worth' with a depth of expression doubtless inspired by the occasion. Haydn was much moved, and embraced him warmly at parting. On May 26, 1809, he called his servants round him for the last time, and having been carried to the piano, solemnly played the Emperor's Hymn three times over. Five days afterwards, at one o'clock in the morning of the 31st, he expired.

On June 15 Mozart's Requiem was performed in his honour at the Schottenkirche. Amongst the mourners were many French officers of high rank, and the guard of honour round the catafalque was composed of French soldiers and a detachment of the Bürgerwehr. He was buried in the Hundsthurm churchyard, outside the lines, close to the suburb in which he lived, but his remains were exhumed by command of Prince Esterhazy, and solemnly reinterred in the upper parish church at Eisenstadt on Nov. 7, 1820. A simple stone with a Latin inscription is inserted in the wall over the vault—to inform the passer-by that a great man rests below.

It is a well-known fact that when the coffin was opened for identification before the removal, the skull was missing; it had been stolen two days after the funeral. The one which was afterwards sent to the Prince anonymously as Haydn's, was buried with the other remains; but the real one was retained, and is at present in the possession of the Gesellschaft der Musikfreunde at Vienna. The grave at Vienna remained absolutely undistinguished for five years after Haydn's death, till 1814, when his pupil Neukomm erected a stone bearing the following inscription, which contains a five-part canon for solution.

HAYDN

NATUS MDCCXXXII

OBIIT MDCCCIX

CAN. AENIGM. QUINQUE. VOC.

D. D. D.

Discip. Eius Neukom̄ Vindob. Redux.

MDCCCXIV.

This stone was renewed by Graf von Stockhammer in 1842. A monument to Haydn was unveiled May 31, 1887.

As soon as Haydn's death was known, funeral services were held in all the principal cities of Europe. In Paris was performed a sacred cantata for three voices [1] and orchestra (Breitkopf & Härtel) composed by Cherubini on a false report of his death in 1805. It was also given elsewhere.

During his latter years Haydn was made an honorary member of many institutions—the Academy of Arts and Sciences, Stockholm (1798); the Philharmonic Society at Laybach (1800); the Academy of Arts, Amsterdam (1801); the Institut (1802), the Conservatoire de Musique (1805) and the Société Académique des Enfans d'Apollon, of Paris (1807). He also received gold medals from the musicians who performed the 'Creation' at the Opéra in Paris, Dec. 24, 1800, and from the Institut (1802); the Zwölffache Bürgermedaille,

Vienna (1803); from the professors of the Concert des Amateurs (1803), the Conservatoire (1805), the Enfans d'Apollon (1807), all of Paris; and the Philharmonic Society of St. Petersburg (1808). He was also nominated honorary citizen of Vienna (1804).

Poems without end were written in his praise; and equally numerous were the portraits, in chalk or oils, engraved, and modelled in wax. Of the many busts the best is that by his friend Grassy. The silhouette here reproduced, which appeared for the first time in the first edition of this Dictionary, hung for long at the head of Haydn's bed, and was authenticated by Elssler as strikingly like.

Among his pupils we may mention—Robert Kimmerling and Abund Mykisch, both priests, who learnt from him as early as 1753; Countess

[1] No. 133 in Cherubini's own Catalogue.

Thun; the Erdödy family; Ignaz Pleyel; Niemecz, a monk; Krumpholz, Ant. Kraft and Rosetti, members of the Esterhazy Chapel; Distler, violinist; Fernandi, organist; Démar, composer; Hoffmann of Livonia; Kranz of Stuttgart; Franz Tomisch; Ed. von Weber; Ant. Wranitzky; Haigh, Graeff and Callcott, of London; Nisle; Franz de Paula Roser; the Polzellis; J. G. Fuchs, afterwards vice-Kapellmeister of the chapel, and Haydn's successor; Struck; Bartsch; Lessel; Neukomm; Hänsel; Seyfried and Destouches. Haydn used to call Pleyel, Neukomm and Lessel his favourite and most grateful pupils. Most of those named dedicated to him their first published work — generally a piece of chamber music.

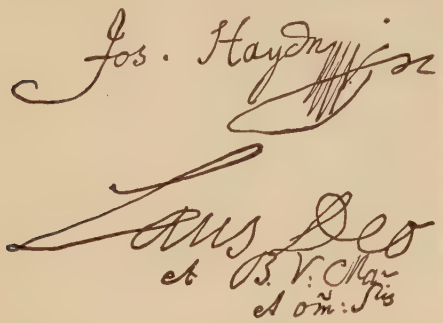
Personality.—A few remarks on Haydn's personal and mental characteristics, and on his position in the history of art, will conclude our task. We learn from his contemporaries that he was below the middle height, with legs disproportionately short; his build substantial, but deficient in muscle. His features were tolerably regular; his expression, slightly stern in repose, invariably softened in conversation. His aquiline nose was latterly much disfigured by a polypus, and his face deeply pitted by smallpox. His complexion was very dark. His dark grey eyes beamed with benevolence, and he used to say himself, 'Any one can see by the look of me that I am a good-natured sort of fellow.' The impression given by his countenance and bearing was that of an earnest, dignified man, perhaps a little over-precise. Though fond of a joke, he never indulged in immoderate laughter. His broad and well-formed forehead was partly concealed by a wig with side curls and a pigtail, which he wore to the end of his days. A prominent and slightly coarse under-lip, with a massive jaw, completed this singular union of so much that was attractive and repellent, intellectual and vulgar.[1] He always considered himself an ugly man, and could not understand how so many handsome women fell in love with him: 'At any rate,' he used to say, 'they were not tempted by my beauty,' though he admitted that he liked looking at a pretty woman, and was never at a loss for a compliment. He habitually spoke in the broad Austrian dialect, but could express himself fluently in Italian, and with some difficulty in French. He studied English when in London, and in the country would often take his grammar into the woods. He was also fond of introducing English phrases into his diary. He knew enough Latin to read Fux's *Gradus* and to set the church services. Though he lived so long in Hungary he never learned the vernacular, which was only used by the servants among themselves, the Esterhazy family always speaking German. His love of fun sometimes carried him away; as he remarked to Dies, 'A mischievous fit comes over one sometimes that is perfectly beyond control.' At the same time he was sensitive, and when provoked by a bad return for his kindness could be very sarcastic. With all his modesty he was aware of his own merits, and liked to be appreciated, but flattery he never permitted. Like a true man of genius he enjoyed honour and fame, but carefully avoided ambition. He has often been reproached with cringing to his superiors, but it should not be forgotten that a man who was in daily intercourse with people of the highest rank would have no difficulty in drawing the line between respect and subservience. That he was quite capable of defending his dignity as an artist is proved by the following occurrence. Prince Nicolaus (the second of the name) being present at a rehearsal and expressing disapprobation, Haydn at once interposed—'Your Highness, all that is my business.' He was very fond of children, and they in return loved 'Papa Haydn' with all their hearts. He never forgot a benefit, though his kindness to his many needed relations often met with a poor return. The 'chapel' looked up to him as a father, and when occasion arose he was an unwearied intercessor on their behalf with the Prince. Young men of talent found in him a generous friend, always ready to aid them with advice and substantial help. To this fact Eybler, A. Romberg, Seyfried, Weigl and others have borne ample testimony. His intercourse with Mozart was a striking example of his readiness to acknowledge the merits of others. Throughout life he was distinguished by industry and method; he maintained a strict daily routine, and never sat down to work or received a visit until he was fully dressed. This custom he kept up long after he was too old to leave the house. His uniform, which the Prince was continually changing both in colour and style, he never wore unless actually at his post.

One of his most marked characteristics was his constant aim at perfection in his art. He once said regretfully to Kalkbrenner, 'I have only just learned in my old age how to use the wind instruments, and now that I do understand them I must leave the world.' And to Griesinger he said that he had by no means come to the end of his powers; that ideas were often floating in his mind, by which he could have carried the art far beyond anything it had yet attained, had his physical powers been equal to the task.

He was a devout Christian, and attended strictly to his religious duties; but he saw no inconsistency in becoming a Freemason—probably at the instigation of Leopold Mozart, when in Vienna in 1785. His genius he looked on as a gift from above, for which he was bound to be

1 Lavater made some of his most characteristic remarks on receiving a silhouette of Haydn.

thankful. This feeling dictated the inscriptions on all his scores large and small—'In nomine Domini' at the beginning, and 'Laus Deo' at the end; with the occasional addition



of 'et B. V. Mã et om̃ Stis' (Beatae Virgini Mariae et omnibus Sanctis). His writing is extremely neat and uniform, with remarkably few corrections: 'Because,' said he, 'I never put anything down till I have quite made up my mind about it.' When intending to write something superior he liked to wear the ring given him by the King of Prussia.

Method of Composition.—The immense quantity of his compositions would lead to the belief that he worked with unusual rapidity, but this was by no means the case. 'I never was a quick writer,' he assures us himself, 'and always composed with care and deliberation; that alone is the way to compose works that will last, and a real connoisseur can see at a glance whether a score has been written in undue haste or not.' He sketched all his compositions at the piano—a dangerous proceeding, often leading to fragmentariness of style. The condition of the instrument had its effect upon him, for we find him writing to Artaria in 1788, 'I was obliged to buy a new *fortepiano*, that I might compose your clavier sonatas particularly well.' When an idea struck him he sketched it out in a few notes and figures: this would be his morning's work; in the afternoon he would enlarge this sketch, elaborating it according to rule, but taking pains to preserve the unity of the idea. 'That is where so many young composers fail,' he says; 'they string together a number of fragments; they break off almost as soon as they have begun; and so at the end the listener carries away no definite impression.' He also objected to composers not learning to sing: 'Singing is almost one of the forgotten arts, and that is why the instruments are allowed to overpower the voices.' The subject of melody he regarded very seriously. 'It is the air which is the charm of music,' he said to Michael Kelly,[1] 'and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.'

[1] *Reminiscences* (London, 1826), i. 190.

Like many other creative artists, Haydn disliked æstheticism and all mere talk about Art. He had always a bad word for the critics with their 'sharp-pointed pens' ('spitzigen und witzigen Federn'), especially those of Berlin, who used him very badly in early life. His words to Breitkopf, when sending him the 'Creation,' are very touching, as coming from a man of his established reputation—'My one hope and prayer is, and I think at my age it may well be granted, that the critics will not be too hard on my "Creation," and thus do it real harm.' He had of course plenty of detractors, among others Kozeluch and Kreibig, who represented him to the Emperor Joseph II. as a mere mountebank. Even after he had met with due recognition abroad, he was accused of trying to found a new school, though his compositions were at the same time condemned as for the most part hasty, trivial and extravagant. He sums up his own opinion of his works in these words: '*Sunt mala mixta bonis*; some of my children are well-bred, some ill-bred, and here and there is a changeling among them.' He was perfectly aware of how much he had done for the progress of art: 'I know,' he said, 'that God has bestowed a talent upon me, and I thank Him for it; I think I have done my duty, and been of use in my generation by my works; let others do the same.'

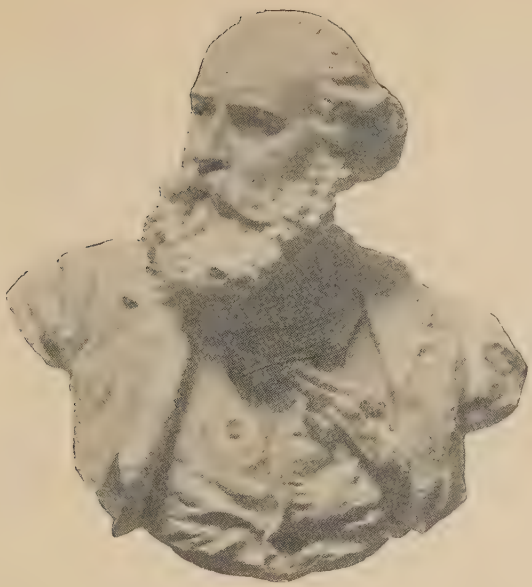
He was no pedant with regard to rules, and would acknowledge no restrictions on genius. 'If Mozart wrote thus, he must have had a good reason for it,' was his answer when his attention was drawn to an unusual passage in one of Mozart's quartets. With regard to Albrechtsberger's condemnation of consecutive fourths in strict composition he remarked,

> 'What is the good of such rules? Art is free, and should be fettered by no such mechanical regulations. The educated ear is the sole authority on all these questions, and I think I have as much right to lay down the law as any one. Such trifling is absurd; I wish instead that some one would try to compose a really new minuet.'

And again to Dies,

> 'Supposing an idea struck me as good, and thoroughly satisfactory both to the ear and the heart, I would far rather pass over some slight grammatical error than sacrifice what seemed to me beautiful to any mere pedantic trifling.'

Even during Haydn's lifetime his compositions became the subject of a real worship. Many distinguished men, such as Exner of Zittau, Von Mastiaux of Bonn, Gerber, Bossler, Count Fuchs, Baron du Baine and Kees the court secretary of Vienna, corresponded with him with a view to procuring as many of his works as possible for their libraries. There is great significance in the sobriquet of 'Papa Haydn,' as if musicians of all countries claimed descent from him. One writer declares that after listening to Haydn's compositions he always felt impelled to do some good work; and Zelter said they had a similar effect upon him.



GOUNOD

From a bust by A. Gilbert, R.A., in the possession of the Royal Society of Musicians

HAYDN

From a drawing by G. Dance, R.A., bequeathed by the late W. Barclay Squire to the R.C.M.

His Position summarised.—Haydn's position in the history of music is of the first importance. When we consider the poor condition in which he found certain important departments of music, and, on the other hand, the vast fields which he opened to his successors, it is impossible to overrate his creative powers. Justly called the father of instrumental music, there is scarcely a department throughout its whole range in which he did not make his influence felt. All his works are characterised by lucidity, perfect finish, studied moderation, avoidance of meaningless phrases, firmness of design, and richness of development. The subjects principal and secondary, down to the smallest episodes, are thoroughly connected, and the whole conveys the impression of being cast in one mould. We admire his inexhaustible invention as shown in the originality of his themes and melodies; the life and spontaneity of the ideas; the clearness which makes his compositions as interesting to the amateur as to the artist; the child-like cheerfulness and drollery which charm away trouble and care.

Of the symphony he may be said with truth to have enlarged its sphere, determined its form, enriched and developed its capacities with the versatility of true genius. Like those which Mozart wrote after studying the orchestras of Munich, Mannheim and Paris, Haydn's later symphonies are the most copious in ideas, the most animated, and the most delicate in construction. They have in fact completely banished those of his predecessors.

The quartet he also brought to perfection. 'It is not often,' says Otto Jahn, 'that a composer hits so exactly upon the form suited to his conceptions; the quartet was Haydn's natural mode of expressing his feelings.' The life and freshness, the cheerfulness and geniality which give the peculiar stamp to these compositions, at once secured their universal acceptance. It is true that scientific musicians at first regarded this new element in music with suspicion and even contempt, but they gradually came to the conclusion that it was compatible not only with artistic treatment, but with earnestness and sentiment. 'It was from Haydn,' said Mozart, 'that I first learned the true way to compose quartets.' His symphonies encouraged the formation of numerous amateur orchestras; while his quartets became an unfailing source of elevated pleasure in family circles, and thus raised the general standard of musical cultivation.

Encouraged partly by the progress made by Emanuel Bach on the original foundation of Kuhnau and Domenico Scarlatti, Haydn also left his mark on the sonata. His compositions of this kind exhibit the same vitality and the same individual treatment; indeed in some of them he seems to step beyond Mozart into the Beethoven period. His clavier trios also, though no longer valuable from a technical point of view, are still models of composition. On the other hand, his accompanied divertimenti and his concertos, with a single exception, were far surpassed by those of Mozart, and have long since disappeared.

His first collections of songs were written to trivial words, and can only be used for social amusement; but the later series, especially the canzonets, rank far higher, and many of them have survived, and are still heard with delight, in spite of the progress in this particular branch of composition since his day. The airs and duets composed for insertion in various operas were essentially ephemeral productions. His canons—some serious and dignified, others overflowing with fun—strikingly exhibit his power of combination. His three-part and four-part songs—like the canons, especial favourites with the composer—are excellent compositions, and still retain their power of arousing either devotional feeling or mirth.

His larger masses are a series of masterpieces, admirable for freshness of invention, breadth of design and richness of development, both in the voice parts and the instruments. The cheerfulness which pervades them does not arise from frivolity, but rather from the joy of a heart devoted to God, and trusting all things to a Father's care. He told Carpani that 'at the thought of God his heart leaped for joy, and he could not help his music doing the same.'

Frequent performances of his oratorios have familiarised every one with the charm and freshness of his melody and his expressive treatment of the voices, which are invariably supported without being overpowered by refined and brilliant orchestration. In these points none of his predecessors approached him. With regard to his operas composed for Esterház, we have already quoted his own opinion; they attained their end. Had his project of visiting Italy been fulfilled, and his faculties been stimulated in this direction by fresh scenes and a larger sphere, we might have gained some fine operas, but we should certainly have lost the Haydn we all so dearly love.

When we consider what Haydn did for music, and what his feelings with regard to it were—the willing service he rendered to art, and his delight in ministering to the happiness of others—we can but express our love and veneration, and exclaim with gratitude, 'Heaven endowed him with genius—he is one of the immortals.'

C. F. P.

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SUMMARY OF COMPOSITIONS

I. INSTRUMENTAL. Symphonies, 104 authenticated [2] (see thematic list); 16 overtures, including those to several operas and others sometimes catalogued as symphonies.
'The Seven Words from the Cross.' [3]
Various compositions for wind and strings, separately and combined, 66, including divertimenti, concerted pieces, etc.
7 notturnos for the lira da braccio.
Serenades, 7 marches, 6 scherzandos.
1 sextet, several quintets, 1 'Echo' for 4 violins and 2 violoncellos.
'Feldpartien' for wind instruments, and arrangements from baryton pieces.
12 collections of minuets and allemandes
31 concertos—9 violin, 6 violoncellos, 1 double bass, 5 lira da braccio, 3 baryton, 2 flute, 3 horn, 1 for 2 horns, 1 clarino (1796).
Baryton pieces, 175,[4] 1 duet for 2 lutes.
2 trios for lute, violin and violoncello.
1 sonata for harp, with flute and bass.
Several pieces for a musical clock.
A solo for harmonica.
Duets—6 for violin solo with viola accompaniment.[5]
Trios, 30; 20 are for 2 violins and bass; 1 for violin solo, viola concertante, and bass; 2 for flute, violin and bass.
3 for 3 flutes; 1 for corno di caccia, violin and violoncello.
Quartets for 2 violins, viola and violoncello.

The first 18 were published in 3 series, the next is in MS., then one printed separately, 54 in 9 series of 6 Nos. each, 2 more, and the last.[6]
Clavier—20 concertos [7] and divertimenti.
38 trios [8]—35 with violin and violoncello, 3 with flute and violoncello.
53 sonatas [9] and divertimenti.
4 sonatas [10] for clavier and violin.
9 smaller pieces, including 6 Nos. of variations, a capriccio, a fantasia, 2 adagios, and 'Différentes petites pièces.'
1 duet (variations).

II. VOCAL CHURCH MUSIC. 14 Masses; 1 Stabat Mater; 2 Te Deums; 13 offertoires,[11] and 4 motets: 1 Tantum ergo; 4 Salve Reginas; 1 Regina coeli; 2 Ave Reginas; Responsoria de Venerabili; 1 Cantilena pro Adventu (German words); 6 sacred arias; 2 duets.
ORATORIOS AND CANTATAS. 'The Creation'; 'The Seasons'; 'Il ritorno di Tobia'; 'The Seven Words'; 'Invocation of Neptune'; 'Applausus musicus' (for the festival of a prelate, 1768); cantata for the birthday of Prince Nicolaus (1763); 'Die Erwählung eines Kapellmeisters,' a cantata.
OPERAS. 1 German, or more correctly, Singspiel; 4 Italian comedies; 14 ditto, buffe; 5 marionette operas; music for 'Alfred,' a tragedy, and various other plays; 22 airs, mostly inserted in operas.
'Ariana a Naxos,' [12] cantata for single voice and PF.
'Deutschland's Klage auf den Tod Friedrichs des Grossen,' cantata for a single voice with baryton accompaniment.
SONGS. 12 German Lieder, 1782; 12 ditto, 1784; 12 single ones (5 unpublished); 6 'Original canzonets,' London, 1796; 6 ditto; 'The Spirit Song,' F minor: 'O tuneful Voice,' Eo, composed for an English lady of position, both published; 3 English songs in MS.; 2 duets; 3 3-part and 10 4-part songs; 3 choruses, MS.; 1 ditto from 'Alfred' (Breitkopf & Härtel); the Austrian national anthem, for single voice and in 4 parts.
42 canonsin 2 and more parts; 2 ditto: 'The Ten Commandments,' set to canons; the same, with different words, under the title 'Die zehn Gesetze der Kunst.'
'A Selection of original Scots songs in 3 parts, the harmony by Dr. J. Haydn,' with violin and bass accompaniments and symphonies.[13]
'A Select Collection of Original Welsh Airs in 3 parts.' [14]

SUPPOSITITIOUS AND DOUBTFUL WORKS. Instrumental—36 Symphonies (38 others formerly ascribed to Haydn have been assigned to their authors by Mandyczewski); the 'Kunstquartet,' with different movements, by André, entitled 'Poissons d'avril'; the 'Ochsenmenuett'[15]; 'Sei quartetti, Opera xxi.' (Paris, Durieu); 'Sei quintetti, Opera xxii.' (Paris, Le Chevardière). 1 string quintet in C, published as op. 88 (by Michael Haydn); 1 Clavier-trio in C (M. Haydn); Sonata, op. 93, No. 2 (by Cambini); 'Sonates à quatre mains,' op. 77, 81, 86, merely arrangements from symphonies. Vocal—2 Requiems; 4 Masses (Novello, 9, 10, 13, 14); 'Schulmeistermesse'; several MS. Masses; Te Deum in C, 3-4 tempo (by M. Haydn); Miserere in G minor; 2 Liberas; MS. Oratorio, 'Abramo ed Isacco' (by Misliweczek)[16]; 2 'Passions-Oratorien,' MS.; 1 'Applausus musicus,' 1763, and 'Aria de St. Joanne de Nepomuk,' 1763 (both MS., by Albrechtsberger). Cantatas—'An die Freude,' found recently; 'Das Erndtefest'; 'Des Dichters Geburtsfest'; 'Hier liegt Constantia,' Operas—'Alessandro il Grande,' 1780, pasticcio from Haydn and other composers; 'Laurette,' opéra-comique (Paris, 1791), a pasticcio; 'La caffetiera bizarra' (by Weigl); 'Die Hochzeit auf der Alm' (M. Haydn); 'Der Apfeldieb,' Singspiel (by Tast, also set by Bierrey); 'Der Freybrief,' partially adapted from Haydn's 'La fedeltà premiata,' by Fridolin Weber (C. M. von Weber afterwards added two numbers)[16]; 'Die Rauchfangkehrer,' by Salieri; 'La Fée Urgèle' (by Pleyel) also set by Amans and Schulz. Terzet for men's voices, 'Lieber, holder, kleiner Engel' (by Schickaneder); comic-canon 'Venerabili barbara capucinorum' (by Gassmann); canon, 'Meine Herren, lasst uns jetzt eine Sinfonie aufführen'; proverbs for 4 voices, by André; 'Die Theilung der Erde,' a bass song by Roser (Diabelli).

A complete critical edition of Haydn's works projected by Breitkopf and Härtel, is now in progress, and the series of symphonies began to appear in 1907 under the editorship of E. Mandyczewski. The following thematic list of 104 authentic symphonies is based on that of Mandyczewski. To his references are added others to the old catalogue of the Philharmonic

[1] Bombet and Stendhal are pseudonyms of Henri Beyle, who stole freely from Carpani. The first of these pamphlets was translated into English (by Gardiner), *The Life of Haydn in a Series of Letters,* etc. (London, John Murray, 1817; Boston, 1839). Mondo's French translation of Carpani's larger work appeared in Paris, 1837.
[2] Mandyczewski's list.
[3] Originally for orchestra; arranged first for two violins, viola and bass, then for soli, chorus and orchestra.
[4] Arrangements were published of several of those in three parts, with violin (for which the flute is occasionally substituted), viola, or violoncello as principal.
[5] The numerous printed duets for two violins are only arrangements from his other works.
[6] The arrangement of the 'Seven Words' is wrongly included in the collections.
[7] One concerto is with principal violin; two only, G and D, have been printed; the last alone survives.
[8] Only 31 are printed.
[9] Only 35 are printed; the one in C, containing the Adagio in F, included in all the collections of smaller pieces, only in London.
[10] 8 are published, but 4 of these are arrangements.
[11] 10 of the 13 are taken from other compositions, with Latin text added.
[12] Published by Simrock with orchestral accompaniment by Schneider (?), and with clavier accompaniment, and Italian, German and French words.
[13] London: printed for W. Napier. Dedicated by permission to H.R.H. the Duchess of York. Vol. i. contains 100. Vol. ii. 100. Vol. iii. 47. Haydn's own catalogue mentions 364, some of which were published by Thomson & Whyte of Edinburgh.
[14] Printed by Preston, vol. i. 20, vol. ii. 17, vol. iii. 4.
[15] The Ox's minuet—the title of a Singspiel founded on the well-known anecdote, set to a pasticcio from Haydn's compositions, and long popular.
[16] See Jahns's Catalogue, Nos. 78, 79.

Society (London), printed in 1828 with MS. additions made in 1831, since English concert programmes frequently contain allusions to the numbering of that catalogue (and its successors in MS.), and in particular the 12 Salomon Symphonies are almost invariably quoted by their order therein.

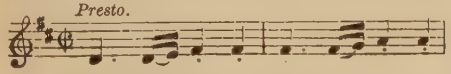
The numbers of the Philharmonic Catalogue assigned to Haydn's symphonies begin at 25 and end at 89, with many blank spaces. Nos. 25-36 are the '12 Grand Symphonies' composed for Salomon, given in the order shown below as 'Aut. London Symph.' Nos. 42-63 includes those symphonies known by alphabetical names, 'Letter A' to 'Letter W.' It has not been thought necessary to reproduce the general catalogue numbers to these. Nos. 66-79 have an additional numbering 1-14, and occasional opus numbers are also added. These double numberings are noted where they occur in the list after the word 'Phil.'

Mandyczewski's references are as follows:

Br=Breitkopf's Catalogue, begun 1762.
H=Haydn's own Catalogue of Works from his 18th to 73rd year.
P=Pohl's MS. Catalogue.
p=Pohl's Catalogue of Works (1766–90), published in vol. 2 of his *Joseph Haydn*.
W=Wotquenne's *Thèmes des symphonies de Haydn*. (Brussels, 1902.)
Z=Zulehner's *Verzeichniss der Symphonien von Joseph Haydn*.

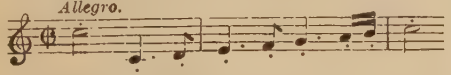
1. 1759. Br. 1766. H. 10. P. 86. F.W. 1. Z. 47.

Presto.

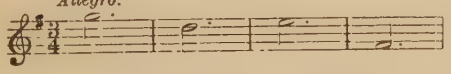


2. c. 1760. H. 104. P. 20. F.W. 50. Z. 1.

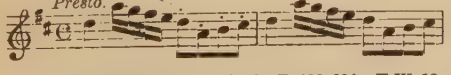
Allegro.



3. c. 1761. Br. 1769, 1773. H. 96. P. 44. F.W. 34.

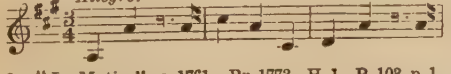
Allegro.

4. c. 1761. Br. 1767. H. 82. P. 90. F.W. 15. Z. 46.

Presto.

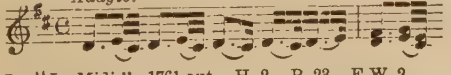


5. c. 1761. Br. 1766, 1773. H. 9. P. 112, 114. F.W. 12.

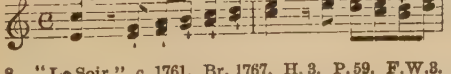
Allegro.



6. "Le Matin." c. 1761. Br. 1773. H. 1. P. 103, p. 1. F.W. 4. Z. 131.

Adagio.

7. "Le Midi." 1761 aut. H. 2. P. 23. F.W. 2.

Adagio.

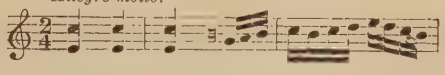


8. "Le Soir." c. 1761. Br. 1767. H. 3. P. 59. F.W. 3.

Allegro molto.

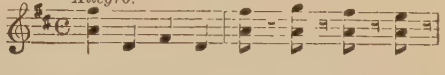
9. 1762. Br. 1767, 1769. H. 4. P. 5. F.W. 21. Z. 5.

Allegro molto.

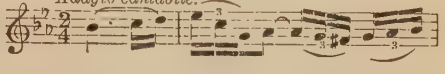


10. Before 1763. Br. 1766. H. 74. P. 88. F.W. 10. Z. 48.

Allegro.

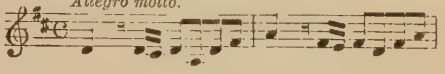


11. Before 1763. H. 5. P. 166. F.W. 44. Z. 120.

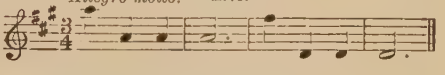
Adagio cantabile.

12. 1763 aut. Br. 1767. H. 11. P. 127. F.W. 18. Z. 85.

Allegro.

13. 1763 aut. Br. 1767. H. 14. P. 89. F.W. 20. Z. 69.

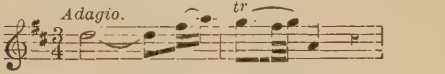
Allegro molto.

14. Before 1764. Br. 1766, 1773. H. 8. P. 113. F.W 13. Z. 76.

Allegro molto.



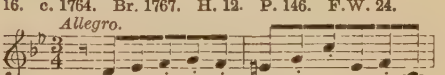
15. Before 1764. Br. 1767. H. 94. P. 72. F.W. 22. Z. 43.

Adagio. *tr*



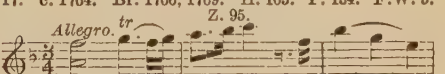
16. c. 1764. Br. 1767. H. 12. P. 146. F.W. 24.

Allegro.



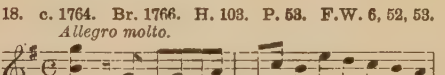
17. c. 1764. Br. 1766, 1769. H. 105. P. 134. F.W. 5. Z. 95.

Allegro. *tr*



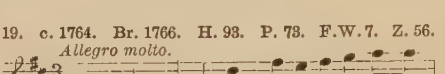
18. c. 1764. Br. 1766. H. 103. P. 53. F.W. 6, 52, 53.

Allegro molto.



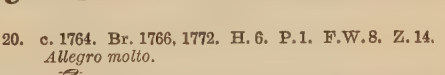
19. c. 1764. Br. 1766. H. 93. P. 73. F.W. 7. Z. 56.

Allegro molto.



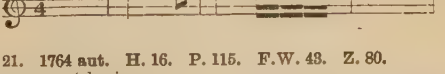
20. c. 1764. Br. 1766, 1772. H. 6. P. 1. F.W. 8. Z. 14.

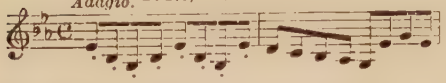
Allegro molto.

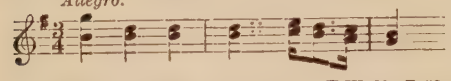
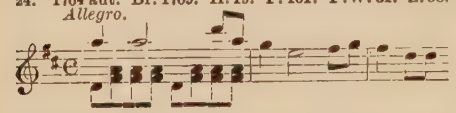


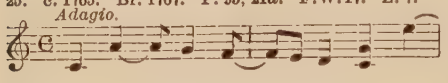
21. 1764 aut. H. 16. P. 115. F.W. 43. Z. 80.

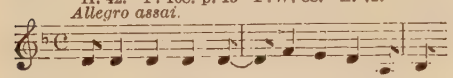
Adagio.

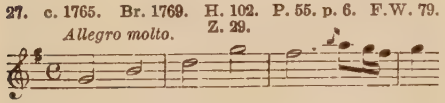


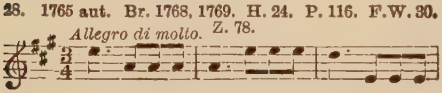
22. "The Philosopher." 1764 aut. **Br. 1767.** H. 20. P. 176, 180. F.W. 28.
Adagio.


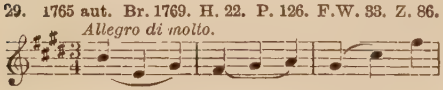
23. 1764 aut. Br. 1773. H. 18. P. 48. F.W. 35.
Allegro.

24. 1764 aut. Br. 1769. H. 19. P. 101. F.W. 31. Z. 58.
Allegro.


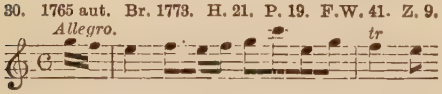
25. c. 1765. Br. 1767. P. 95, 21*a*. F.W. 17. Z. 7.
Adagio.


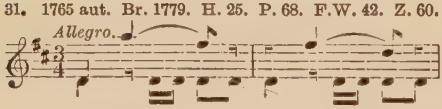
26. "Lamentatione" (Weihnachts). c. 1765. Br. 1775. H. 42. P. 108. p. 15 F.W. 88. Z. 71.
Allegro assai.


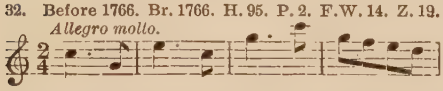
27. c. 1765. Br. 1769. H. 102. P. 55. p. 6. F.W. 79. Z. 29.
Allegro molto.


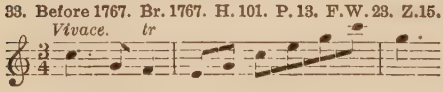
28. 1765 aut. Br. 1768, 1769. H. 24. P. 116. F.W. 30.
Allegro di molto. Z. 78.


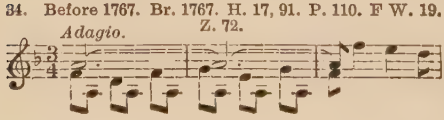
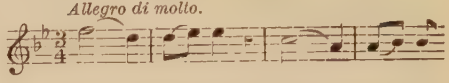
29. 1765 aut. Br. 1769. H. 22. P. 126. F.W. 33. Z. 86.
Allegro di molto.


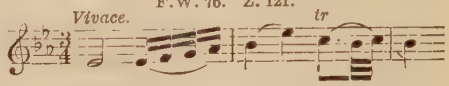
30. 1765 aut. Br. 1773. H. 21. P. 19. F.W. 41. Z. 9.
Allegro. *tr*


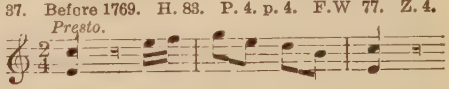
31. 1765 aut. Br. 1779. H. 25. P. 68. F.W. 42. Z. 60.
Allegro.


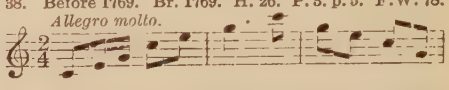
32. Before 1766. Br. 1766. H. 95. P. 2. F.W. 14. Z. 19.
Allegro molto.


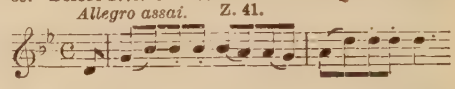
33. Before 1767. Br. 1767. H. 101. P. 13. F.W. 23. Z. 15.
Vivace. *tr*


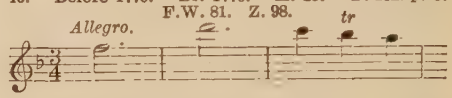
34. Before 1767. Br. 1767. H. 17, 91. P. 110. F W. 19. Z. 72.
Adagio.

35. 1 Dec. 1767 aut. Br. 1772. H. 45. P. 119. p. 2. F.W. 75. Z. 106.
Allegro di molto.


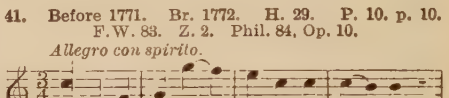
36. Before 1769. Br. 1769. H. 98. P. 173. p. 3. F.W. 76. Z. 121.
Vivace. *tr*


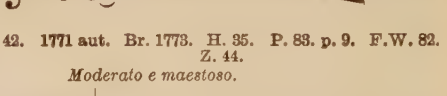
37. Before 1769. H. 83. P. 4. p. 4. F.W 77. Z. 4.
Presto.


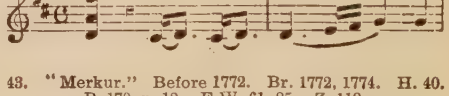
38. Before 1769. Br. 1769. H. 26. P. 3. p. 5. F.W. 78.
Allegro molto.


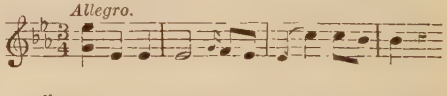
39. Before 1770. Br. 1773. H. 23. P. 52. p. 7. F.W. 80. Z. 41.
Allegro assai.


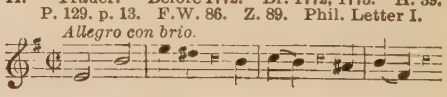
40. Before 1770. Br. 1776. H. 15. P. 132. p. 8. F.W. 81. Z. 98.
Allegro. *tr*


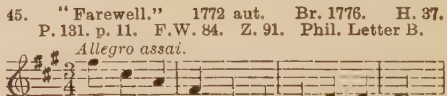
41. Before 1771. Br. 1772. H. 29. P. 10. p. 10. F.W. 83. Z. 2. Phil. 84, Op. 10.
Allegro con spirito.


42. 1771 aut. Br. 1773. H. 35. P. 83. p. 9. F.W. 82. Z. 44.
Moderato e maestoso.


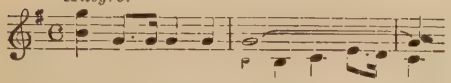
43. "Merkur." Before 1772. Br. 1772, 1774. H. 40. P. 170. p. 12. F.W. 61, 85. Z. 119.
Allegro.


44. "Trauer." Before 1772. Br. 1772, 1773. H. 39. P. 129. p. 13. F.W. 86. Z. 89. Phil. Letter I.
Allegro con brio.


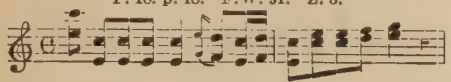
45. "Farewell." 1772 aut. Br. 1776. H. 37. P. 131. p. 11. F.W. 84. Z. 91. Phil. Letter B.
Allegro assai.


46. 1772 aut. Br. 1773, 1778. H. 43. P. 130. p. 14. F.W. 87. Z. 90.
Vivace.


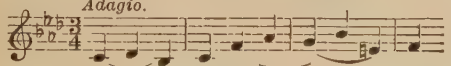
47. 1772 aut. Br. 1774. H. 47. P. 56. p. 16. F.W. 89. Z. 30. Phil. Letter L.
Allegro.



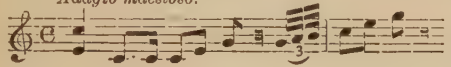
48. "Maria Theresia." 1772. Br. 1773, 1782. H. 33. P. 18. p. 18. F.W. 91. Z. 3.



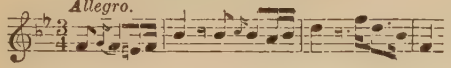
49. "La Passione." Before 1773. Br. 1773. H. 41. P. 144. p. 20. F.W. 93. Z. 103.
Adagio.



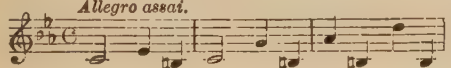
50. 1773 aut. H. 69. P. 30. p. 19. F.W. 92. Z. 22.
Adagio maestoso.



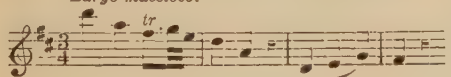
51. Before 1774. Br. 1774. H. 34. P. 145a. p. 24. F.W. 97. Z. 105. Phil. 88.
Allegro.

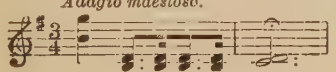


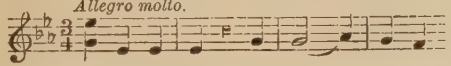
52. Before 1774. Br. 1774. H. 27. P. 36. p. 17. F.W. 90. Z. 23.
Allegro assai.



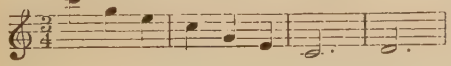
53. "L'impériale." Before 1774. Br. 1779. H. 52. P. 76. p. 26. F.W. 47, 99. Z. 62, 67. Phil. 86.
Largo maestoso.

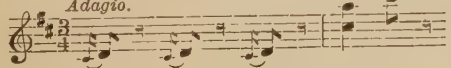


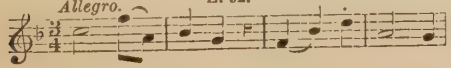
54. 1774 aut. Br. 1776. H. 32. 100. P. 47. p. 21. F.W. 49, 94. Z. 38.
Adagio maestoso.

55. "The Schoolmaster." 1774 aut. Br. 1776. H. 28. P. 171. p. 23. F.W. 96. Z. 123.
Allegro molto.



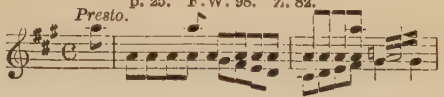
56. 1774 aut. Br. 1778. H. 36. P. 11. p. 22. F.W. 95. Z. 11.
Allegro molto.



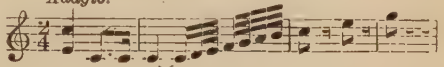
57. 1774 aut. Br. 1776. H. 44. P. 75. p. 27. F.W. 100. Z. 49. Phil. Letter H.
Adagio.

58. Before 1775. H. 84. P. 133, 145. p. 28. F.W. 101. Z. 92.
Allegro.



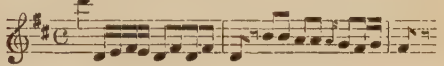
59. "Feuer." Before 1776. Br. 1776. H. 99. P. 121. p. 25. F.W. 98. Z. 82.
Presto.



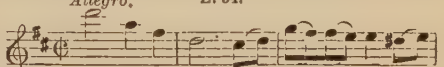
60. "Il distrato." 1775. Br. 1778. H. 46. P. 6. p. 29. F.W. 102. Z. 13.
Adagio.



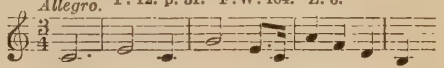
61. 1776 aut. Br. 1779. H. 49. P. 87. p. 30. F.W. 103. Z. 50.
Vivace.



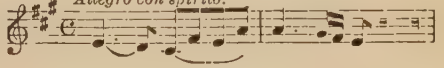
62. 1777 aut. Br. 1782. H. 53. P. 84. p. 42. F.W. 115. Z. 54.
Allegro.



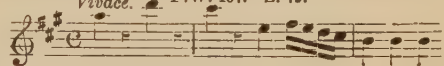
63. "La Roxolane." 1777 aut. Br. 1782. H. 57. P. 12. p. 31. F.W. 104. Z. 6.
Allegro.



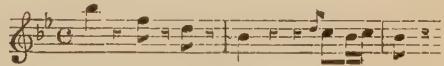
64. Before 1778. Br. 1778. H. 48. P. 123. p. 33. F.W. 106. Z. 77. Phil. 89.
Allegro con spirito.



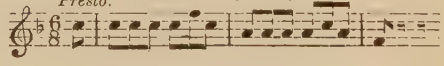
65. Before 1778. Br. 1778. H. 38. P. 120. p. 34. F.W. 107. Z. 79.
Vivace.



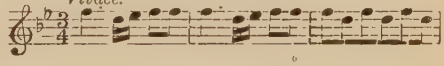
66. Before 1779. Br. 1779. H. 59. P. 153. p. 35. F.W. 108. Z. 110. Phil. 85, Op. 15.
Allegro con brio.



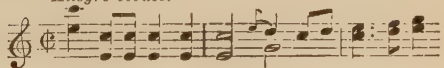
67. Before 1779. Br. 1779. H. 51. P. 143. p. 38. F.W. 111. Z. 96.
Presto.



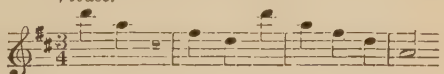
68. Before 1779. Br. 1779. H. 31. P. 147. p. 37. F.W. 101. Z. 111.
Vivace.



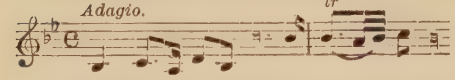
69. Laudon. Before 1779. Br. 1779. H. 50. P. 17. p. 39. F.W. 112. Z. 17. Phil. 41.
Allegro vivace.



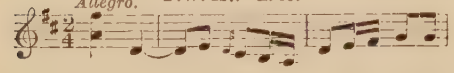
70. 1779. Br. 1782. H. 56. P. 70. p. 36. F.W. 109. Z. 53. Phil. 67, No. 2.
Vivace.



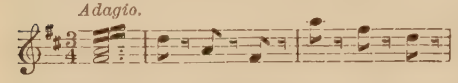
71. Before 1780. Br. 1782. H. 54. P. 152. p. 41. F.W. 114. Z. 109. Phil. Letter A.

Adagio. *tr*

72. Before 1781. Br. 1781. H. 13. P. 64. p. 44. F.W. 117. Z. 59.

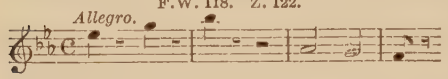
Allegro.



73. "La Chasse." 1781 aut. Br. 1782. H. 60. P. 74. p. 40. F.W. 113. Z. 63.

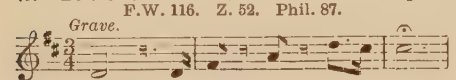
Adagio.

74. Before 1782. Br. 1782. H. 58. P. 174. p. 45. F.W. 118. Z. 122.

Allegro.



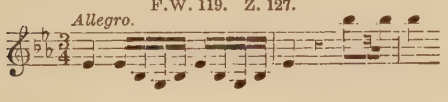
75. Before 1782. Br. 1782. H. 55. P. 80. p. 43 F.W. 116. Z. 52. Phil. 87.

Grave.

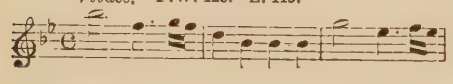


76. Before 1782. Br. 1782. H. 67. P. 167. p. 46 F.W. 119. Z. 127.

Allegro.

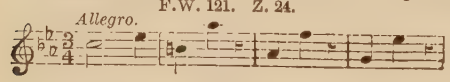


77. Before 1782. Br. 1782. H. 66. P. 154. p. 47. *Vivace.* F.W. 120. Z. 115.



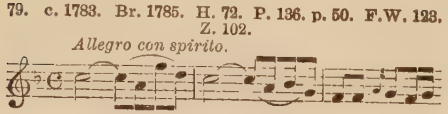
78. Before 1782. Br. 1782. H. 68. P. 35. p. 48. F.W. 121. Z. 24.

Allegro.



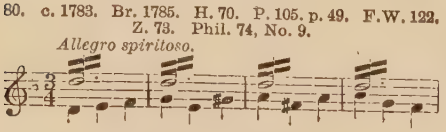
79. c. 1783. Br. 1785. H. 72. P. 136. p. 50. F.W. 123. Z. 102.

Allegro con spirito.



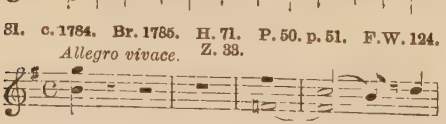
80. c. 1783. Br. 1785. H. 70. P. 105. p. 49. F.W. 122. Z. 73. Phil. 74, No. 9.

Allegro spiritoso.



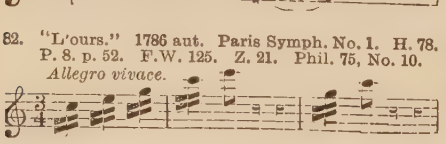
81. c. 1784. Br. 1785. H. 71. P. 50. p. 51. F.W. 124. Z. 33.

Allegro vivace.



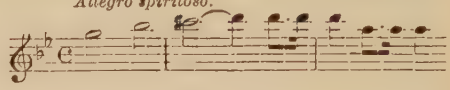
82. "L'ours." 1786 aut. Paris Symph. No. 1. H. 78. P. 8. p. 52. F.W. 125. Z. 21. Phil. 75, No. 10.

Allegro vivace.



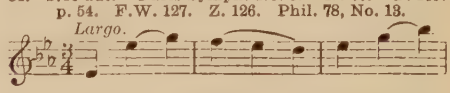
83. "La Poule." 1786 aut. Paris Symph. No. 2. H. 79. P. 60. p. 53. F.W. 126. Z. 42. Phil. 77, No. 12.

Allegro spiritoso.



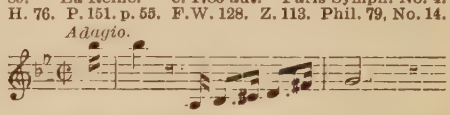
84. 1786 aut. Paris Symph. No. 3. H. 77. P. 169. p. 54. F.W. 127. Z. 126. Phil. 78, No. 13.

Largo.

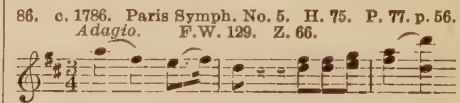


85. "La Reine." c. 1786 aut. Paris Symph. No. 4. H. 76. P. 151. p. 55. F.W. 128. Z. 113. Phil. 79, No. 14.

Adagio.

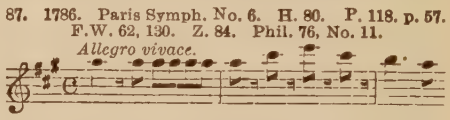


86. c. 1786. Paris Symph. No. 5. H. 75. P. 77. p. 56. *Adagio.* F.W. 129. Z. 66.



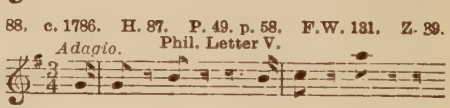
87. 1786. Paris Symph. No. 6. H. 80. P. 118. p. 57. F.W. 62, 130. Z. 84. Phil. 76, No. 11.

Allegro vivace.



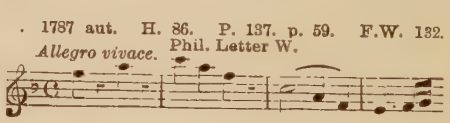
88. c. 1786. H. 87. P. 49. p. 58. F.W. 131. Z. 39. Phil. Letter V.

Adagio.



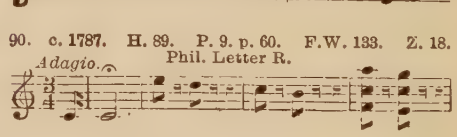
. 1787 aut. H. 86. P. 137. p. 59. F.W. 132. Phil. Letter W.

Allegro vivace.



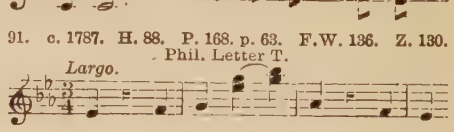
90. c. 1787. H. 89. P. 9. p. 60. F.W. 133. Z. 18. Phil. Letter R.

Adagio.



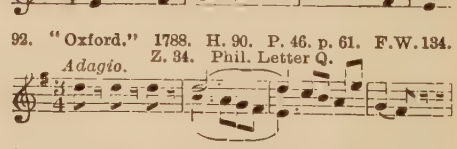
91. c. 1787. H. 88. P. 168. p. 63. F.W. 136. Z. 130. Phil. Letter T.

Largo.



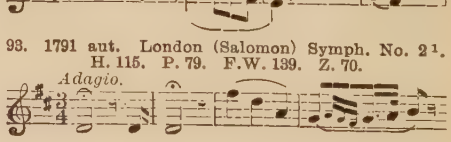
92. "Oxford." 1788. H. 90. P. 46. p. 61. F.W. 134. Z. 34. Phil. Letter Q.

Adagio.



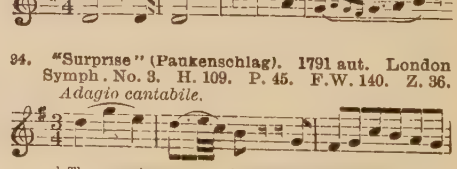
93. 1791 aut. London (Salomon) Symph. No. 2[1]. H. 115. P. 79. F.W. 139. Z. 70.

Adagio.



94. "Surprise" (Pankenschlag). 1791 aut. London Symph. No. 3. H. 109. P. 45. F.W. 140. Z. 36.

Adagio cantabile.



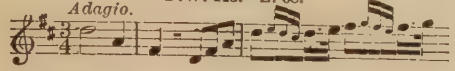
[1] These numbers agree with Philharmonic Catalogue.

95. 1791 aut. London Symph. No. 5. H. 110. P. 38. F.W. 142. Z. 25.

Allegro.

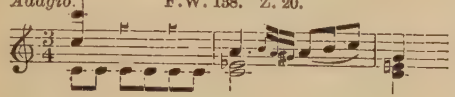
96. 1791 aut. London Symph. No. 6. H. 111. P. 81. F.W. 143. Z. 68.

Adagio.



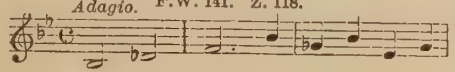
97. 1791/92. London Symph. No. 1. H. 108. P. 15. F.W. 138. Z. 20.

Adagio.



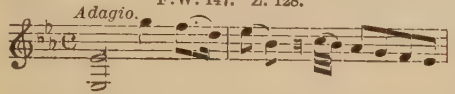
98. 1792 aut. London Symph. No. 4. H. 119. P. 160. F.W. 141. Z. 118.

Adagio.



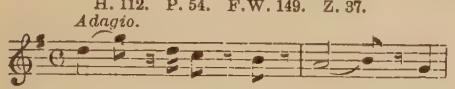
99. 1793 aut. London Symph. No. 10. H. 106. P. 175. F.W. 147. Z. 128.

Adagio.



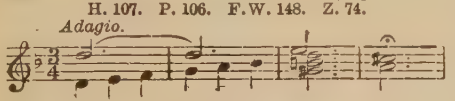
100. "Military." 1794 aut. London Symph. No. 12. H. 112. P. 54. F.W. 149. Z. 37.

Adagio.



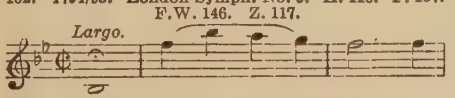
101. "The Clock." 1794 aut. London Symph. No. 11. H. 107. P. 106. F.W. 148. Z. 74.

Adagio.



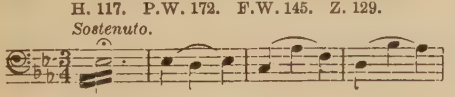
102. 1794/95. London Symph. No. 9. H. 116. P. 157. F.W. 146. Z. 117.

Largo.



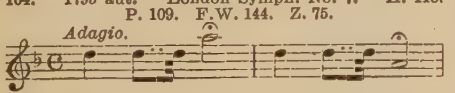
103. "Drum Roll." 1795 aut. London Symph. No. 8. H. 117. P.W. 172. F.W. 145. Z. 129.

Sostenuto.



104. 1795 aut. London Symph. No. 7. H. 118. P. 109. F.W. 144. Z. 75.

Adagio.



(2) JOHANN MICHAEL HAYDN (*b.* Rohrau, Lower Austria, Sept. 14, 1737; *d.* Salzburg, Aug. 10, 1806), younger brother of Joseph, and an eminent composer, was grounded in music by the village schoolmaster, and from 1745–55 was a chorister at St. Stephen's, Vienna. His voice was a pure soprano of great compass, and his style so good that, as soon as Joseph's voice began to change, Michael took all the principal parts. He played the violin and organ, and was soon able to act as deputy organist at St. Stephen's. He was fond of history, geography and the classics.

In music he aimed at originality from the first, and formed a sort of society among his schoolfellows for detecting plagiarisms. Like his brother he had no regular instruction in composition, but taught himself from Fux's *Gradus*, which he copied [1] entire in 1757. His first known Mass is dated Temesvar, 1754; other works were composed at Warasdin and Belenyes; but how he came to be in Hungary is not known. In 1757 he was Kapellmeister at Grosswardein to the bishop Count Firmian, whose uncle Archbishop Sigismund of Salzburg appointed him, in 1762, his director and Konzertmeister. In 1777 he also became organist at the churches of Holy Trinity and St. Peter. On Aug. 17, 1768, he married Maria Magdalena Lipp, daughter of the cathedral organist and a singer at the archbishop's court, who took the principal parts in several of Mozart's juvenile operas, and is mentioned by him as leading a peculiarly strict life. Their one child, a daughter, born 1770, died the following year. The wife lived to be 82, and died in June 1827. Michael's salary, at first 300 florins (£24) with board and lodging, was afterwards doubled; and this modest pittance was sufficient to retain him for the whole of his life at Salzburg. His attachment to the place was extraordinary, one attraction being the proximity of his great friend, a clergyman named Rettensteiner. In 1783 the then archbishop, Hieronymus Count Colloredo, commissioned him to compose some vocal pieces to be used instead of the instrumental music between the Gloria and Credo at High Mass. Michael selected words from the Roman Missal, and his first Gradual—first of 114—was performed on Dec. 24.

In 1798 he visited Vienna, and was cordially received by his brother and by Eybler, Süssmayer, Henneberg, Hummel, and von Reich the amateur, who pressed him to settle among them, but in vain. In Dec. 1800 he lost his property through the taking of Salzburg by the French, but his brother and friends came liberally to his assistance. The Empress Maria Theresa [2] hearing of his losses commissioned him to compose a Mass, which he presented to her in person. The performance took place at Laxenburg, Oct. 4, 1801, under his own direction; the Empress sang the soprano solos, rewarded him munificently, and commanded another Mass for the Emperor and a Requiem. Accompanied by his friend Rettensteiner he visited Eisenstadt, where for the first and only time in their lives the three Haydns spent some happy days together. Michael much enjoyed the canons which decorated the walls of

[1] His MS. copy, like the autograph of his first Mass, 1754, is in the Hofbibliothek at Vienna.
[2] Second wife of Francis II.

Joseph's study in Vienna, and asked leave to copy some of them, but Joseph replied, 'Get away with your copies; you can compose much better for yourself.' Michael, however, carried his point, and even added a fourth part to 'Die Mutter an ihr Kind.' Prince Esterhazy commissioned Michael to compose a Mass and Vespers, and offered him the vice-Kapellmeistership of his chapel, but he twice refused, in the hope that the chapel at Salzburg would be reorganised and his salary raised. His hopes were deceived, but meantime the post at Eisenstadt had been filled up, and he wrote to his brother complaining bitterly of the disappointment.[1] Joseph thought Michael too straightforward for Eisenstadt: 'Ours is a court life,' said he, 'but a very different one from yours at Salzburg; it is uncommonly hard to do what you want.' At this time Michael was elected a member of the Academy at Stockholm, and sent in exchange for his diploma a Missa Hispanica for two choirs (comp. 1786), and other church works. In Dec. 1805 he finished his last Mass, for two sopranos and alto, written for his choristers. He made some progress with the Requiem for the Empress, but was unable to finish it. While on his deathbed his beautiful Lauda Sion was sung at his request in the next room, and soon after he died.

The Requiem was completed by portions from his earlier one in C minor, and performed at his funeral. He lies in a side chapel of St. Peter's Church. A well-designed monument was erected in 1821, and over it is an urn containing his skull. In the tavern of St. Peter's monastery is still shown the 'Haydn-Stübchen,' his almost daily resort. His widow received from the Empress 600 florins for the score of the Requiem; from Prince Esterhazy thirty ducats for the opera 'Andromeda and Perseus,' and an annuity of thirty-six gold ducats for all his MS. compositions. His brother several times sent him money, and in his first will (1801) left 4000 florins to him, and in his second (1809) 1000 to the widow. His likeness, with regular, steady features, exists in many oil-portraits, engravings, lithographs and drawings.

In character Michael was upright, good-tempered and modest; a little rough in manners, and in later life given to drink. His letters show him to have been a warm-hearted friend, and that he was devout may be inferred from his habit of initialling all his MSS. with 'O. a. M. D. Gl.' (*Omnia ad Majorem Dei Gloriam*). As a composer he was overshadowed by the fame of his brother. His own words, 'Give me good librettos, and the same patronage as my brother, and I should not be behind him,' could scarcely have been fulfilled, since he failed in the very qualities which ensured his brother's success. On the other hand, Joseph professed that Michael's church compositions were superior to his own in earnestness, severity of style, and sustained power. They are, however, unequal; many are antiquated from the monotony of the accompaniment, while others—the Mass in D minor, the Gradual 'Tres sunt,' the Lauda Sion, the well-known Tenebrae in E♭, etc.—are still highly esteemed. Leopold Mozart, a man who disliked his manners, wrote to his son, 'Herr Haydn is a man whose merit you will be forced to acknowledge.' This refers to his sacred works, several of which Wolfgang scored for practice; he also sent for them to Vienna, and endeavoured to make them better known, especially introducing them to Van Swieten. In 1783, when Michael was laid aside by illness, Mozart composed two string duets for him.[2] Franz Schubert visited Michael's grave in 1825, and thus records his impressions: 'The good Haydn! It almost seemed as if his clear calm spirit were hovering over me. I may be neither calm nor clear, but no man living reverences him more than I do. My eyes filled with tears as we came away.' Ferdinand Schubert composed a striking chorus to words in praise of Michael Haydn. Among his numerous pupils we may mention C. M. von Weber, Neukomm, Woelfl and Reicha. There exists a *Biographische Skizze*, a very warm-hearted pamphlet written by Schinn and Otter (Salzburg, 1808).

Of his compositions comparatively few were printed. Recently, however, a selection of his instrumental works has been published in *D.T.Ö.* XIV. ii., and 3 of his masses in *D.T.Ö.* XXII. i. In the Hof- and Staatsbibl. at Munich is a thematic catalogue; and a detailed list is in *Q.-L.*

SUMMARY OF COMPOSITIONS

INSTRUMENTAL. 50 short organ pieces for beginners, consisting of preludes, etc., in all the 8 Church tones (published at Linz); 30 symphonies, and Partiten,[3] 1 sextet, 3 quintets,[4] serenades, marches, 12 minuets for full orchestra (Augsburg, Gombart), 1 violin concerto, etc.

VOCAL. About 360 compositions for the Church, including 2 requiems,[5] 24 masses, 4 German masses,[6] 114 graduales,[7] 67 offertoires, 8 litanies,[8] 11 vespers, 5 Salve Regina, 8 Responsorien, 3 Tenebrae, Regina Coeli, etc., etc.; and several German sacred songs.

Many oratorios,[9] cantatas, operas (including 'Andromeda e Perseo,' 1776), mythological operettas, a pastoral[10] 'Die Hochzeit auf der Alm,' 2 collections of 4-part songs (Vienna, Eder, 1799; Salzburg, Hacker, 1800); several single ones, 'Karl der Held Erzherzog von Oesterreich,' etc.; 6 canons in 4 and 5 parts (Salzburg, Meyer, 1800).

THEORETICAL. 'Partitur-Fundament,' edited by Martin Bischofsreiter.[11] In the Imperial Library is an Antiphonarium Romanum with figured bass, finished in 1792.

[1] The vice-Kapellmeistership was bestowed on Johann Fuchs (*d.* Oct. 29, 1839), violinist in the chapel, and afterwards Haydn's successor.

[2] Afterwards published in Mozart's name (Köchel's Catalogue, Nos. 423 and 424).

[3] Artaria published three.

[4] One in C was printed under Joseph's name as op. 88.

[5] The second, in B♭, is unfinished. (Kühnel.)

[6] His first High Mass (German), 'Hier liegt vor deiner Majestät,' in C (Haslinger), is very popular.

[7] Forty-two in score (1-20 and 41-62) in the 'Ecclesiasticon.' (Spina.)

[8] 'Litaniae de venerabili sacramento.' (Breitkopf & Härtel.)

[9] The oratorios performed in Lent were generally joint-compositions by various authors; for instance, 'Die Schuldigkeit des ersten Gebotes' (1766) of which Mozart (aged ten) wrote the first part, Michael Haydn the second, and Adlgasser, Court-organist, the third.

[10] Vocal score, Falter & Son, Munich, 1862; often ascribed to Joseph.

[11] Reprinted by Ober of Salzburg, 1833. The score is among the MSS. of the Gesellschaft der Musikfreunde.

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J. M. Engl: *Zum Gedruken J. M. Haydns.* (1906.)
Otto Schmid: *J. M. Haydn.* (1906.)
A. M. Klafsky: *Michael Haydn als Kirchen-Komponist.* (1914.)

C. F. P.

HAYES, Catharine (*b.* Limerick, Oct. 25, 1825; *d.* Roccoles, Sydenham, Aug. 11, 1861), distinguished soprano, was brought out by Bishop Knox of Limerick, who inaugurated a subscription list which sufficed to pay for her tuition in Dublin, under Antonio Sapio, from 1839–42. Her first public appearance in Dublin seems to have been at Mrs. Joseph Elliott's annual concert in the Rotunda, May 13, 1840.[1] On Jan. 12, 1841, she sang at a concert given by J. P. Knight, in Dublin, the party consisting of Liszt, Richardson the flautist, Miss Steele, Miss Bassano and John Parry, under the direction of Lavenu and J. A. Wade. Liszt warmly encouraged Miss Hayes, and she was also urged to adopt the profession of a vocalist by Louis Lablache. In Oct. 1842, she proceeded to Paris, having a letter of introduction to her townsman, George A. Osborne, who placed her under Garcia. She then went to Milan, and finished her studies under Ronconi, making her début at Marseilles in 'Puritani,' on May 10, 1845. After a three months' stay at Marseilles, she returned to Milan and was engaged at La Scala, making a tremendous sensation by her appearance in 'Linda di Chamouni.' After a successful tour at Vienna, Venice, Bergamo, Florence and Genoa, she made her first appearance in London, Apr. 10, 1849, in 'Linda.'[2]

After a short period of fair success here, during which she also sang in 'Lucia,' 'Sonnambula,' and the 'Prophète' (Bertha)—and of much greater éclat in Ireland, where she sang Irish songs amid vast applause—she left Europe for America, India, Australia and Polynesia. In 1857 she returned with a fortune, and married W. A. Bushnell, but was known by her maiden name till her death. Her voice was beautiful, but she was an imperfect musician, and did not study. In society and domestic life she was greatly beloved and esteemed, and on her departure for abroad Thackeray wished her farewell in his Irish Sketch-book. G.

HAYES, (1) William, Mus.D. (*b.* Hanbury, Worcestershire, Dec. 1707[3]; *d.* Oxford, July 27, 1777), became a chorister of Gloucester Cathedral under William Hine. He was articled to Hine, and soon became distinguished as an organist. After the expiration of his articles in 1729 he obtained the appointment of organist at St. Mary's Church, Shrewsbury. In 1731 he became organist of Worcester Cathedral, which he resigned in 1734 (after conducting the Worcester Festival of that year) on being appointed organist and master of the choristers at Magdalen College, Oxford. He graduated at Oxford as Mus.B. July 8, 1735. On Jan. 14, 1742, he succeeded Richard Goodson as Professor of Music in the University. On the opening of the Radcliffe Library Hayes directed the performance, and was on that occasion created Doctor of Music, Apr. 14, 1749. In 1763 Dr. Hayes became a competitor for the prizes then first offered by the Catch Club, and obtained three for his canons, 'Alleluja' and 'Miserere nobis,' and his glee, 'Melting airs soft joys inspire.' He conducted the music at the Gloucester Festival in 1757, 1760 and 1763. His compositions comprise:

'Twelve Ariettes or Ballads and Two Cantatas,' 1735; 'Collins's Ode on the Passions'; 'Vocal and Instrumental Music containing, I. The Overture and Songs in the Masque of Circe; II. A Sonata or Trio, and Ballads, Airs and Cantatas; III. An Ode, being part of an Exercise performed for a Bachelor's Degree in Music,' 1742; 'Catches, Glees, and Canons'; 'Cathedral Music' (Services and Anthems edited by his son Philip Hayes), 1795; 'Instrumental Accompaniments to the Old Hundredth Psalm, for the Sons of the Clergy'; and 'Sixteen Psalms from Merrick's Version.'

He was author of *Remarks on Mr. Avison's Essay on Musical Expression*, 1762. (See Avison.) He died at Oxford and was buried in the Churchyard of St. Peter in the East. His will is to be found in Bloxam's Magdalen College Registers, 1857, vol. ii. p. 125. His portrait, by Cornish, is in the Music School at Oxford.

(2) Philip, Mus.D. (*b.* Apr. 1738; *d.* Mar. 19, 1797), second son of William (1), received his musical education principally from his father; graduated Mus.B. at Oxford, May 18, 1763; on Nov. 30, 1767, was appointed a gentleman of the Chapel Royal. In 1776, on the resignation of Richard Church, he was chosen to succeed him as organist of New College, Oxford, and on the death of his father in the following year obtained his appointments of organist of Magdalen College, Oxford, and Professor of Music in the University. He proceeded Doctor of Music, Nov. 6, 1777. On the death of Thomas Norris in 1790 he was appointed organist of St. John's College, Oxford. Dr. Hayes composed several anthems, eight of which he published in a volume; 'Prophecy,' an oratorio, performed at the Commemoration at Oxford, 1781; Ode for St. Cecilia's Day, 'Begin the Song' (written by John Oldham and originally set by Dr. Blow, 1684); and 'Telemachus,' a masque. He was editor of *Harmonia Wiccamica*, a collection of the music sung at the Meeting of Wykehamists in London, and of some MS. Memoirs of the Duke of Gloucester (son of Princess Anne of Denmark), begun by Jenkin Lewis, one of his attendants, and completed by the editor. Dr. P. Hayes was one of the largest men in England. He is buried in St. Paul's Cathedral. W. H. H.

(3) William (*b.* 1741; *d.* Oct. 22, 1790), third son of William (1), was admitted a chorister of Magdalen College on June 27, 1749. He resigned in 1751. He matriculated from

[1] *Freeman's Journal*, 1840. See *Mus. Ant.* ii. 241; iii. 61.
[2] W. H. G. F.
[3] *Bapt.*, St. John's Church, Gloucester, Jan. 25, 1708.

Magdalen Hall, July 16, 1757, graduated as B.A. Apr. 7, 1761, M.A. Jan. 15, 1764, was admitted a clerk of Magdalen College, July 6, 1764, and resigned in 1765 on obtaining a minor canonry in Worcester Cathedral. On Jan. 14, 1766, he was appointed minor canon of St. Paul's Cathedral, and made 'junior cardinal' in 1783. He was also Vicar of Tillingham, Essex. In May 1765 he contributed to the *Gentleman's Magazine* a paper entitled, *Rules necessary to be observed by all Cathedral Singers in this Kingdom.* W. H. H.; corr. W. H. C., J. F. R. S., etc.

HAYM, Nicolo Francesco (*b.* Rome, *c.* 1679), of German parentage, came to England in 1704. A little later, he engaged with Clayton and Dieupart in an attempt to establish Italian opera in London; and played the principal violoncello in Clayton's 'Arsinoe.' 'Camilla' (adapted from Bononcini, to a libretto by Owen MacSwiney) was Haym's first opera, produced at Drury Lane, Mar. 30, 1706. His next performances were the alteration of Bononcini's 'Thomyris' for the stage, and the arrangement of 'Pyrrhus and Demetrius' (see Nicolini), which, in his copy of his agreement[1] he calls 'my opera,' though in reality composed by A. Scarlatti.[2] For the latter he received £300 from Rich, while he was paid regularly for playing in the orchestra, and bargained for a separate agreement for every new opera he should arrange or import. The principal parts in 'Pyrrhus and Demetrius' were sung by some of the performers in Italian, and by the rest in English. These operas continued to run from 1709–11, and in the latter year his 'Etearco' was produced; but the arrival of Handel seems to have put Haym to flight. In Nos. 258 and 278 of the *Spectator*, for Dec. 26, 1711, and Jan. 18, 1712, are two letters, signed by Clayton, Haym and Dieupart, in which they protest against the new style of music, and solicit patronage for their concerts at Clayton's house in York Buildings. Haym was ready, however, to take either side, and in 1713 he reappears as the author of the libretto of Handel's 'Teseo,' a position which he filled again in 'Radamisto,' 'Ottone,' 'Flavio,' 'Giulio Cesare,' 'Tamerlano,' 'Rodelinda,' 'Tolomeo,' etc., for Handel; 'Coriolano,' and 'Vespasiano,' for Ariosti; and 'Calfurnia' and 'Astianatte,' for Bononcini. He seems to have been no more particular about claiming the words than the music of others; for he claims the book of 'Siroe,' though it is the work of Metastasio.[3] His merit as a musician, however, entitled him to better encouragement[4] than he received; he published two sets of sonatas for two violins and a bass, which show him to have been an able master, and his talent for dramatic music may be appreciated from an air printed by Sir J. Hawkins in his *History* (chap. 174). An anthem, 'The Lord is King,' and a 'Dixit Dominus' are in MS. in the Fitzwilliam Museum at Cambridge. The former is certainly, the latter probably, by him.

Haym was a connoisseur of medals. He published *Il tesoro delle medaglie antiche*, two vols. Italian and English, 4to, 1719–20. He also wrote *Merope* and *Demodice*, two tragedies; and published a fine edition of the *Gierusalemme liberata* of Tasso, and a *Notizia de' libri rari italiani* (1726), a useful book. Hawkins tells us that he also had the intention of printing a History of Music on a large scale, the prospectus of which he published about 1729. He had written it in Italian, and designed to translate it into English, but relinquished the scheme for want of support. It must not be omitted that we owe to the pencil of Haym the only known portraits of our great early English masters, Tallis and Byrd, engraved by G. Vander Gucht, perhaps for the projected History of Music. The two portraits are on one plate, of which only one impression is known to exist.[5] On abandoning the musical profession, he became a collector of pictures, from two of which he probably copied the heads of Tallis and Byrd. Fétis incorrectly puts his death in 1720; he must have died shortly after the publication of the above-mentioned prospectus, for he is mentioned as 'the late Mr. Haym' in vol. 3 of John Watt's *Merry Musician* (Nov. 1729). J. M.

HAYNES, Walter Battison (*b.* Kempsey, near Worcester, Nov. 21, 1859; *d.* London, Feb. 4, 1900), became a chorister at the Priory Church, Malvern, where he frequently acted as deputy for his uncle, the organist of the church and the boy's first instructor in music. He subsequently studied under Franklin Taylor (pianoforte) and Prout (harmony) in London; but in 1878 his uncle sent him to the Conservatorium, Leipzig, his professors there being Reinecke and Jadassohn. His career at Leipzig was very brilliant, and he was awarded the Mozart Scholarship as being one of the 'most excellent pupils in the Conservatorium.' He composed, during his pupilage, a symphony (in B flat), a concert-overture, a pianoforte trio, a sonata for pianoforte and violin, a prelude and fugue for two pianofortes (published), and an organ sonata in D minor (also published).

After a residence of six months near Boulogne —when he occasionally played the organ in the cathedral—Haynes settled in London and obtained the organistship of St. Philip's Church, Sydenham, in 1884. This post he exchanged in 1891 for the Chapel Royal, Savoy, being organist there till his death. For some time he was director of music at the Borough Polytechnic,

1 Formerly in possession of the writer.
2 Haym composed for this, it is true, a new overture and several additional songs, which have considerable merit.
3 See Burney, iv. 329.
4 On Apr. 17, 1713, he had a benefit concert at Hickford's Rooms. W. H. G. F.

5 It is possible that this only impression was in the possession of the writer. His collection was dispersed after his death. It was photographed, and prints of this are fairly common. W. B. S.

and in 1890 was appointed a professor of harmony and composition at the R.A.M.

In addition to the works above named Haynes composed two cantatas for female voices—'Fairies' Isle' and 'A Sea Dream'; an Idyll for violin and orchestra; twelve sketches for violin with pianoforte accompaniment; organ pieces; church music; a book of charming 'Elizabethan Lyrics,' etc. His compositions prove him to have been an artist of absolute refinement in the exercise of a melodic gift and skilful musicianship. F. G. E.

HAYOT, Eugène Maurice (*b.* Provins, Nov. 8, 1862), violinist, was a pupil of Massart at the Paris Conservatoire, and obtained a brilliant first prize in 1883. He was received with applause at the Pasdeloup concerts the following year, and from this time onward has had the greatest success in France (Concerts Colonne, Lamoureux, Conservatoire: also abroad).

He has for the last 20 years directed the quartet which bears his name (with Firmin Touche, then André, as 2nd violin, Denayer as viola, and Salmon as violoncellist) and for a long time was attached to the celebrated concerts of 'La Trompette' with Saint-Saëns, Fauré, Pugno, etc.

A brilliant and ardent virtuoso, Hayot is also a teacher of the first rank. From 1894–96 he has been professor at the Paris Conservatoire. M. P.

HEAD-VOICE — in contradistinction to chest-voice. This term is applied indifferently to the second or third register, but is more strictly appropriate to the second. Its range is indefinable, seeing that many or most of the notes naturally produced 'from the chest' may also be produced 'from the head'; or, in other words, that the different 'registers' of every voice may be made to cross each other. (See Chest-voice; Falsetto; Singing.) J. H.

HEAP, Charles Swinnerton (*b.* Birmingham, Apr. 10, 1847; *d.* there, June 11, 1900), was educated at the Grammar School, Birmingham. Displaying at a very early age an aptitude for music, he sang in public as a child, and at the Birmingham Festival of 1858 as a soprano. On leaving school he was articled to Dr. Monk at York, where he remained for two years. In 1865 he gained the Mendelssohn Scholarship, and was sent to Leipzig for two and a half years, studying under Moscheles, Hauptmann, E. F. Richter and Reinecke. On his return he became a pupil of W. T. Best at Liverpool, and from 1868 devoted himself to professional duties in Birmingham, at the classical concerts of which town he constantly appeared as a pianist, and in which district he was widely known as a conductor. In 1870 he wrote an exercise for the Cambridge degree of Mus.B., which produced so favourable an impression upon the Professor of Music (Sir W. Sterndale Bennett) that he offered to accept the work (the first part of an oratorio 'The Captivity') as an exercise for the Mus.D. degree. Swinnerton Heap accordingly set the 3rd Psalm for the Mus.B. exercise, in 1871, and in the following year proceeded to the degree of Mus.D. He conducted the Birmingham Philharmonic Union from 1870 till its dissolution in 1886; he became conductor of the Wolverhampton Festival Choral Society, and conducted the festivals held there in 1883 and 1886. He conducted the North Staffordshire Festival at Hanley (*q.v.*) from the foundation of the festival in 1888 until 1899. In 1895 he became conductor of the Birmingham Festival Choral Society, and chorus-master for the Birmingham Festival in 1897. He was an examiner for the musical degrees at Cambridge in 1884. His principal works are:

A pianoforte trio (performed at Leipzig), a sonata for clarinet and piano (1879), a quintet for pianoforte and wind instruments (1882), two overtures (one produced at the Birmingham Festival of 1879 and afterwards played at the Crystal Palace Concerts), a 'Salvum fac Regem' (performed at Leipzig), cantatas 'The Voice of Spring' (Liverpool Philharmonic Society, 1882), 'The Maid of Astolat' (Wolverhampton, 1886), 'Fair Rosamond' (Hanley, 1890), and numerous anthems, songs and organ pieces.

W. B. S.; addn. from *Brit. Mus. Biog.*

HEATH, John, English church composer of the 1st half of the 17th century, who appears in the Rochester Cathedral Treasurer's Book as organist there as early as 1614 and as late as 1668.[1] He is described in the Organ Book of Adrian Batten (*q.v.*) as holding this post in 1633. Heath's name occurs in Clifford's 'Collection' (2nd edn. 1664), but simply as the composer of an anthem of which the words only are given. A Magnificat and Nunc Dimittis, as well as a 7-part verse anthem by Heath, are in the R.C.M. (1045/51). These are all included (in organ score) in the organ book mentioned above, and the Evening Service fragments are also at Peterhouse. He may also be the composer of the song, 'Go tell my most malicious fate' (melody Harl. 7459/43), there ascribed to 'Em. Heath.' The MS. is an early 17th-century one, but Heath's authorship of the song cannot be established. J. M[E].

HEATH (John ?). The John Heath described above must not be confused, as in *Q.-L.*, with another composer of the same name who lived in the reigns of Henry VIII. and Elizabeth, and who contributed a canticle to the 2nd part of John Day's 'Certaine Notes' (1565). This is probably the man whose 'dull service,' written on the note per syllable principle, is referred to by Ernest Walker (*Hist. of Music in England*, p. 37) as being printed in some of Day's early Psalters. A single part of a madrigal of this period by Heath, 'Hey downe, downe, downe . . . these women all' (Harl. 7578/100*b*), is probably the work of this man. It was reprinted by Joseph Ritson in his 'Ancient Songs' (1790). J. M[E].

[1] See West's *Cath. Org.* p. 92, where Phillip Heath is mentioned as an organist and father of John.

HEATHCOTE, Gilbert (*b.* 1765; *d.* London, Oct. 19, 1829), took his degree of Mus.B. in 1787; M.A.Oxon., 1791; was rector of Hursley in 1804, vicar in 1811, and archdeacon of Winchester in 1819. He composed liturgical chants, etc., which are still in use; also 'The Original Music in score of the Graces used at Winchester College,' etc. (1811). E. v. d. s.

HEATHER, see Heyther.

HEBDEN, John, who lived in London during the first half of the 18th century, was reputed an excellent solo violoncellist as well as viola da gambist and bassoon-player. At a concert which he gave in 1749 he produced a piece for 5 violoncellos by Abaco, who probably took part in it. His portrait painted by Mercier in 1741, was engraved by Faber (E. van der Straeten, *Hist. of the Violoncello*, vol. i. 310).

HEBENSTREIT, Pantaleon (*b.* Eisleben, 1667; *d.* Dresden, Nov. 15, 1750[1]) was at first a dancing-master and violinist in Leipzig, but about 1697 he became celebrated for his performances on the dulcimer, an instrument which he greatly enlarged, and on which his performance in Paris in 1705 roused such attention that Louis XIV. suggested his calling the new instrument by his own name of 'Pantaleon' (*q.v.*). In 1714 he was appointed 'pantaleonist' in the court band at Dresden. In Mattheson's *Critica musica* for Dec. 8, 1717, is a letter from Kuhnau, extolling the properties of what is called the 'Pantaleonisches Cimbel.' It seems to have allowed great variety and contrast of tone, and Schroeter, the German who claimed to have invented the pianoforte, stated that the idea originated with the Pantaleon. (See also Dulcimer; Pianoforte; Schroeter.)

Various official appointments were bestowed on Hebenstreit, but he seems to have given up the pantaleon in favour of his pupil Richter. His compositions obtained commendation from Telemann; all that are now extant are a series of overtures for pantaleon and other instruments, in the Darmstadt library. M.

HEBREW MUSIC. Origins.—The Hebrews descended from Eber, son of Shem, derived their music from the Syrians (Aramæans). They were well acquainted with the art before their sojourn in Egypt. Gen. xxxi. 27. 'Tof' (tabret) and 'Kinnor' (harp) were identified with Israel's national life. A Hebrew lyre represented on an ancient Egyptian painting discovered in a tomb at Beni Hassan, is, according to Sir Gardener Wilkinson's conjecture, of the period of Pharaoh, patron of Joseph. This shows that it originated with Asiatic Semites, not in Egypt.[2]

The Alexandrian Jew, Philo, states: The Egyptian priests taught Moses, besides the art of arithmetic and geometry, the knowledge of rhythm, harmony, metre and music.

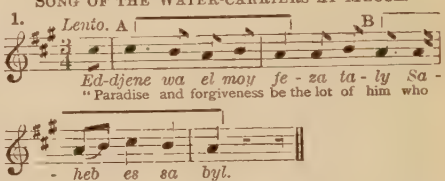
[1] *Q.-L.* [2] Cf. Benziger, *Jewish Encyclopedia*, vol. vi. p. 137.

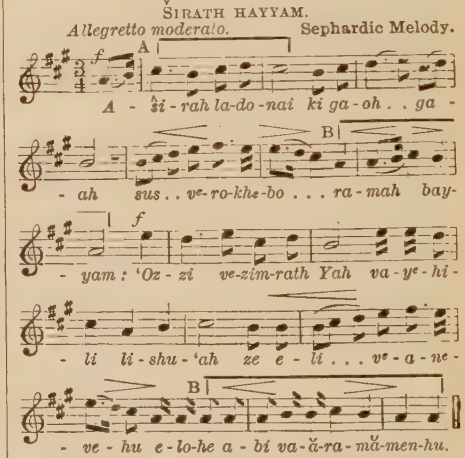
The first Biblical record of the Hebrews participating in a musical festival is connected with that sublime 'Song of Deliverance' the 'Song of Moses,' known as 'Širath Hayyam' (the Song at the Sea) (Exodus xv.); rendered perhaps by cantillation and song.

The Sephardic melody below has, according to a very ancient Spanish work, been affirmed by some to be that sung by Miriam and her companions. Its striking resemblance to the 'Song of the Water-carriers of Mecca' which Burckhardt noted during his travels in Arabia, supports the notion of its great antiquity. Apart from its topographical value, the limited range of phrases over three notes, is noteworthy as evidence of its antiquity.

The Jews of Northern Europe (whose music is derived and preserved from their Oriental home, unmodified and uninfluenced by sacred or secular song of their neighbours, other than the Spanish and Portuguese Jews) have a rendering for the 'Širath' possessing something in common with the latter's rendering which being more complete in form, etc., is probably older, the Jews of Northern Europe having only retained a varied portion of the original.

Song of the Water-carriers at Mecca.



Širath Hayyam.

Allegretto moderato.
Sephardic Melody.
f
A
A - ši - rah la-do-nai ki ga-oh . . ga -
B
- ah sus . . ve-ro-khe-bo . . . ra-mah bay-
f
- yam: 'Oz - zi ve-zim-rath Yah va-ye-hi-
- li li - shu - 'ah ze e - li . . . ve - a - ne -
B
- ve - hu e-lo-he a - bi va-ă-ra-mă-men-hu.

Exodus xv. 20 relates that Miriam took a timbrel in her hand and all the women went out after her with timbrels and with dances; and the following verse states that she 'sang unto them.' Hebrew 'lahem' (=unto them; masculine form) signifies, unto Moses and the Children of Israel.

Thus we find singing unaccompanied and accompanied by instruments of percussion and dancing, also antiphonal singing. Biblical and post-Biblical literature afford many instances of the dance employed by Hebrews on religious and secular occasions.[1]

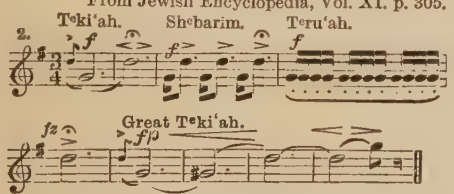
Instruments.—The 'Šofar' (ram's horn) (see Shofar, *PLATE LXXXIII*), the oldest surviving Hebrew musical instrument employed in the Synagogue, was used for the proclamation of the Jubilee Year (Lev. xxv. 8-10). It is blown during Ellul, in the month preceding the New Year Festival (Num. xxix. 1), on both days of which it is also blown a number of times during Divine Service, and once at the termination of the Day of Atonement.

Skill was required to produce 'Tᵉki'ah = a plain deep sound ending abruptly, and 'Tᵉru'ah' = a trill between two 'Tᵉki'ahs.'

In connexion with the 'Šofar,' the earliest reference to musical time-measure is found in the Talmud. Uncertainty prevailed regarding 'Tᵉru'ah' meaning an outcry or moaning, the former was supposed to consist of three connected short sounds, the latter of nine very short notes divided into three disconnected broken sounds ('Šᵉbarim'). The duration of 'Tᵉru'ah' is equal to that of 'Šebarim,' and 'Tᵉki'ah' is half the length of either (Roš Hašanah 4 *a*). Biblical and post-Biblical writings record the use of the 'Šofar' in war and for other occasions.[2] The Bells (Ex. xxviii.) were indispensable to the High Priests' functions.

Šofar-Calls.[3]

From Jewish Encyclopedia, Vol. XI. p. 305.



The 'Šofar' has been incorrectly described as a trumpet or cornet, but the Hebrew 'Hazozeroth'=trumpets, which had to be made of beaten silver (Num. x.).[4]

The same chapter records the purposes for use and different modes of blowing. It is evident that musical art was not neglected during Israel's 40 years' journeyings in the Wilderness. We find skilled workers for the Tabernacle, and reference to 'wandering minstrels' if this denotes the interpretation of 'Hammošelim' (Num. xxi. 27). Folk-songs and traces of them occur early and late in portions of the Bible.

[1] Cf. Traditional Melodies for the Festival of Passover, *The Jewish Guardian*, No. 134.

[2] Cf. article on the Šofar, *Jewish Ency.* vol. xi. pp. 301-6.

[3] Compare Elgar's rendering of these calls in 'The Apostles.'

[4] Illustrations of Hebrew trumpets are depicted on the Arch of Titus in Rome and Bar-Cochbar coins, on which latter are also Jewish lyres. Cf. *Music: Its Laws and Evolution*, 1910, p. 119, Combarieu.

Psaltery,[5] timbrel, pipe[6] and harp were employed by the Guild of Prophets (1 Sam. x. 5).[7]

1 Chron. xiii. 8, relates the processional bringing up of the Ark from Kirjath-jearim with songs, harps, psalteries, timbrels, cymbals and trumpets.[8]

Chap. xv. 16-25, tells of singers and instrumentalists organised for the bringing up of the Ark from the house of Obed-edom to the tent pitched by David. Three choirs are constituted, the singers Heman, Asaph and Ethan with cymbals of brass to sound aloud (probably the leaders). Chananiah, chief of the Levites, was over the song; he was master in the song because he was skilful.

Chap. xvi. 4-43 is a record of the 'Service of Song' held outside of the Tent and before the Ark. Probably owing to the non-processional character of the assembly, two instead of seven trumpets and one cymbalist instead of three are employed. We find also a 'Psalm of Thanksgiving' to which all the people said 'Amen' and praised the Lord.

At the census of the Levites David selected four thousand for the sacred music (1 Chron. xxi. 1-5).

1 Chron. xxv. 1-31 gives particulars of this imposing choir, the largest and most significant orchestra ever recorded in ancient annals, totalling 24 chief musicians, under whom were 11 skilled musicians and 154 pupils.

Verse 8 demonstrates this systematic organisation.

'And they cast lots, ward against *ward*, as well the small as the great, the teacher as the scholar.'

The consecration of the Temple built by Solomon was attended with a great musical festivity (2 Chron. v. 12-14; vii. 6).

After Solomon's death, and the partition of the kingdom, when God-fearing and idol-worshipping kings followed each other in Judah, under the former the instituted Liturgical music was continued.

During the exile the musical art was upheld (Ps. 127). 148 musicians of the Asaph family returned from Babylon (Neh. vii. 44).

We can only suppose this family, which had supplied singers and choirmasters for over 500 years, and at this date was able to produce a choir of 148 musicians, had been occupied with music when not required for the Temple. The Jeduthun family also upheld its tradition.

The re-institution of the musical Divine Service is recorded (Neh. xi. 17-23; xii. 27-47; Ezra iii. 10-13. This service continued a

[5] Hebrew 'Nebel' skin-bottle. Hence the shape favours the lute.

[6] 'Halil' to bore through, denotes pipe. 'Šališim', possibly triangles (1 Sam. xviii. 6). 'Mena'anim,' considered to mean 'Sistrum' (2 Sam. vi. 5).

[7] Cf. art. *Music-Dictionary of the Bible*, pp. 458-63; *Die musikalischen Instrumente in den heiligen Schriften*, J. Weiss, Graz, 1895.

[8] Instruments that accompanied singing are termed 'Kele shir'= song vessels, viz. psalteries and harps.

regular institution till the destruction of the Temple under Titus.

The Talmud (Tamid vii.) states: At the Temple Daily Sacrifice there were two silver trumpets which gave first a sound of blowing, then of trembling and again one of blowing. After some time, Ben Arsa, a Temple official, struck the cymbal, whereupon the Levites spoke with (or in) song; after a paragraph of a Psalm a blowing was sounded, whereupon the people threw themselves down in worship; this sound followed each paragraph, after which the people threw themselves down.

The Talmud (Suk. 5) describes with more detail the 'Drawing of the Water Festival', the second evening of the Feast of Tabernacles, which was a great popular festivity. On this occasion the Levites stood on the fifteen steps which led into the women's court, corresponding with the fifteen songs of degrees (Ps. cxx.-cxxxiv.), with their musical instruments, and sang. (Galleries were erected for the women, while the men occupied the space below.) The Talmud (Ar. xi. 3) mentions two flutes (reed pipes) played twice daily in the Temple. Two to twelve were used. At close of a cadence one flute played a solo, being considered the most beautiful ending. 'Ugab' signifies pipe (Gen. iv. 21; Job xxi. 12; Ps. cl. 4).

A 'Magrepha'=organ was in the Temple and had ten 'N^{e}Kabbhim' (*i.e.* rows of pipes (Erakhin x. c. 2). An Hydraulus=water-organ was not included there (Jerusalem Talmud, Suk.). (See ORGAN, HYDRAULUS.)

TEMPLE AND SYNAGOGUE.—The Talmud (Ar. 11 *b*) describes R. Joshua ben Hananiah, a member of the Levitical Choir and of Levitical descent. (Ma'as. Sh. v. 9). He tells how:

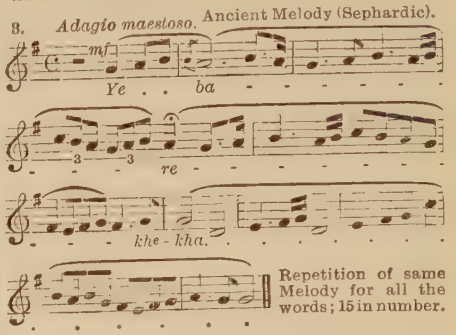
> 'The choristers went in a body to the Synagogue from the orchestra by the Altar [Suk. 53 *a*] and so participated in both services.'[1]

Hence possibly some, if not all, of the traditional Temple Song came into the Synagogue.

The Temple Service was not confined to Sacrifice. Besides 'Reading from the Law' and recital of the Psalms, prayers and what we know as 'Liturgy' date back at least as far as the return from the Babylonian captivity. Some prayers are found in the Pentateuch.[2]

The ancient rendering by the Sephardic Jews for the Priestly Benediction (Num. vi. 22-27) is held to be a relic of Temple Music. In support of this it is found that the Ashkenazic Jews retained a similar intonation.[3]

Regarding the Levitical Song, the Talmud employs two words 'v^{e}dibb^{e}ru b^{e}shir.' If this

BIRKATH KOHANNIM (PRIESTLY BENEDICTION).

is translated as 'and they spoke in, or with song,' this interpretation denotes the source of 'Ancient Hebrew Song,' viz.:

CANTILLATION.—To the Jews belongs the 'fixed cantillation' system, shown by signs termed 'Ta'amim' and 'N^{e}ginoth,' which may have existed in Moses's time (Ex. xv.; Deut. xxxi. 30).

Rabbi Jochanan says: Anybody who reads the Scriptures without 'N^{e}imah'=pleasantness, *i.e.* accentuation, and learns the Mishna without 'zimra'=song, to such a person the text in Ezek. xx. 25 refers.

Wickes points out that Jesus may have made use of it when reading from the Prophet Isaiah (St. Luke iv. 17 ff.).

Cantillation may have evolved from giving expression to word meaning, conveying to the listener the feeling for discerning long and short phrases and cadences of line or verse, before the invention of graphic signs; vocal and verbal utterance being simultaneous.

Moreover, finger movements could illustrate high or low notes, turns and other musical details.

The Talmud (Ber. 62 *a*) refers to the right hand movement at the 'Speech Recital of the Holy Law.'

Some consider the system was evolved by the Massoretic School (Tiberias, about 700). An outstanding feature not found in any other notation consists in the signs being placed above and below the text.

There are two systems of accents, one for the Holy Law and historical books, the other for the poetical books. The earliest known Hebrew MS. containing accents is in the British Museum No. 44451 (*c.* 820–850 C.E.). Mr. D. S. Sassoon possesses one of Babylonian-Persian origin. St. Petersburg library has one dated 916 C.E.

Neither vowel-points nor accents are permitted in Scrolls of the Law used in Divine worship. He who reads therefrom in Synagogue memorises the cantillation. When reading from the Prophets, the printed book containing the signs is used.

[1] Cf. *Jewish Encyclopedia*, vol. ix. p. 120.
[2] Cf. *The Jewish and Christian Liturgies*, E. N. Adler, *The Jewish Review*, vol. ii. No. 12.
[3] Cf. *The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews*, Aguilar and De Soia, London, 1857.

Ancient Hebrew Cantillation Signs.[1]	*Later Forms.*	*Names and Meanings* (the latter as given in the *Jewish Encyclopedia*).	*Oldest Latin Church Neumes.*
		Zarka, 'to sprinkle.'	
		Munaḥ or Šofar, 'resting horn.'	Podatus.
		Pazer, 'dispersed.'	
		Segolta.	(*a*) Triangula ta.
		Yeraḥ ben Yomo, 'young moon.'	
		Karne Farah, 'cows' horns.'	Epiphonus.
		Kadmah veazla, 'preceding and going on.'	
		Silluk, 'cessation.'	
		Rebi'ah, 'sustained.'	Punctum.
		Mehuppakh pašta, 'inverted (horn) stretcher.'	
		Double Pašta, 'double stretcher.'	(*b*) Gravis.
		Munaḥ or Zakeph Katon, 'minor raising.'	Climacus.
		Šalšeleth, 'chain.'	Quilisma.
		Gershayim, 'double Geresh.'	Strophicus.
		Geresh, 'expulsion.'	Virgula.
		Merkha khephulah, 'two rods or strokes.'	
		Darga, 'steps.'	Oriscus.
		Tebhir, 'broken.'	Salicus.
		Merkha, 'lengthener.'	
		Tipḥa, 'handbreadth.'	
		Etnaḥta, 'rester.'	Clivis.
		Yethibh, 'staying.'	
		Telišа gedolah, 'major drawing out.'	
		Talšah, 'drawing out.'	

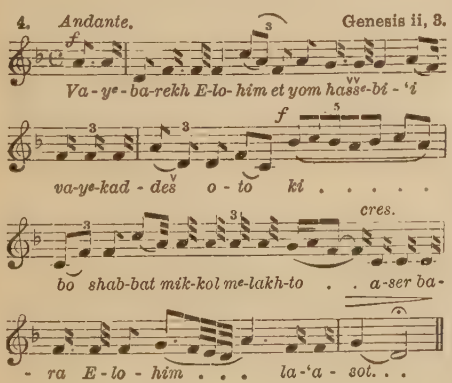
(Compare Tables of Neumes given under NOTATION.)

(*a*) This sign occurs in anonymous Vaticana. (*b*) *Ibid.*

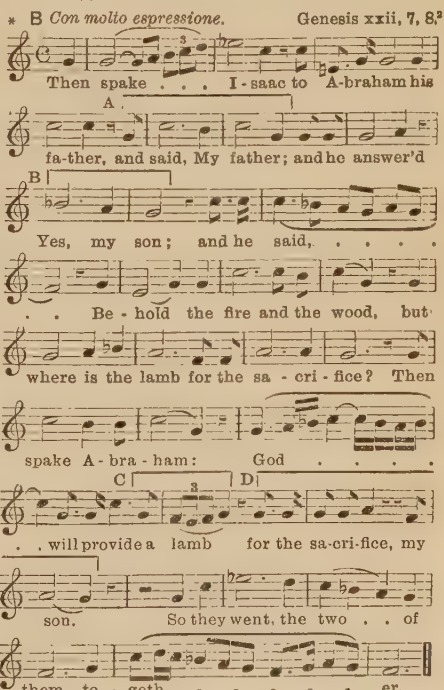
Illustration marked A in Example 4 shows cantillation for 'Reading from the Law' by Ashkenazic Jews on all occasions excepting Penitential days, when that marked B is employed. Regarding the latter, there would seem to be similarities in this intonation and that for 'Reading from the Prophets' by the Bagdad Jews. The Ashkenazic intonation for 'Reading from the Prophets' is quoted as Example 8.

A VAYEBAREKH ELOHIM.

4. *Andante.* Genesis ii, 3.



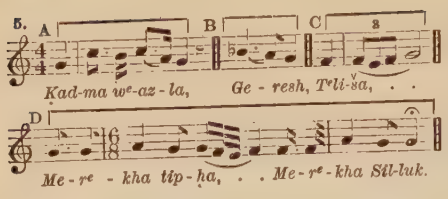
[1] Copy of Hebrew accents kindly provided by Mr. D. S. Sassoon from his MS. Cf. *Neumenkunde*, vol. ii. p. 108, Peter Wagner, Leipzig, 1912.

* B *Con molto espressione.* Genesis xxii, 7, 8.[2]

Then spake . . . I-saac to A-braham his
A
fa-ther, and said, My father; and he answer'd
B
Yes, my son; and he said, ...
. . Be-hold the fire and the wood, but
where is the lamb for the sa-cri-fice? Then
spake A-bra-ham: God . . . .
C D
. . will provide a lamb for the sa-cri-fice, my
son. So they went, the two . . of
them to-geth - - - - - er.

* Compare the musical phrases A, B, C, D contained in the above example marked B, with the following phrases:

[2] Arranged to the English text by Rabbi F. L. Cohen.

HEBREW MUSIC



Example 5 shows some melodic formulas as rendered by the Bagdad Jews for cantillation of the Readings from the Prophets.

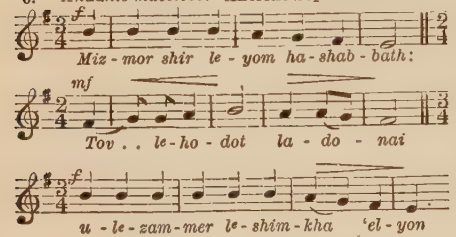
The 'Haggadah,' which relates the Redemption from Egypt, is recited in Jewish homes on the first two nights of Passover. This is generally rendered by the master of the house with distinct types of cantillation and melody in which the company present participate. Psalms, including the 'Hallel,' form an important part of Synagogal Liturgy, being generally rendered by precentor, choir and congregation in unison, or harmony, antiphonal style or choir alone, not by double choirs.

Possibly some Psalm headings referred to musical instruments, folk-song titles or scale-modes of particular districts, comparable with the Greek Æolian and Ionian. Extracts from the oldest-known Psalm melodies are reproduced below.[1]

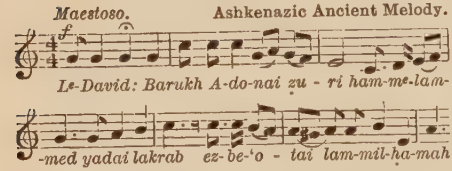
The second is sung at the termination of the Sabbath. Note the cadence in the *relative minor*!

MIZMOR SHIR LE-YOM HA-SHABBATH. (Psalm xcii.)
(A Psalm. A Song. For the Sabbath Day.)

6. *Andante maestoso.** Ancient Sephardic Melody.



PSALM CXLIV.

Maestoso. Ashkenazic Ancient Melody.

A probable outgrowth of cantillation is termed 'Ḥazzanuth,' *i.e.* appertaining to a Ḥazzan or precentor, who usually renders the Liturgical portions, not necessarily the 'Reading from the Law and Prophets.' The Sages teach: 'They ought not to send down to the ark any one but who is practised' (Talmud, Ta'an, 16*a*). Rabbi Judah (*c.* 135–220) says: '[They should in preference send one who is] acceptable to the people, possesses the faculty for intonation (Neʿimah) and has a pleasant voice.' His place was in the middle of the Synagogue, on a wooden 'bimah' (Yer. Suk. v. 55*a*).

Possibly the 'Ḥazzan,' whilst not actually adopting the 'intonation' for the Scriptural cantillation for the next most important section of the Liturgy, the 'Amidah' = Eighteen Blessings, modelled the phraseology thereof on that obtaining in the cantillation.

When the Liturgy assumed greater proportions this 'Speech-song' developed accordingly; the Precentor whilst using a 'free-fantasia' constantly kept in view the main idea or motive. Thus the musical rendering of the service became a logical and artistic whole.

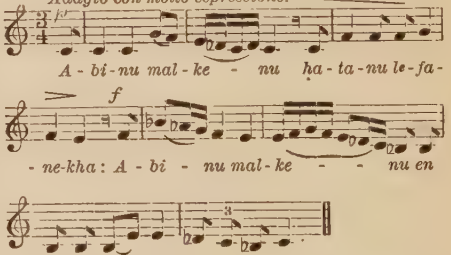
Each particular service has a musical idiom which the Precentor introduced consciously or unconsciously when chanting a Liturgical portion thereof as part of the Sabbath Morning Service, and similarly became the basis for intoning the Evening Service for Passover, Pentecost and Tabernacle Festivals. It is also found in the intonation for the New Year and Day of Atonement, a 'Pizmon,' *i.e.* hymn, composed by an early mediæval writer Shephtiah, and in the well-known 'Yigdal' hymn by Daniel ben-Judah Daggan, 1484.

Ober-Cantor Singer of Vienna has expressed strong views supporting his description of what may be termed a 'Jewish Tonal System,' in which occurs a scale, not apparently known amongst other tonal systems.

The following example composed of its intervals well illustrates this point. We learn from Amran Gaon (870–888) that 'Abinu malkenu' = 'Our Father our King' (Example 7), in the time of the Gaonim, was regarded as an institution of the ancients to be recited on Penitential days.[2]

'ABINU MALKENU.'

Ashkenazic Ancient Melody.

7. *Adagio con molto espressione.*

JEWISH SOURCE OF EARLY CHRISTIAN MUSIC.—The table of cantillation signs given above has already suggested a connexion between the music of the Jewish Liturgy and

[1] Elgar introduced a free rendering of the first in his 'Apostles.'

* See *Music of the West London Synagogue*, Salaman and Verrinder, 1861, Novello.

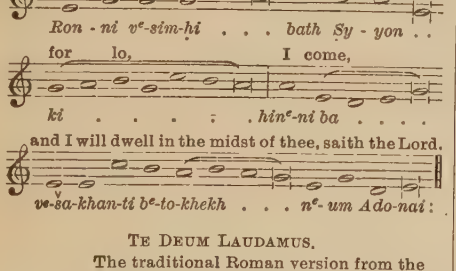
[2] *Jewish Encyclopedia*, vol. I. p. 65.

that of the early Christian Church. It would seem probable that the converts from Judaism, including perhaps the sect of the Therapeutae, handed down some of the modes of cantillation in a somewhat corrupted form, and that these were subsequently adopted for the Gregorian tones and for plain-song. Not that the Psalm tones themselves were borrowed, as has been erroneously supposed; the only suggestion of influence there is in the use by the Church of the Synagogal method of giving the intonation (which obtains in the Sephardic and Ashkenazic renderings) at the beginning of a Psalm for what is termed the Antiphon.

There are striking similarities between the old Latin Church neumes and the Hebrew cantillation signs.[1] Possibly, when a line was used, considerably later than the adoption of the neumes, for denoting the height and depth of a sound, the idea was borrowed from the manner in which the Hebrew signs are placed in the text.[2]

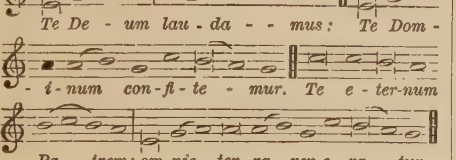
The writer's discovery of a strong similarity between the Ashkenazic cantillation for Zech. ii. 14 and the Te Deum is shown in the following example:

CANTILLATION OF ZECHARIAH II, 14.


8. Lento.
Sing and re - joice, O daughter of Zion:
Ron - ni ve-sim-hi . . . bath Sy - yon . .
for lo, I come,
ki . . . . ; . hine-ni ba . . . .
and I will dwell in the midst of thee, saith the Lord.
ve-sa-khan-ti be-to-khekh . . . ne-um Ado-nai:

TE DEUM LAUDAMUS.

The traditional Roman version from the Supplement to the Ratisbon Gradual (1871).



[1] *Cf.* writer's article, *Musical Times*, Jan. 1914.

[2] Of considerable importance is Elkan N. Adler's discovery of a Hebrew manuscript in the Genizah at the old Synagogue at Fostat, near Cairo. The signs depicted thereon are neumes. The present writer with the aid of the late Abdy Williams and the Benedictine fathers (Solesmes) has reproduced the musical content into modern notation. The date assigned to the music is the end of the 12th or 13th century. Characteristics not found elsewhere are:

(1) The Hebrew letter Daleth (numerical value 24) employed to denote the clef Fa on fourth line.

(2) The ingenious usage of a line showing a number of notes to be sung on a particular syllable of the word over which it is placed.

Cf. Musical Times, Mar. 1921, for fuller details and reproduction of Hebrew MS.

The discovery was the result of investigations of Oskar Fleischer's attempt to trace its origin to a musical setting (akin to, and very probably derived from, the ancient cantillation) of a mediæval Hebrew psalm, written *circa* 11th or 12th century.

The writer has also discovered a similarity between the ancient Ashkenazic cantillation for the 'Lamentations of Jeremiah' and the musical rendering of the same in the Latin Church.[3]

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For Synagogal works, see Novello's *Catalogue of Sacred Music.*

A. M. F.

HEBRIDES. 'Die Hebriden' is one of the names of Mendelssohn's concert overture (in B minor, op. 26), the others being 'Fingals Höhle' and 'Die einsame Insel.'

It was first played by the Philharmonic Society, May 14, 1832. G.

HECHT, EDUARD (*b.* Dürkheim, Haardt, Nov. 28, 1832; *d.* Manchester, Mar. 7, 1887), was trained at Frankfort by his father, a respected musician, then by Jacob Rosenhain, Christian Hauff and Messer. In 1854 he came to England and settled in Manchester, where he remained until his death, which took place very suddenly.

From a very early date in the history of Hallé's Concerts, Hecht was associated with him as his chorus-master and sub-conductor. But in addition to this he was conductor of the Manchester Liedertafel from 1859–78; from 1860 conductor of the St. Cecilia Choral Society; and from 1879 conductor of the Stretford Choral Society. In 1875 he was appointed lecturer on harmony and composition at Owens College; and was also Examiner in Music to the High Schools for Girls at Manchester and Leeds. In addition to these many and varied posts Hecht had a large private practice as teacher of the

[3] See author's article, *The Lamentations of Jeremiah: its Music* (*Jewish Guardian*, No. 200); also his pamphlet, *Facts and Theories relating to Hebrew Music* (Reeves, 1924).

piano. These constant labours, however, did not exhaust his eager spirit, or deaden his power of original composition. Besides a symphony played at Hallé's Concerts; a chorus, 'The Charge of the Light Brigade'; 'Eric the Dane,' a cantata; another chorus with orchestra, 'O may I join the choir invisible'—all in their day favourites with choral societies—Hecht's works extend through a long list of pianoforte pieces, songs, partsongs, trios, two string quartets, marches for military band, etc., closing with op. 28.

HECK, John Caspar, a German by birth, came to London and published *A Complete System of Harmony; or a Regular and Easy Method to attain a Fundamental Knowledge and Practice of Thoroughbass*, 1768; *The Art of Playing the Harpsichord*, 1788; *The Art of Playing Thoroughbass with Correctness, according to the true Principles of Composition*, 1793; *The Art of Fingering*, 1770. W. H. C.

He published a revised version of Grassineau's *Dictionary of Music*, 1784. W. H. G. F.

HECKEL, Wolf (Wolfgang) (*b.* Munich, 16th cent.), became a citizen of Strassburg. He wrote 'Lautten Buch . . . mit zwei Lautten zu schlagen' (Strassburg, 1556), containing 12 sacred and secular German songs; 4 Latin, 11 French and 5 Italian songs; dance tunes; and 4 fantasias. E. v. d. S.

HECKELCLARINET, the name given to an instrument designed by the Biberich instrument-makers to play the shepherd's pipe melody in 'Tristan und Isolde,' signifying that Isolde's ship is in sight. It is played with a single reed, like that of the clarinet. For this particular passage a muted trumpet has been used, and also the Tarogato.

HECKELPHONE, see Oboe (4).

HECKMANN, Georg Julius Robert (*b.* Mannheim, Nov. 3, 1848; *d.* Glasgow, Nov. 29, 1891), was a pupil of the Leipzig Conservatorium under David, 1865–67, Konzertmeister of the 'Euterpe' at Leipzig, 1867–70, and in the same capacity at Cologne, 1872–75. He then formed the famous 'Heckmann Quartet' with Herren Forberg, Allekotte and Bellmann, an organisation which had remarkable success wherever it was heard. They appeared first in England at the Prince's Hall in the spring of 1885, and were warmly appreciated. In 1886 they gave a series of daily concerts in Steinway Hall, and paid regular visits to England until 1888. They were the first players to reveal to the London public the qualities that arise from constant association, the beauty, in fact, of perfect ensemble as distinguished from individual attainment. Among other things, their playing of Beethoven's great fugue, op. 133, in Dec. 1887 was memorable. In 1881 Heckmann resumed his post at Cologne for a short time, appearing as a solo violinist in England in 1889, and in 1891 he undertook the duties of Konzertmeister at the Stadttheater of Bremen; he never entered upon them, for he died while on a concert-tour, at Glasgow. M.

HEDGCOCK, Walter W. (*b.* Brighton, 1864), organist, conductor, composer. At the age of 12 he became assistant organist at St. Michael's, Brighton, a little later holding also the post of organist and choirmaster at the village of Patcham. In 1879 he was appointed to St. Agnes, Kennington Park, S.E., where he remained many years. After deputising for A. J. Eyre as organist at the Crystal Palace, he succeeded him in 1894, ten years later becoming Musical Director on the retirement of Sir August Manns. In this capacity he has been in charge of the general musical arrangements of the Handel Festivals of 1906–9–12–20–23–26, and has acted as organist thereto. For over twenty years he has been hon. conductor of the Crystal Palace Choir and Crystal Palace Orchestral Society. He has composed a good deal, his best-known works being songs.

H. G.

HEDGELAND, William, established an organ factory in London in 1851. Amongst his instruments are those of St. Mary Magdalene, Paddington; Holy Cross, St. Helen's, Lancashire; and St. Thomas, Portman Square, London. v. de P.

HEDING (Hedine), Jacques de (*b.* Picardy, 13th cent.; *d. circa* 1270), a troubadour; 2 chansons with the melodies by him are in the Bibliothèque Nationale, Paris.

HEDMONDT, Emanuel Christian (*b.* Maine, U.S.A., Oct. 24, 1857), operatic tenor. He was educated in Canada and studied singing at Leipzig. He first appeared in opera in Berlin and sang for one season (1886) at Bayreuth. His sympathetic voice, however, was scarcely powerful enough to satisfy German audiences in the heroic tenor parts of the Wagner repertory, and he did better in England, where he ultimately settled down. Under engagement to Augustus Harris, he happened to be in London during a brief season of opera in Nov. 1891, and was hastily sent for to replace an indisposed tenor as Lohengrin. His success led to a long period of work with the Carl Rosa Company, his Lohengrin and Tannhäuser being generally considered his best parts. He also appeared once or twice in London in lighter rôles, as, for instance, Rip van Winkle in Franco Leoni's opera at Her Majesty's Theatre, in Sept. 1897, and again, in Nov. of the same year, in Lecocq's 'Scarlet Feather,' at the Shaftesbury. He gave an autumn season on his own account at Covent Garden in 1895, appearing as Siegmund in 'The Valkyrie' (first time in English); and in 1908 acted as stage-manager besides taking part in the English performances of the 'Ring.' He last sang there during the Carl Rosa season of 1909. H. K.

HEERMANN, Hugo (*b.* Heilbronn on the Neckar, Mar. 3, 1844), violinist, was, when a boy of 10, introduced by Rossini to Fétis, then director of the Brussels Conservatoire, in which institution he studied the violin under J. Meerts, and won a first prize at the end of three years. In 1865 he was appointed leader of the Museum Concerts at Frankfort, and in 1878 undertook the post of professor of the violin in the Hoch Conservatorium of that city, retaining it till 1904, when he founded a violin school of his own. He was leader of the Frankfort String Quartet (H. Bassermann, Naret-Köning, Hugo Becker), which has played on the Continent with much success. He moved to Chicago in 1907, to Berlin in 1910 and to Geneva in 1911. He has edited a new edition of De Beriot's *Violin School*. W. W. C.

HEGER, Robert (*b.* Strassburg, Aug. 19, 1886), a conductor of international fame whose field of activities extends over Nuremberg, Munich Grand Opera House, Vienna State Opera House, Royal Opera House, Covent Garden.

He studied in Zürich under L. Kempter, and later in Munich under Max Schillings. As a composer Heger works on classical lines, showing, however, a marked influence of Schreker, Strauss and Schillings. Short themes, sudden modulations, sharp contrasts, characterise his works, which include : 'Die Juedin von Worms' (melodrama) ; op. 14, pianoforte trio ; 'Ein Fest zu Haderslev' (opera, Nuremberg, Nov. 12, 1919) ; op. 12, 'Hero and Leander' (symphonic poem) ; op. 16, concerto in D major (for violin) ; symphony in D minor ; 'Ein Friedenslied' (for soli, choir, orchestra and organ). H. J. K.

HEGNER, Anna (*b.* Basle, Mar. 1, 1881), violinist. She is the sister of the late Otto Hegner, a pianist of distinction, and was herself in the first instance a student of the piano, but it was thought better that both children should not take up the same instrument, and at the age of 5 years she began to study the violin under Professor Wolf of Basle. At the age of 16 she was taken in hand by Hugo Heermann of Frankfort, from whom she acquired her proclivity for classical music. Her first public success was in England, where she was heard with her brother at the piano. Since then she has proved her artistic capacity in the many Continental cities in which she has appeared, her programmes including all the masterpieces of violin literature. She gave a cycle of 5 concerts at Queen's Hall in 1923, in the course of which she performed a series of great concertos, showing a marked individuality of style and so much grace of expression that she takes a high rank among the world's violinists. W. W. C.

HEIDEGGER, John James (*b. circa* 1659–1660 ; *d.* Sept. 4, 1749),[1] by birth a Swiss, as it is supposed, arrived in England in necessitous circumstances in 1707. Swiny was still sole manager of the Opera House, but Heidegger was probably the person ('tho' musick is only his diversion') to whom Motteux alluded in his Preface to 'Thomyris,' as the selector of the songs in that opera. In 1708 he undertook the management, and held it until the end of the season of 1734 with varying success ; but ended by acquiring a large fortune.[2] He had the address to procure a subscription which enabled him to put 'Thomyris' on the stage, and by this alone he gained 500 guineas. He introduced *Ridotti* and masquerades at the Opera ; and, in allusion to this, Dr. Arbuthnot inscribed to him a poem, 'The Masquerade,' in which he is more severe on his ugliness than on his more voluntary vices. Pope describes him as—

> 'with less reading than makes felons 'scape,
> Less human genius than God gives an ape' ;

and commemorates his personal charms in the lines—

> 'And lo ! her bird (a monster of a fowl),
> Something betwixt an Heideggre and owl.'
> (*Dunciad*, bk. i.)

and a little print, below which are the words '—Risum teneatis amici ?' translates his words into a caricature, representing a chimæra with the head of Heidegger. His face is preserved also in a rare etching by Worlidge, and in a capital mezzotint by Faber (1749) after Vanloo. Lord Chesterfield on one occasion wagered that Heidegger was the ugliest person in the town ; but a hideous old woman was, after some trouble, discovered, who was admitted to be even uglier than Heidegger. As the latter was pluming himself on his victory, Lord Chesterfield insisted on his putting on the old woman's bonnet, when the tables were turned, and Lord Chesterfield was unanimously declared the winner amid thunders of applause.

Heidegger was commonly called the 'Swiss Count,' under which name he is alluded to in *A Critical Discourse on Operas and Musick in England*, appended to the *Comparison between the French and Italian Musick and Operas* of the Abbé Raguenet, and in Hughes's *Vision of Charon or the Ferry-boat*.

The libretto of Handel's 'Amadigi' (1716) is signed by Heidegger as author. In 1729 they entered into operatic partnership at the Haymarket Theatre for three years, but the agreement lasted till 1734. In 1737 Heidegger resumed the management, which the nobility had abandoned, in consequence of Farinelli's detention at Madrid ; but the season was calamitous. Previous to closing the theatre, he advertised for a new subscription (May 24, 1738) ; but a second advertisement (July 25), announced that the project of another season was relinquished. J. M.

Bibl.—Theodor Vetter, Monograph on Heidegger issued as *Neujahrblatt*, 1902, of the Stadtbibliothek, Zürich.

[1] *London Magazine*.

[2] In Apr. 1748 he sent £100 to the sufferers by the fire in London. W. H. G. F.

HEIFETZ, Jascha (*b.* Vilna, Russia, Feb. 2, 1901), violin virtuoso. At the age of 3 he began his training under the guidance of his father, Ravin Heifetz, himself an accomplished violinist. Later he studied at the Vilna School of Music under Elias Malkin, graduated at the age of 8, and made frequent appearances in public. In 1910 he was admitted as the youngest member of Professor Auer's famous class at the Imperial Conservatory, and in his twelfth year was formally launched into the musical world, touring in Russia, Germany and Scandinavia with exceptional success. A year later he played in Berlin, in Vienna (under Safonov), and in Leipzig at the Gewandhaus (under Nikisch). Then came the troublous times of the Revolution in Russia, and eventually, after many vicissitudes, he found his way to the United States, becoming a naturalised American citizen in May 1925.

His first appearance in London was on May 5, 1920, at Queen's Hall. Afterwards he toured in Australia and the East, revisited England in 1922 and 1925, and in 1926 fulfilled engagements which included a visit to Palestine. There he gave several free concerts to large audiences composed mainly of members of the Jewish colony. Already at this early stage in his career he has won for himself the reputation of being the most perfect technician upon his instrument now before the public. He is not what is known as a temperamental player, his aspirations being towards an art entirely free from exaggeration; but nothing more subtle in expression or more perfectly balanced has been heard than his interpretation of the works which the great masters have written for the violin.

W. W. C.

HEIGHINGTON, Musgrave, Mus.D. (*b.* 1680; *d.* Dundee, *c.* 1764), son of Ambrose Heighington, of White Hurworth, Durham, and grandson of Sir Edward Musgrave, of Hayton Castle, Cumberland, Bart., embraced the profession of music. He was organist of Hull Parish Church, 1717–20, gave concerts in Dublin, 1725–28, and was organist at Yarmouth, 1733–46. On Aug. 12, 1738, he was admitted a member of the Gentlemen's Society at Spalding, a literary and antiquarian body corresponding with the Society of Antiquaries. In 1739 he produced at the Society's anniversary an ode composed by him for the occasion. In 1748 he was organist of St. Martin's, Leicester, and in 1756 he was appointed to a post as organist at Dundee. He composed the vocal music in 'The Enchanter, or, Harlequin Merlin,' a pantomime published in Dublin, together with the instrumental music, a circumstance which, coupled with the facts of his wife being Irish and his son born in Dublin, leads to the inference that he at some time pursued his profession in that city. He also composed 'Six Select Odes,' and some minor pieces. He is said to have obtained his degree at Oxford,[1] but his name is not to be found in the records there, nor in the catalogues of graduates at Cambridge or Dublin. W. H. H.; addns. W. H. G. F.

HEIL DIR IM SIEGERKRANZ, a German national song, written by Heinrich Harries, a Holstein clergyman, for the birthday of Christian VII. of Denmark, and published in the *Flensburger Wochenblatt* of Jan. 27, 1790, 'to the melody of the English "God save great George the King."' It was originally in eight stanzas, but was reduced to five and otherwise slightly modified for Prussian use by B. G. Schumacher, and in this form appeared as a 'Berliner Volkslied' in the *Spenersche Zeitung* of Dec. 17, 1793.[2] (See God Save the King.) The first stanza of the hymn in its present form is as follows:

'Heil Dir im Siegerkranz,
Herrscher des Vaterlands,
Heil König Dir!
Fühl in des Thrones Glanz,
Die hohe Wonne ganz,
Liebling des Volks zu sein,
Heil König Dir!'

HEIMCHEN AM HERD, Das, see Cricket on the Hearth, The.

HEIMKEHR AUS DER FREMDE ('Son and Stranger'), operetta by Mendelssohn written to words by Klingemann, and composed in London between Sept. 10 and Oct. 4, 1829, for the silver wedding of Mendelssohn's parents on the following Dec. 26. An English version, by H. F. Chorley, was produced at the Haymarket Theatre, London, July 7, 1851. G.

HEINE, Samuel Friedrich, was chamber musician in Schwerin court chapel at Ludwigslust *c.* 1786–87; married the divorced wife of Friedrich Benda, *née* Rietz, a singer, in 1788; and after 1815 became secretary of the Grand-Ducal archives. He composed symphonies, an overture, sonata for pianoforte and clarinet or violin; also choral works; but he was chiefly esteemed as a song composer. E. v. d. S.

HEINEFETTER, (1) Sabina (*b.* Mainz, Aug. 19, 1809; *d.* Nov. 18, 1872),[3] in early life supported her younger sisters by singing and playing the harp. In 1825 she appeared as a public singer at Frankfort, and afterwards at Cassel, where Spohr interested himself in her artistic advancement. She subsequently studied under Tadolini in Paris, where she appeared at the Italiens with great success. From this time until her retirement from the stage in 1842, she appeared in all the most celebrated continental opera-houses. Her last appearance was in Frankfort in 1844. In 1853 she married M. Marquet of Marseilles. Her sister,

(2) Clara (*b.* Feb. 17, 1816; *d.* Feb. 23, 1857) was for several years engaged at Vienna, under

[1] Advertisement of his Odes in John Cot's catalogue describes him as 'sometime of Queen's College, Oxon.'

[2] From an article by W. Tappert in the *Musikalisches Wochenblatt* for Aug. 31, 1877. See, too, a curious pamphlet with facsimiles, *Veranschaulichung*, etc., by Dr. Ochmann (Berlin, 1878).

[3] Mendel gives her date as 1805, but the above is probably correct.

the name of Madame Stöckl-Heinefetter. She made successful appearances in Germany. She and her elder sister died insane. A third sister,

(3) Kathinka (*b.* 1820; *d.* Dec. 20, 1858), appeared with great success in Paris and Brussels from 1840 onwards (*Mendel* and *Riemann*). M.

HEINICHEN, Johann David (*b.* near Weissenfels, Apr. 17, 1683; *d.* Dresden, July 16, 1729), was a pupil of the Thomasschule at Leipzig, under Schelle and Kuhnau; after studying law at the University of the same city, he practised as an advocate at Weissenfels for a short time. He soon returned to Leipzig, and composed several operas, undertaking the direction of the concerts called the *Collegium musicum*. He held some official post at Zeitz in 1710, when he begged Duke Moritz Wilhelm for permission to visit foreign countries and study the state of music in Italy and elsewhere. About the same time he must have been engaged upon his best-known work, the treatise, *Neu erfundene und gründliche Anweisung*, a valuable explanation of thorough-bass; it was published in 1711 (a second and much altered edition appeared in 1728 with the title *Der Generalbass in der Composition*), and in the same year (1711) his wish to travel was gratified, and he went with a councillor named Buchta to Italy, remaining in Venice long enough to compose and bring out two operas, 'Calfurnia' and 'La passione per troppo amore.' He went to Rome, and entered the service of Prince Leopold of Anhalt-Cöthen, afterwards becoming attached to the suite of the Elector of Saxony, who ultimately appointed him, in Jan. 1717, Kapellmeister at Dresden, where his duties were to conduct the opera and superintend the music of the church. A quarrel with Senesino about 1720 had the result of relieving him of his operatic duties, and he remained in Dresden until his death. Various collections in Dresden contain in all about 15 masses, 3 requiems, many motets, 133 miscellaneous sacred compositions, three operas, other than those already named, five serenades and a number of vocal solos and duets. (See list in *Q.-L.*) M.

Bibl.—Richard Tanner, *Johann David Heinichen als dramatischer Komponist.* (Leipzig, 1916.)

HEINLEIN (Hainlein), Paul (*b.* Nuremberg, Apr. 11, 1626; *d.* there, Aug. 6, 1686). From a town musician he learned to play keyboard and all wind instruments. He went to Italy in 1646 for further studies; on his return in 1649 he was appointed musician to the Town Council. In 1655 he became organist at S. Egidius; in 1656 Kapellmeister at the Church of Our Lady; and in 1658 organist at S. Sebald's Cathedral. He composed a large number of sacred songs of contemporary poets; also church music. (For list see *Q.-L.*)

HEINRICH, Anton Philipp (*b.* Schönbüchel, Bohemia, Mar. 11, 1781; *d.* New York, May 3, 1861), instrumental and song composer of merit (F. A. Mussik, *Skizzen aus dem Leben des . . . A. Ph. Heinrich*, 1843).

HEINRICH THE MONK (Henricus Monachus), a 10th-11th century famous composer of sequences. His hymn 'Ave praeclara Maris Stella' has been praised by Glarean. It is reproduced by Schubiger (No. 56), who also gives two celebrated sequences (Nos. 57, 58) by Godeschalk, Heinrich's pupil (Ambros, ii. 115).

HEINRICH VON MÜGLIN, a 14th-century composer, represented by some songs in the 'Codex Lunaecensis.' Some were republished in 1896 by F. Arnold Mayer and H. Rietsch (*Q.-L.*).

HEINROTH, Johann August Günther (*b.* Nordhausen, June 19, 1780; *d.* Göttingen, June 2, 1846). His father was organist at S. Peter's, Nordhausen, for 62 years. Heinroth succeeded Forkel at Göttingen as musical director of the university in 1818. He introduced a simplified musical notation for use in schools to supplant the use of numbers which had been adopted at the time. Heinroth's system was successful, at least in Hanover. In collaboration with Jacobson, at the latter's institute at Seesen, he did much to reform the Jewish service music, and some of the melodies and songs he composed for the purpose were widely used. He also founded the Academical Concerts at Göttingen. He composed some 4-part chorales and partsongs, and wrote a number of theoretical and didactic works. (For list see *Riemann* and *Q.-L.*) E. v. d. S.

HEINSIUS, Ernst, an 18th-century organist of Arnhem, Holland. Six of his compositions, 6 symphonies, op. 2, and 6 violin concertos appeared at Amsterdam in 1760.

HEINSIUS (Heins), Peter (*b.* Brandenburg, 16th cent.), cantor at the school of Salzwedel *c.* 1579. Fétis speaks of him as cantor at the University of Wittenberg in 1590, but does not mention the source of his information. Heinsius wrote a considerable number of occasional songs 4-6 v. as well as some sacred songs. Those which appeared in 1589–90 were published at Wittenberg. E. v. d. S.

HEINTZ, Wolff (Wolfgang), organist at Magdeburg in 1537 and afterwards organist at Halle. He was a friend of Luther, who in 1543 wrote to condole with him on the loss of his wife. He is mentioned also in Amerbach's *Organ Tablature*. His compositions consist of sacred and secular partsongs, of which several have been reprinted in modern editions; also psalms and cantatas. E. v. d. S.

HEINZE, Gustav Adolph (*b.* Leipzig, Oct. 1, 1820; *d.* there, Feb. 20, 1904), the son of a clarinettist in the Gewandhaus orchestra, into which he was himself admitted, in the same capacity, in his sixteenth year. In 1840 Mendelssohn gave him a year's leave of absence in order that he might perfect himself in the piano-

forte study and composition. In 1844 he was appointed second Kapellmeister at the theatre at Breslau, where in 1846 his opera 'Loreley' was produced with great success. This was followed by 'Die Ruinen von Tharandt' in 1847, which also obtained much success. The books of both were by his wife. In 1850 he received the appointment of conductor of the German opera in Amsterdam, and although that institution was not of long duration he remained in that city. Many choral societies, some of a philanthropic nature, were directed by him, and thus opportunities were given for the production of the two oratorios 'Die Auferstehung' and 'Sancta Cecilia,' in 1863 and 1870 respectively. The list of his works includes, besides the above, the choral works 'Der Feenschleier' and 'Vincentius von Paula,' three masses, cantatas, three concert overtures, and many choral compositions of shorter extent, as well as songs, etc. (Mendel's *Lexicon*). M.

HEKKING, (1) ANDRÉ (*b.* Bordeaux, Dec. 30, 1866; *d.* Paris, Dec. 14, 1925), violoncellist, belonged to a family which produced a number of musicians. At Bordeaux he was the pupil of his uncle, Charles Hekking. At 15 years of age he began touring in Spain, and in consequence made a great success for himself throughout Europe. He settled in Paris at the end of 1909, took charge of the class of Cros Saint-Ange at the Conservatoire in 1918, and in 1919 was appointed professor and was decorated in the same year with the Légion d'honneur. The fullness of his tone and breadth of his style made him the uncontested master of the French school of violoncellists.

(2) GÉRARD (*b.* Nancy, Aug. 22, 1879) violoncellist, cousin of the preceding, won the first prize at the Paris Conservatoire in 1899; then spent a year in the orchestra of the Opéra. At the end of 1900 he began a very active concert career, chiefly abroad. He has played in Belgium under the conductorship of Eugène Ysaÿe, in Russia with Safonov, in Holland with Mengelberg, Mahler, etc., in France with all the great symphonic societies. His talent, combining a finely developed technique with an unerring musical sense and artistic enterprise, has made him on numerous occasions the champion of new works, many of which are dedicated to him. M. P.

HELDER, BARTHOLOMAEUS (*b.* Gotha *c.* end of 16th cent.), studied theology and became schoolmaster at Friemar, near Gotha, *c.* 1614–1615; afterwards pastor of Remstedt, where he was in 1620. He wrote 'Cymbalum genethliacum,' New Year and Christmas songs, 4-6 v. (1614); 'Cymbalum Davidicum,' sacred songs mostly taken from the Psalms of David, 5, 6 and 8 parts (1620); also a number of sacred and secular songs in various collective volumes, among others the well-known song, 'Das alte Jahr vergangen ist.' E. v. d. S.

HÈLE, or HELLE, GEORGE DE LA (*b.* Antwerp after 1550; *d.* 1589). In his earlier years he was a chorister in the Royal Chapel at Madrid. The details of his later life as given by Van der Straeten and others are somewhat conflicting.[1] This much is certain, that in 1578 he was choirmaster (*Phonascus* he is styled) at the Cathedral of Tournai. From 1580 to his death he would seem to have returned to Madrid to preside over the choir of the Royal Chapel. In 1576 he obtained two prizes at a competition which took place yearly in connexion with a Puy de Musique de la Sainte Cécile at Évreux in Normandy, the second prize of a silver harp for the second best motet *a* 5, and the first prize of a silver lute for the best chanson *a* 5. It was just the year before, in 1575, that Orlandus Lassus had won the first prize of a silver organ with his motet *a* 5, 'Domine Jesu Christe qui cognoscis.' These competitions began in 1575, and continued to 1589. Besides the motet and chanson, the only other work of La Hèle which ever appeared in print is a volume of Masses (Octo Missae, quinque, sex et septem vocum, etc. . . . . Antwerp, 1578). This work was dedicated to Philip II. of Spain, and it is in the title that La Hèle is styled Phonascus of Tournai Cathedral, while in the dedication he styles himself an 'alumnus' of the King. It is a large choir-book in folio, containing all the parts together. It was issued from the printing-press of Christophe Plantin at Antwerp, and is one of the most magnificent specimens of musical typography. A facsimile and further account of it may be seen in Goovaert's *Histoire et bibliographie de la typographie musicale dans les Pays-Bas*, pp. 46 and 253. Goovaerts also gives a copy of the agreement between composer and printer. The work is remarkable for another reason. It consists of 8 masses which are all 'Missae parodiae,' the motives of which are borrowed from the most celebrated motets of the great Netherland masters. Thus there are 2 masses *a* 5, based on two motets of Lassus *a* 5, 'Oculi omnium' and 'Gustate et videte'; 2 masses *a* 6, based on the motets of Lassus *a* 6, 'Quare tristis es,' and 'Fremuit Jesus'; 2 masses *a* 7, based on Josquin's celebrated motets 'Praeter rerum seriem' and 'Benedicta coelorum regina'; 2 other masses *a* 5, based on Rore's 'In convertendo' and Crecquillon's 'Nigra sum sed formosa.' The whole work is thus a homage paid by La Hèle to his greater predecessors. Other works of La Hèle are supposed to have perished in a fire at Madrid in 1734. J. R. M.

HÉLÈNE, opera in one act, words and music by Camille Saint-Saëns. Produced Monte Carlo, Feb. 18, 1904; Covent Garden, June 20, 1904; and Opéra-Comique, Paris, Jan. 18, 1905.

[1] G. van Dorslaer, *George de la Hèle, maître de chapelle, compositeur* (Antwerp, 1924), gives many details and dates which vary from the above.

HELFER, Charles de (second half 17th cent.), canon and master of the choir-boys at Soissons Cathedral. He wrote some excellent masses published between 1655 and 1674, of which some appeared in several editions; a 'Missa pro defunctis' (in La Borde's *Essai sur la musique*, vol. ii. 104), vespers and other church music. E. v. d. S.

HELFERT, Vladimir (*b.* 1886), musical critic and historian, Ph.D., appointed in 1921 to the Chair of Music in the University of Brno. His writings, which at present have not been translated, include *Hudební barok na českých zámcích* (Musical baroque in the castles of Bohemia), 1916, and *Hudba na zámku jaroměřickem* (Music in the castle of Jaroměřice), works which throw interesting light on the musical life of the country in the 17th century. R. N.

HELICON (Circular Bass), the name given to the Bombardon (see Tuba) when made in a circular form for convenience in marching.

HELLENDAAL, Pieter, a Dutch violinist, pupil of Tartini, who, after returning from Padua, published several compositions at Amsterdam, and entered the University in 1749. He afterwards settled in London, where in 1752 he obtained a prize at the Catch Club. His works are mainly for violin, alone and in combination; and several of them were published at Cambridge, where also appeared his *Collection of Psalms*, etc., about 1780. (*Q.-L.*)

HELLER, Johann Chilian, a 17th-century composer, who wrote 'Sacer concentus musicus,' containing 5 masses, psalms, motets, . . . 2 sonatas (Mayence, 1671); two pieces in MS. in Upsala library (*Q.-L.*).

HELLER, Stephen (*b.* Pest, May 15, 1814; *d.* Paris, Jan. 14, 1888), an accomplished pianist, and author of a large number of pieces for his instrument, mostly on a small scale, but generally elegant in form and refined in diction.

Having studied with Anton Halm in Vienna, and appeared in public at Pest at an early age, he made a tour through Germany, and settled from 1830–33 at Augsburg, where after a prolonged illness he found ample leisure to pursue his studies. From 1838 he resided in Paris, rarely playing in public, but much esteemed as a teacher and composer. He came to England in Feb. 1850, and appeared at a concert of the Beethoven Quartet Society, Queen Anne Street, Apr. 17, and at Ella's Musical Union, May 3, and he stayed until August. He visited England again in 1862, and played at the Crystal Palace with Hallé on May 3 in Mozart's concerto in E flat for two pianos.

His first publication was a set of variations in 1829, and what is apparently his latest, op. 157, 'Three Feuillets d'album,' about 1884. Next to his numerous Études and Preludes, the best of his publications consist of several series of *morceaux* put forth under quaint titles, such as 'Promenades d'un solitaire' (taken from Rousseau's letters on Botany), 'Blumen-Frucht- und Dornen-Stücke' (from Jean Paul), 'Dans les bois,' 'Nuits blanches,' etc. A 'Saltarello' on a phrase from Mendelssohn's Italian symphony (op. 77), five Tarantellas (opp. 53, 61, 85, 87), a Caprice on Schubert's 'Forelle' (known as 'La Truite'), are pieces wherein Heller rings the changes on his stock of musical material with delicate ingenuity, and exhibits less of that wearisome reiteration of some short phrase, without either development or attempt at attractive variety in treatment, which afterwards grew into a mannerism with him. He also put forth four solo sonatas[1] which have left no trace, and, together with Ernst the violinist, a set of 'Pensées fugitives' for piano and violin, which have met with great and deserved success amongst dilettante players. His life and works are the subjects of a monograph by H. Barbedette, translated into English by the Rev. R. Brown Borthwick, 1877. E. D.

Bibl. — H. Barbedette, *Stephen Heller* (1876). Georges Servières, (1) *Stephen Heller, critique musical* (*Guide musical*, Feb. 7, Mar. 14, 1909); (2) *Portrait de Stephen Heller d'après un tableau du Louvre* (*S.I.M.*, June 1909); *Mémoires inédits de Stephen Heller* (*S.I.M.*, 1910). Rudolf Schütz, *Stephen Heller, ein Künstlerleben* (B. & H, 1911).

HELLINCK, Joannes Lupus (*d.* 1541), a Flemish composer of the earlier part of the 16th century. His name is variously given as Joannes Lupus, Lupus Hellinck, Joannes Lupi, and sometimes Lupus or Lupi simply. Only once, in a publication of 1546, is the full name given. It was for some time uncertain whether Joannes Lupus and Joannes Lupi were one and the same person, but the identification seems now to be satisfactorily established.[2] There is still some difficulty in reconciling the conflicting statements as to the appointments which he held. It would appear, however, to be sufficiently made out that he was for a time choirmaster at Cambrai, and afterwards at Bruges. In a publication of 1545 there is a 'Déploration de Lupus,' or Lament on his death, composed by Baston. This has been reprinted in Maldeghem's *Trésor*, 1876. The only work which contains compositions by Lupus exclusively is a book of Motets, Paris, 1542. His other works, which are fairly numerous, are contained in the large collections which issued from the French, German and Venetian presses between 1530 and 1550. From about 1530–45 Lupus would appear to have held the same position in general esteem that Clemens non Papa afterwards held from 1545–1560. One of the choir-books of the Sistine Chapel, written between 1530–40, contains an unpublished Mass by Lupus on a Flemish song, 'Min Vriendinne.' Ten of his masses were published, and *Q.-L.* enumerates a few more

1 Opp. 9, 65, 88, 143. See a review of the first of these by Schumann in his *Gesam. Schriften*, iii. 186.

2 See Ambros, *Geschichte*, iii. pp. 268-69, and Eitner, *Bibliographie*, and *Q.-L.*

remaining in MS. Of the masses Ambros speaks somewhat disparagingly, with the exception of one entitled 'Panis quem ego dabo,' which, from the boldness of its themes, he describes as very remarkable and peculiar, but which is further distinguished by the fact that Palestrina did not disdain to borrow the themes of his Mass 'Panis quem ego dabo' from the motet of Lupus beginning with these words, on which no doubt Lupus's own Mass was based. The Mass 'Iam non dicam' Ambros describes as a study in dissonances, not altogether successful, but otherwise interesting. To the motets, on the other hand, Ambros gives the highest praise. There is one, more especially, which fully deserves all the praise Ambros gives, a 'Laudate pueri' *a* 5, which may be seen in Kade and Eitner's reprint in score of Ott's *Liederbuch*, 1544. In it there is nothing of the hardness either in melody or harmony usually associated with our idea of the times before Palestrina; the themes are melodious and interesting throughout. Palestrina himself might have written the work. The fifth voice has a cantus firmus with long notes, with only the words 'Laudate pueri, corde et animo' (Ambros gives this wrong). The composer takes the liberty of adding the words 'corde et animo' in the other parts also to the various 'Laudate' psalm-verses which he sets. This might be taken to imply that he himself had written this motet 'with heart and mind.' Other works of Lupus are eleven 4-voice settings of German sacred songs, contained in Rhau's large collection of *Deutsche geistliche Gesange für Schulen*, 1544, one of which, a deeply expressive setting of Markgraf Casimir's lied, 'Capitän Herr Gott,' is also in Ott's *Liederbuch* of 1544. Lastly, there are about 26 French chansons, and three with Flemish words, contained in the collections of Attaingnant and Susato. Three very pretty specimens, 'Revins vers moi,' 'Il n'est trésor,' 'Plus revenir ne puis,' have been reprinted by Eitner in his selection of *Chansons*, 1899.

J. R. M.

HELLMANN, Max Joseph, an early 18th-century composer in the Imperial chapel at Vienna. He composed (*c.* 1733–37) 5 operas dedicated to the Archduchesses Theresa and Maria Anna (*Q.-L.*).

HELLMANN, Maximilian (*b. circa* 1703; *d.* Vienna, Mar. 20, 1763), a pupil of Hebenstreit. He was appointed 'Cimbalist' (player of the pantaleon, a large kind of dulcimer) in the Imperial Chapel. Fux praises his virtuosity on the pantaleon, which he (Fux) considered most effective in the orchestra; but the Emperor suppressed it afterwards as it cost 400 guilders a year in strings alone. E. v. d. S.

HELLMESBERGER, a distinguished family of musicians in Vienna. (1) Georg (*b.* Vienna, Apr. 24, 1800; *d.* Neuwaldegg, Aug. 16, 1873), son of a country schoolmaster, and chorister in the court chapel, entered the Conservatorium of the Gesellschaft der Musikfreunde in 1820, and learnt the violin from Böhm and composition from E. Förster. In 1821 he was appointed assistant teacher, and in 1833 professor at the Conservatorium, where he taught a host of distinguished pupils, including his two sons, as well as Ernst, Joachim, Miska Hauser and Leopold Auer; he retired on a pension in 1867. In 1829 he became conductor of the Imperial opera, and in 1830 a member of the court chapel. This unassuming man, who lived only for his art, was leader at innumerable concerts, published many compositions for his instrument, and died universally respected. His eldest son, (2) Georg (*b.* Vienna, Jan. 27, 1830; *d.* Nov. 12, 1852), made a successful concert-tour through Germany and England with his father and brother in 1847, but chiefly devoted himself to composition, which he studied under Rotter. When barely twenty-one he was appointed Konzertmeister at Hanover, where he brought out two operas, 'Die Bürgschaft' and 'Die beide Königinnen.' His brother (3) Joseph (*b.* Nov. 23, 1829; *d.* Oct. 24, 1893) early displayed a great faculty for music, and appeared in public as an infant prodigy. In spite of his youth he was appointed violin professor and director of the Conservatorium, when it was reconstituted in 1851, and professional conductor of the Gesellschaft concerts. He resigned the latter post in favour of Herbeck in 1859, and the professorship in 1877, but retained the post of director until his death, with signal advantage to the institution. In 1860 he was appointed Konzertmeister at the Imperial opera, in 1863 first violin solo in the court chapel, and in 1877 chief Kapellmeister to the emperor, resuming the conductorship of the Gesellschaft concert for one season. The quartet parties which he led from 1849–87 maintained their attraction undiminished in spite of all rivalry. These performances were among the first to awaken general interest in Beethoven's late quartets. The fine tone, grace and poetic feeling which marked Hellmesberger's execution as a solo and quartet player were equally conspicuous in the orchestra, of which he was a brilliant leader. To these qualities he united perfect familiarity with every instrument in the orchestra, and considerable skill as a pianist. He received the Legion of Honour for his services as a juror in the Paris Exhibition of 1855; and many other orders, both of his own and other countries, were conferred on him. On the twenty-fifth anniversary of his directorship of the Conservatorium he was presented with the freedom of the city of Vienna. His son (4) Joseph (*b.* Apr. 9, 1855; *d.* Vienna, Apr. 26, 1907) inherited the family talent, and played second violin in his father's quartet from 1875,

succeeding him as leader in 1887. From 1878 he was solo player at the court opera and chapel, and professor at the Conservatorium. He became second Kapellmeister for ballets and concerts at the court opera in 1899, and first in 1900. He resigned in Sept. 1903. His works include six operettas and six ballets.

C. F. P., with addns.

HELLWIG, Karl Friedrich Ludwig (*b.* Kunersdorf, near Wrietzen, July 23, 1773; *d.* Berlin, Nov. 24, 1838), was appointed organist at the Dom, Berlin, Aug. 20, 1813; also singing master at Joachimsthal College. In 1815 he received the title of *Musikdirektor*. He composed a large amount of church music, 2 operas, masonic and other songs with pianoforte, and a fugue for string quartet. He edited works by Händel, Gluck and Hasse. (*Riemann*; *Q.-L.*)

HELMBRECHT, Christian Friedrich Franz (also called Wendt after his stepfather), an 18th-19th century musician, who became blind in early youth but learned to play the organ, pianoforte, harp, flute, clarinet and other instruments. He invented a musical notation for the blind, and composed pieces for the organ, etc. 'Das Launenspiel' for organ and pianoforte was published in Kühnau's 'Die blinden Tonkünstler,' 1810. Helmbrecht was appointed organist at the French Monastery Church, Berlin, in 1790. E. v. d. S.

HELMHOLTZ, Hermann Ludwig Ferdinand von (*b.* Potsdam, Aug. 31, 1821; *d.* Charlottenburg, Berlin, Sept. 8, 1894), was one of the leading scientific men of the 19th century.

In his earlier years he was a surgeon in the Prussian army, but he soon turned his attention to physiology and was appointed in succession to the Chairs of Physiology at Königsberg (1849), Bonn (1855) and Heidelberg (1858).

Whilst he occupied these professorships he published many important works on physiology, amongst which may be mentioned a treatise on Physiological Optics and papers on the Physiology of Muscle and Nerve.

From his early years he showed an interest in physics, and at the age of 26 he published a paper which forms one of the foundations of the doctrine of the Conservation of Energy.

In 1871 he abandoned physiology on his appointment to the professorship of Physics in Berlin, and during the later years of his life his published work included papers on Meteorology, Colour Vision, the Principle of Least Action, Electro-dynamical Theory and other physical subjects.

It was in 1862, whilst he was professor of Physiology at Heidelberg, that he produced his great work, *Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (6th edition, 1913), known in England as *The Sensations of Tone.*[1] This book marked an epoch in the development of the theoretical basis of music by giving for the first time a physical explanation of Consonance, the Quality of Musical Notes, the origin of Combination Tones, and the causes of the differences between the Vowel Sounds.

Helmholtz's acoustical theories have been frequently attacked, but they have stood the test of time, and, though they may have been modified in details, are now generally accepted as correct in their main features.

For details of the theories see articles Acoustics (subsections Consonance, Quality, Combination Tones) and Vowel Sounds.

J. W. C.

HELMONT, (1) Charles Joseph van (*b.* Mar. 19, 1715; *d.* ? Brussels, June 8, 1790), maître de chapelle at Notre Dame, Brussels, 1737, and at SS. Michel et Gudule, 1749. He composed an opera, church and secular, choral and instrumental works. His son (2) Adrien Joseph van (*b.* Brussels, Aug. 14, 1747; *d.* there, Dec. 28, 1830), was conductor at the Amsterdam theatre until it was burnt down, when he returned to Brussels as choirmaster of the children at St. Gudule and succeeded his father as maître de chapelle in 1790. He took an active part in the revolution and was living at Ghent in 1791; but returned to Brussels, where he was reinstated. In later years he lived in retirement with his son, a professor at the Royal Conservatoire. He composed masses, an opera, etc., which remained in MS.

E. v. d. S.

HELMORE, Rev. Thomas (*b.* Kidderminster, May 7, 1811; *d.* London, July 6, 1890), was educated at Magdalen Hall, Oxford. In 1840 he became curate of St. Michael's, Lichfield, and a priest-vicar of Lichfield Cathedral. In 1842 he was appointed Vice-Principal and Precentor of St. Mark's College, Chelsea, and in 1846 succeeded William Hawes as Master of the Choristers of the Chapel Royal, of which in 1847 he was admitted as one of the Priests in Ordinary. He was author or editor of *The Psalter noted, The Canticles noted, A Manual of Plain-Song, A Brief Directory of Plain Song, The Hymnal noted, Carols for Christmas, Carols for Easter, St. Mark's College Chaunt Book* and *The Canticles accented*; and translator of Fétis's *Treatise on Chorus Singing.* He composed music for some of Neale's translations of Hymns for the Eastern Church. See Chant.

W. H. H.

HELMSLEY, see Carter, Charles Thomas; Catley, Anne.

HEMING, Percy (*b.* Bristol, Sept. 6, 1887), well-known English baritone. He was taught at the R.A.M. by Frederic King, studying afterwards with other masters. One event in Heming's career stands out above everything else. When at Covent Garden in 1919, under Sir Thomas Beecham's management, with

[1] *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, translated by Alexander John Ellis, 1873 and 1885.

Albert Coates conducting 'Parsifal' (singing in English for the first time on the stage in this country), he was the Amfortas. It was a severe ordeal, but he passed through it with distinction. Since then Heming has for the most part devoted himself to lighter work, singing all through the long run of 'Lilac Time' at the Lyric Theatre and then taking up musical comedy. Among his opera parts are Valentine in 'Faust,' Marcel in 'La Bohème' and the Escamillo in 'Carmen.'

S. H. P.

HEMIOLIA (Gr. *ἡμιόλιος*; Lat. *sesquialtera*; Fr. *hémiole*; Ital. *emiolia*). Literally, the whole and a half; technically, the proportion of two to three. In this latter sense the word is used, in the musical terminology of the Middle Ages, to denote the perfect fifth, the sound of which is produced on the monochord by two-thirds of the open string. The term is also applied by writers of the 16th century to certain rhythmical proportions, corresponding to the triplets of modern music. Thus, three minims, sung against two, are called *Hemiolia major*; three crotchets (*semiminime*) against two, *Hemiolia minor*. (See PROPORTION.) Italian writers of later date call 3-4 time *Emiolia maggiore*, and 3-8 *Emiolia minor*.

W. S. R.

HEMMERLEIN, a remarkable Bamberg family of musicians. (1) ANTON (*b.* Bamberg, 1730; *d.* there, Sept. 11, 1811) was an excellent violoncellist, a pupil of F. Woczita and J. Riepel, and appeared with great success as soloist at Regensburg and Augsburg. From 1780 he was 'court kettledrummer' in the Bamberg court chapel, and composed sonatas, etc. (2) FRANZ ANTON was chamber musician at the same court. He had two sons: (3) and (4). (3) KARL IGNAZ (*b.* 1773; *d.* Bamberg, Feb. 24, 1840), who conducted the opera at Bamberg in the then customary manner, as violinist. He was for a short time replaced by Dr. Joh. Dan. Elster, who conducted with a baton, but the opposition to this proved so strong that Hemmerlein was soon reinstated. He was afterwards court 'Musikdirektor' at Fulda. (4) THOMAS, a violoncellist who made his début at Bamberg in 1784, and was appointed at the court of Salzburg in 1789. (5) JOHANN NIKOLAUS, from 1740–63 teacher of music at the Bamberg college. Mendel mentions him as chamber musician of the Prince-bishop of Lemberg, and as composer of a Mass published in 1748. (6) EVA URSULA, daughter of Johann Nikolaus (5), an excellent singer at the Bamberg court, married her cousin Anton (1) in 1762. (See Marschalk, *Bamberger Hofmusik*.)

E. v. d. S.

HEMMERLEIN, JOSEPH, was at Frankfort in 1780 as pianist and composer. Whether or how far he was connected with the Bamberg family is not evident. In 1786 he was in the service of Countess von Vorberg and thence went to Paris, where he was still living in 1799. He composed 6 pianoforte concertos; symphonies for pianoforte and strings; pianoforte and violin sonatas; sonatas, rondos, etc., for pianoforte (*Fétis*; *Q.-L.*).

HEMONY, (1) FRANZ (1609–67), (2) PIETER (1619–80), the greatest bell-founders of the 17th century. Originally from Lorraine, they set up in business as makers of cannon at Zutphen in 1640.

In 1645 they completed their first carillon for Zutphen winehouse tower. In 1654 Franz removed to Amsterdam. He was held in such esteem that the authorities presented him with a building site for his foundry, at the same time entrusting him with the founding of carillons for five towers in their city.

At Zutphen the casting of cannon was continued. Pieter moved to Amsterdam in 1664, and after his brother's death carried on the business alone.

In 1678 he published in Delft a brochure entitled *The Usefulness of C♯ and D♯ in the Bass of Carillons: shown by various Opinions of skilful Organists and Carillonneurs*, in which he vigorously maintained the omission of these notes.

He was right in more ways than one, particularly as to the technique which is possible on the carillon clavier in such an extreme key as C♯. Now, however, with the tuning of equal temperament and the requirements of modern music no carillon of 4 octaves in compass should be made without these semitones being included. During their thirty-four years of existence this firm, according to a list written out by them, made no less than 47 carillons, which list does not include many others known to have been made by them.

W. W. S.

HEMPEL, FRIEDA (*b.* Leipzig, June 26, 1885), operatic and concert soprano. This accomplished artist, born and brought up amid musical surroundings, received her early training at the Leipzig Conservatoire, and was first intended to be a pianist. When her voice developed she entered the Stern Conservatorium at Berlin, and became a pupil of Mme. Nicklass Kempner. Her admirable method and the exquisite purity of her tone, allied to the freedom and facility of a natural *coloratura* singer, enabled her to fascinate the exigent audiences of the Royal Opera House in Berlin. She made her début there in Aug. 1905, in Nicolai's 'Merry Wives of Windsor'; but it was not until after two years' experience at the Court Opera, Schwerin (1905–7), that she settled down to her real career at Berlin, singing at the Royal Opera without interruption until 1912. Gradually she then built up a remarkably extensive and varied repertory of leading soprano rôles, chiefly belonging to the Italian school, and excelling more especially in the

operas of Mozart, wherein her delicate art found perfect scope. The Queen of Night, for instance, had in her its finest exponent since Ilma di Murska, and the part won triumphs for her not only in Germany, but in America, where she first appeared in 1912, and in London, where she made her début during the Beecham season of 1913. At Berlin in 1911 she created the rôle of the Marschallin in Strauss's 'Der Rosenkavalier,' and also sang it at Drury Lane. Her enthusiastic reception at the Metropolitan Opera, followed by a round of brilliant successes in various parts, led her to take up her residence in New York, where she may be said to have taken the place formerly filled by Marcella Sembrich. She followed the same inspiring example in turning her attention to Lieder singing; gave vocal recitals everywhere in the United States and later in London, her fame spreading far and wide as a concert artist of the highest order. Her 'Jenny Lind recitals,' when the centenary of the birth of that great singer was being observed, enabled her to reproduce with profitable éclat some of the 'Swedish Nightingale's' old programmes; but her device of appearing on the concert platform attired in the ample skirts and flounces of the '50's was not in such perfect taste as her vocal efforts. On the whole, she is entitled to be regarded as an artist of exceptional merit, a rare exemplar of the art of the *soprano leggiero*, and, above all, one of the best Mozart singers of her day. In recent years she made numerous appearances in London at the Albert and Queen's Halls, and always before large and enthusiastic audiences. H. K.

HEMPSON (HAMPSON), DENIS (*b.* Craigmore, near Garvagh, co. Londonderry; *d.* Magilligan, 1807), one of the last of the Irish bards. At the age of 3 years he lost his sight, as the result of smallpox. When 12 years old he began to learn the harp, under Bridget O'Cahan, and subsequently studied under Garragher (a blind travelling harper), Loughlin Fanning and Patrick Connor. All these were from Connaught, then the best part of the kingdom for harpers and Irish music generally. After six years of study of the harp he began to play for himself, and for many years travelled through Ireland and Scotland, always being hospitably received and entertained in the best houses in both countries. Several amusing anecdotes related by him of the people before whom he played are recorded by Sampson. During his second visit to Scotland (in 1745) he played before Charles Edward at Edinburgh. Later in life he settled down at Magilligan, in his native county, where he passed the rest of his life. He lived to the astounding age of 112, and retained his faculties to the end. Although confined to his bed, he played the harp (which he always kept with him under the bed-clothes) up to the day before his death.

Bunting (*q.v.*) says:

'He was the only one of the harpers at Belfast in 1792 who literally played the harp with long crooked nails, as described by the old writers. In playing he caught the string between the flesh and the nail; not like the other harpers of his day, who pulled it by the fleshy part of the finger alone. He had an admirable method of playing *Staccato* and *Legato*, in which he could run through rapid divisions in an astonishing style. His fingers lay over the strings in such a manner, that when he struck them with one finger, the other was instantly ready to stop the vibration, so that the Staccato passages were heard in full perfection. In fact, Hempson's Staccato and Legato passages, double slurs, shakes, turns, graces, etc., comprised as great a range of execution as has ever been devised by the most modern improvers.'

Hempson was, undoubtedly, a far finer player than his great contemporary, O'CAROLAN (*q.v.*), but he does not appear to have shared his fellow-countryman's creative gifts. The pieces which he delighted to play were the most ancient of the traditional airs of his country. These he loved passionately, but believed that modern ears could not properly appreciate or understand their beauty. Hempson was 43 years old when O'Carolan died. Although he had been in O'Carolan's company when a youth, it is interesting to notice that he never took pleasure in playing his compositions. O'Carolan was the first of the Irish bards to depart in any way from the traditional Irish style of composition. At the houses in Dublin and elsewhere where he played, he had frequent opportunities of hearing Italian and German music, and this music unquestionably influenced his style. It is easy to understand how Hempson, with his love for the most ancient Irish music, must have looked with disapproval on O'Carolan's modernised music and rebelled against it, just as Grieg tells us that he himself did 'against the effeminate Scandinavianism of Gade mixed with Mendelssohn.' An excellent portrait of Hempson is given in Bunting's 'General Collection of the Ancient Music of Ireland' (1809). It is taken from an original drawing made by E. Scriven in 1797, when Hempson was over 100 years old. His harp is still preserved at Downhill, Co. Londonderry, the residence of Sir Henry Hervey Bruce, Bart.

BIBL.—Memoir by the Rev. GEORGE SAMPSON (originally published in Lady Morgan's novel, *The Wild Irish Girl*); BUNTING'S *Ancient Music of Ireland* (Dublin, 1840). L. M°C. L. D.

HENDERSON, WILLIAM JAMES (*b.* Newark, New Jersey, U.S.A., Dec. 4, 1855), an American critic and scholar. He graduated at Princeton University in 1876 and began newspaper work as a reporter on *The New York Tribune*. In 1887 he became musical critic of *The New York Times*, a post which he occupied till 1902, when he went to *The New York Sun*. He has remained on the staff of that journal through its various changes of name and ownership. Since 1904 he has lectured at the Institute of Musical Art in New York, especially on the development of vocal art, on which he is an authority. As a

critic he is distinguished for the soundness and sobriety of his judgments, his catholic taste and his extensive historical knowledge of styles and periods; also for his caustic characterisation of mediocrity and sham. He is the author of the libretto of 'Cyrano de Bergerac,' music by Walter Damrosch, produced at the Metropolitan Opera House in 1913, and of a novel, *The Soul of a Tenor* (1912). His books on musical subjects, critical and historical, have taken high rank for their interest and authority. They include:

The Story of Music. (1889.)
Preludes and Studies. (1891.)
What is Good Music? (1898.)
How Music Developed. (1898.)
The Orchestra and Orchestral Music. (1899.)
Wagner, his Life and Dramas. (1901.)
Modern Musical Drift. (1904.)
The Art of the Singer. (1906.)
Some Forerunners of Italian Opera. (1911.)
The Early History of Singing. (1921.) R. A.

HENKEL, Michael (*b.* Fulda, June 24,[1] 1780; *d.* there, Mar. 4, 1851), a pupil of J. G. Vierling; cantor and organist of the town and church of Fulda; episcopal court musician and music teacher at the college. He composed masses and other church music, a hymn-book which greatly improved the church music of the diocese, school songs, pianoforte and organ pieces; he also wrote a tutor for the organ. The number of his compositions exceeds two hundred (*Mendel*; *Q.-L.*).

HENNEBERG, Johann Baptist (*b.* Vienna, Dec. 6, 1768; *d.* Nov. 27, 1822), succeeded his father as organist of the Scottish church (Schotten Kloster) there. In 1790 he was conductor at Schikaneder's theatre, and as such directed the rehearsals of the 'Zauberflöte,' and all the performances of it after the second. He continued to hold the same post in the Theatre 'an der Wien' (1801), but soon afterwards left the city. In 1805 he entered Prince Esterhazy's establishment as first organist, and on Hummel's retirement in 1811 conducted the operas at Eisenstadt. In 1813 he returned to Vienna, became choirmaster at the parish church 'am Hof,' and in 1818 organist to the court. He was much esteemed both as a player and a composer. Amongst his operettas have been published—'Die Derwische,' 'Die Eisenkönigin' and 'Die Waldmänner'; also his arrangement of Winter's 'Labyrinth.' The MS. score of another, 'Konrad Longbart,' is in the Munich opera-house (*Q.-L.*). C. F. P.

HENNIUS (Heyne, Haym), Gilles (*d.* Liège, Apr. 1650), was singer in 1631 at St. John the Evangelist, Liège. In 1638 he was appointed superintendent of the Electoral Chapel at Düsseldorf by Wolfgang Wilhelm, without relinquishing his position at Liège where he was then a canon, and became cantor in 1640; he stood also in some relation to the Electoral court of Cologne, Liège belonging to that diocese. He composed masses, motets, a 'Hymnus S. Casimiri,' etc. (*Q.-L.*; *Riemann*).

[1] June 18, according to Riemann

HENRIC VAN UTRECHT, Corneliszoon (*d.* Utrecht, *c.* 1609), organist, first at St. Jacob's, then at St. Mary's, Utrecht. He composed 'Parnassus Musicus *a* 5 instr.,' Hamburg, 1625 (*Q.-L.*).

HENRIQUE; or the Love Pilgrim, opera in 3 acts; words by T. J. Haines; music by Rooke. Produced Covent Garden, May 2, 1839. G.

HENRY. Three of the eight English kings of this name are of some importance in musical history.

Henry V. (reigned 1413–22) is famous for his maintenance of a full musical establishment as part of his Chapel Royal (*q.v.*). See *Oxf. Hist. Mus.* ii. 145.

Henry VI. (reigned 1422–53) was a composer of some account. A Gloria and Sanctus (3 v.), in the Old Hall MS. signed 'Roy Henry,' is the principal evidence of his attainment. See article by W. Barclay Squire, *Sammelb.* of Int. Mus. Ges. 1900–1, p. 342. C.

Henry VIII. (*b.* June 28, 1491; *d.* Jan. 28, 1547), being originally designed for the Church, was duly instructed in music (then an essential part of the acquirements of an ecclesiastic), and appears to have attained to some skill in composition. Hall, the Chronicler, and Lord Herbert of Cherbury mention two masses of his composition, neither now extant; Hawkins (chap. 77) has printed a Latin motet for three voices by Henry from a MS. collection of anthems, motets, etc., written in 1591 by John Baldwin (*d.* Aug. 28, 1615), singing man of Windsor and subsequently gentleman and clerk of the cheque of the Chapel Royal; and the anthem, 'O Lord, the Maker of all thing,' assigned by Barnard and others to William Mundy, was by Aldrich and Boyce declared to be proved to be the king's production (see Boyce's *Cath. Music*, ii. 1). In the B.M. Add. MSS. 5665 is 'Passetyme with good cumpanye. The Kynges balade,' set to music for three voices. It is printed in John Stafford Smith's *Musica antiqua* and Chappell's *Popular Music of the Olden Time.* In Harl. MSS. 1419, fol. 200, is a catalogue of the numerous musical instruments belonging to Henry at the time of his death. Add. MSS. 31,922 contains, in addition to the above-named motet and ballad, five 4-part songs, twelve 3-part songs, fourteen pieces for three viols, and one piece for four viols, attributed to Henry. A. H. H.

HENRI VIII., opera in 4 acts, words by Léonce Détroyat and Armand Silvestre; music by Camille Saint-Saëns; produced Paris Opéra, Mar. 5, 1883, and Covent Garden, July 14, 1898. W. H. H.

HENSCHEL, (1) Sir George (Isidor Georg) (*b.* Breslau, Feb. 18, 1850), distinguished as a singer, composer and conductor, had the advantage of very early training in music, as at the age of 5 years he joined a

class of eight children who were taught to play simultaneously on eight pianos.

This naturally encouraged the strong sense of rhythm which has always distinguished Henschel's vocal and other performances. He joined the university choral society of Breslau, and sang the soprano solo of Mendelssohn's 'Hear my prayer' in 1859. He made his first public appearance as a pianist in 1862 in Berlin as a pupil of the Wandell Institut in Breslau. Only four years after this he developed a basso-profondo voice, and sang at a concert at Hirschberg, July 28, 1866. In 1867 he entered the Leipzig Conservatorium under Moscheles for pianoforte, Reinecke and Richter for theory, Goetze for singing, and Papperitz for the organ. In 1868 'Die Meistersinger' was produced at Munich, and in the same year young Henschel, whose voice had become a fine baritone, sang the part of Hans Sachs at a concert performance of the work at Leipzig, thus early associating himself with the music, although he never sang the part on the stage. In 1870, on the completion of his three-years' course at Leipzig, he entered the Royal Conservatorium at Berlin, studying composition with Kiel, and singing with Adolph Schulze. An important appearance as a singer was at the Niederrheinische Festival at Cologne in 1874; and in the following year he sang the principal part in Bach's 'St. Matthew Passion,' conducted by Brahms. His first appearance in England was at the Popular Concert of Feb. 19, 1877, when he sang songs by Handel and Schubert, and impressed all his hearers with his sympathetic voice and the wonderful artistic intelligence he put into his songs. He was at once engaged for all kinds of important concerts, and gave what would now be called a 'vocal recital' on June 7 of the same year. In 1878 he sang at a Bach Choir concert, and in 1879 at the Philharmonic on Apr. 30, when the young American soprano, Miss Lillian Bailey (*q.v.*), made her first appearance in England. She joined Henschel in a duet, and subsequently took lessons from him. They were married two years later, and even before their marriage began to give delightful vocal recitals which had important results in after years, both in England and America. In 1881, the year of his marriage, Henschel was appointed conductor of the newly founded Symphony Orchestra at Boston (*q.v.*), which he conducted for the first three seasons. In 1884 England became his home, and in 1886, while still busily engaged as a singer and vocal teacher (he succeeded Mme. Jenny Lind-Goldschmidt as professor of singing at the R.C.M. in 1886–88), he established the London Symphony Concerts, which were an important feature of musical life in London during the eleven years of their existence. Although he never gained the same kind of public approbation for his conducting that had been bestowed on his singing, he laid London musicians under a deep obligation, for, while not neglecting the well-known symphonic masterpieces, he revived many forgotten works of excellence, and brought forward many new compositions, English and foreign, that were well worth hearing. In 1891 he organised a choir to take part in large works at the concerts: in 1895–1896 he gave very nearly the complete orchestral works of Beethoven; he introduced Brahms's 'Triumphlied,' op. 55, and the double concerto, op. 102, to London audiences, as well as the Te Deum of Dvořák, and many less important compositions. In 1893–95 he conducted the Scottish Orchestra in Glasgow, and on Mar. 1, 1895, gave a 'command' performance with the orchestra at Windsor Castle.

Among important appearances as a singer may be mentioned the Birmingham Festivals of 1891 and 1894, at the first of which he sang the part of Satan in Stanford's 'Eden,' and at the second that of King Saul in Parry's work of that name, in such a way that it would be difficult if not impossible for any successor to efface the impression he made in both. At the latter festival was produced a Stabat Mater for soli, chorus and orchestra. His setting of Psalm cxxx., op. 30; Te Deum, op. 52; and Requiem, op. 59, are other sacred works in the larger forms (the last was performed for the first time at Boston in Feb. 1903, and has been given in many musical centres in America, Holland and Germany); and his opera 'Nubia' was produced with great success at the Court Theatre, Dresden, on Dec. 9, 1899, with a strong company, including Mme. Wittich, Herren Anthes, Scheidemantel and Perron. The last-named singer fell ill before the second performance, and the composer took his place as Friar Girolamo, making his first and only appearance on the stage. Among other dramatic compositions are an early opera, 'Friedrich der Schöne,' and an operetta, 'A Sea Change; or Love's Stowaway,' to words by W. D. Howells. Henschel's instrumental works include two orchestral serenades, a string quartet, a ballad for violin, and some extremely beautiful incidental music to *Hamlet*, written for Beerbohm Tree's revival of the play at the Haymarket in 1892.

After Mrs. Henschel's death in 1901, Henschel lived in retirement in Scotland until 1907, when he married a pupil, Miss Amy Louis of New York. He returned to the concert platform in 1909, and for five years sang and gave recitals in England and on the Continent. In Apr. 1914 he gave a farewell recital in London, since when he has been active, and successful as ever, as a teacher. He was knighted in 1914. He conducted the Handel Society (*q.v.*) in London and still (1926) accepts occasional engagements as a conductor, notably with the Scottish Orchestra. Among recent compositions a 'Mass for Eight Voices' (English), first sung at All

Saints, Margaret Street, on Ascension Day, 1916, is a work of great beauty. In 1918 he published *Musings and Memories of a Musician* (Macmillan).

The list of his compositions is as follows :

Op.
1. Three Songs.
2. Three pf. pieces.
3. Four Songs.
4. Three Duets (Vocal) in Canon.
5. Two pf. pieces.
6. Étude, Impromptu for pf.
7. Three Songs for Male Chorus *a capella*.
8. Three Songs with pf.
9. Three pf. pieces in Canon.
10. 'Of Nightingales,' two Songs.
11. Ballad, 'The Last Battle,' for Baritone.
12. Three Songs.
13. Six pf. pieces.
14. Three Songs for mixed chorus *a capella*.
15. Three Songs.
16. Festival March for Orchestra, composed for a Subscription Ball at the Royal Opera House, Berlin.
17. Three Songs (Wanderlieder).
18. Three pf. pieces in Canon.
19. Three Songs.
20. A Gipsy Serenade for Voice and Orchestra.
21. 'Sinnen und Minnen,' ten Songs.
22. 'Thuringer Waldblumen,'
24. fifteen Songs 'Im Volkston.'
23. Serenade in D major for String Orchestra.
25. 'Werners Lieder aus Welschland,' a cycle of eight Songs from Scheffel's *Trompeter von Säkkingen*, with Piano.
26. Five Songs for Mixed Chorus *a capella*.
27. Three Songs.
28. Three Duets for Mezzo-soprano and Baritone.
29. Six Songs, 'Im Volkston,' 'Über Berg und Thal.'
30. Duet for two Bass Voices and Orchestra, 'O Weep for Those.'
31. Ps. cxxx. for Chorus, Soli and Orchestra.
32. 'Serbisches Liederspiel,' a cycle of ten Songs for one or more voices (quartet).
33. Three Vocal Duets.
34. Four Songs to poems of 'Hafiz.'
35. Two Nocturnes for pf.
36. Three Songs from Kingsley's 'Water Babies.'
37. Four Songs.
38. Duet, 'Gondoliera,' for Soprano and Baritone.
39. Ballade in F♯ minor for Violin and Orchestra.
40. 'Der Schenk von Erbach,' Ballad for Baritone.
41. Two Songs for Soprano with Orchestra ('Hymne au Créateur,' 'Adieux de l'hôtesse arabe').
42. Three Songs for Male Chorus *a capella*.
43. Three Songs.
44. 'Margarethen's Lieder.' Three Songs from Scheffel's *Trompeter von Säkkingen*, for Soprano.
45. Jung Dieterich. Ballad (orchestrated by Percy Pitt).
46. Four Songs (No. 4, 'Morning Hymn,' set for Chorus and Orchestra).
47. Romance. 'Malgré l'éclat,' for Soprano and Viola d'amore.
48. Mazurka in G♯ minor for pf.
49. Progressive Studies for the Voice.
50. The Music to Shakespeare's 'Hamlet' for Orchestra.
51. Five Vocal Quartets, set to Russian poems.
52. Te Deum in C for Chorus, Soli and Orchestra (or Organ).
53. Stabat Mater for Chorus, Soli and Orchestra.
54. Ballad for Baritone and Piano, 'Salomo.'
55. String Quartet in E♭.
56. Three Songs.
57. Three Songs.
58. 'Nubia,' Opera in 3 acts; libretto, after Richard Voss's novel by Max Kalbeck.
59. Missa pro defunctis, Requiem Mass for Chorus, Soli, Organ and Orchestra.
60. Three Vocal Duets.

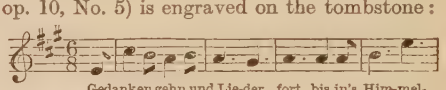
Anthems, 'I will lift up mine eyes,' 'And it came to pass' (The Lord's Prayer), 'There were Shepherds,' 'Tantum Ergo' (Ch. and Org.), a Hymn of All Saints, and some thirty English Songs and Ballads, etc.

(2) Helen, daughter of George Henschel by his first wife, has attained a distinct position as a singer of songs to her own piano accompaniment. She excels in the English folk-song, the French chanson and the American negro 'Spiritual.' She sang the soprano part in the first performance of the Requiem written by Henschel in memory of her mother. She is now Mrs. Harold Claughton. M., with addns.

HENSEL, Fanny Cécile (*b.* Hamburg, Nov. 14, 1805; *d.* May 17, 1847), was the eldest of the Mendelssohn-Bartholdy family, and more than three years older than her brother Felix. She was regularly instructed in music, and Mendelssohn used to say that at one time she played better than he. (See also Devrient, *Recoll.* p. 3). On Oct. 3, 1829, she married W. Hensel (1794–1861), a painter, of Berlin, and on May 17, 1847, died suddenly. Her death shook her brother terribly, and no doubt hastened his own, which happened only six months later. Felix's letters show how much he loved her, and the value which he placed on her judgment and her musical ability. He called her 'the Cantor.' 'Before I can receive Fanny's advice,' says he, 'the "Walpurgisnight" will be packed up. . . . I feel convinced she would say "Yes," and yet I feel doubtful' (Letter, Apr. 27, 1831). 'Fanny may add the second part,' says he, in sending a Song without words (Dec. 11, 1830). Again, 'I have just played your Caprices . . . all was unmixed delight '(Jan. 4, 1840). Still, indications are not wanting of a certain over-earnestness, not to say pedantry, which was occasionally too severe for her more plastic brother. (See Letter, Apr. 7, 1834, on Melusina; *Goethe and Mendelssohn*, p. 47, etc.)

Six of her songs were published with his, without indication, viz. op. 8, Nos. 2, 3, 12; op. 9, Nos. 7, 10, 12. She also published in her own name four books of melodies and Lieder for PF. solo; two ditto of songs for voice and PF.; one ditto of partsongs—'Gartenlieder' (republished by Novello, 1878); and after her death a few more songs and PF. pieces were printed, and a trio for PF. and strings in D, reaching in all to op. 11. For her letters, journals, and portrait see *Die Familie Mendelssohn*, by S. Hensel (Berlin, 1879).

She is buried in the Mendelssohn portion of the Friedhof at the Hallethor, Berlin, and a line of her music (the end of the song 'Bergeslust,' op. 10, No. 5) is engraved on the tombstone :



G.

HENSEL, Heinrich (*b.* Neustadt, Rheinpfalz, 1874), operatic tenor. He studied and sang for several years in Germany prior to his first visit to this country in 1911, when he made his début as Siegmund in the cycle of the 'Ring,' conducted by Franz Schalk. He displayed a voice of pleasing quality and considerable power, and was also a good actor. Later on he did even better as Tannhäuser and as Parsifal, which rôle he had meanwhile studied under Siegfried Wagner and sustained with success at Bayreuth in 1912. He took part in the notable performance of 'Parsifal,' when it was mounted at Covent Garden for the first time, given during the spring season of 1914, the cast further including Paul Bender as Amfortas, Paul Knüpfer as Gurnemanz, and Eva von der Osten as Kundry. His rendering of the part elicited high praise and deserved it.

Bibl.—Northcott, *Covent Garden and the Royal Opera.*

H. K.

HENSELT, Adolf von (*b.* Schwabach in Bavaria, May 12, 1814; *d.* Warmbrünn, Silesia, Oct. 10, 1889), had lessons from Hummel at

Weimar, and studied theory for two years under Sechter in Vienna, but can hardly be called Hummel's disciple, since his method of treating the pianoforte differs as much from Hummel's as our concert grands differ from the light Viennese instruments of 1820.

After concert tours (1836) in Germany Henselt went to Russia, where he settled. His success in 1838 at St. Petersburg was unprecedented. He was at once made court pianist and teacher to the Imperial children, and soon after Inspector of 'the Imperial Russian female seminaries,' in which latter capacity his firmness and disinterested zeal have borne good fruit.

Henselt visited England in 1852 and 1867, but did not play in public. On the second occasion, however, he gave an afternoon to a chosen few at Broadwood's, Great Pulteney Street. Hipkins, who was present, wrote to a Russian friend, 'His playing was glorious, faultless. For a German, Chopin is difficult . . . yet Henselt was a German, and Chopin never had a finer interpreter.' [1]

Henselt's ways at the keyboard may be taken as the link between Hummel's and Liszt's; that is to say, with Hummel's strictly *legato* touch, quiet hands and strong fingers, Henselt produced effects of rich sonority something like those which Liszt got with the aid of the wrists and pedals. But as such sonority, apart from any rhythmical accentuation, depends in the main upon the widespread position of chords and *arpeggi*, the component notes of which are made to extend beyond the limits of an octave, Henselt's way of holding the keys down as much as possible with the fingers, over and above keeping the dampers raised by means of the pedals, does not seem the most practical; for it necessitates a continuous straining of the muscles such as only hands of abnormal construction or fingers stretched to the utmost by incessant and tortuous practice can stand. We have the testimony of Mendelssohn that his speciality in 1838 was 'playing widespread chords, and that he went on all day stretching his fingers over arpeggios played *prestissimo*.' [2] And even in his later life he is said to have wasted an hour daily upon mere *Dehnungsstudien*, *i.e.* studies of his own invention for extending the stretch of the hand, and training the fingers to work independently. Nevertheless, be his method of touch needlessly cumbrous or not, if applied to effects *à la* Chopin and Liszt, the result under his own hands was grand; so grand indeed that, though his appearances in public were fewer than those of any other celebrated pianist, he was hailed by judges like Robert Schumann and von Lenz as one of the greatest players. His representative works are two sets of twelve Études each, opp. 2 and 5, which, though not so surprisingly original, deserve to be ranked near Chopin's, inasmuch as they are true lyrical effusions of considerable musical value, over and above their setting forth some specially characteristic or difficult pianoforte effect. Henselt also published a concerto (in F minor, op. 16), likely to survive, a trio, stillborn, and a number of smaller *salon* pieces, like 'Frühlingslied,' 'Wiegenlied,' Impromptu in C minor, 'La Gondola,' etc.—gems in their way.

An uniform edition of Henselt's works would be a boon, as some pieces are published in Russia only, others appear under different designations, etc. There are thirty-nine compositions with opus numbers, and fifteen without. His arrangements for two pianofortes of Weber's duo in E♭ for pianoforte and clarinet, and of selections from Cramer's Études, to which he has added a second pianoforte part; his transcription of Weber's overtures, bits from Weber's operas, and above all his edition of Weber's principal pianoforte works with *variantes*, are masterly. E. D., with addns.

HENSTRIDGE, Daniel (*d.* June 4, 1736), was probably the son of an organist of the same name, who was organist of Gloucester Cathedral from 1666–73; one or other of the two was organist of Rochester Cathedral from 1674–98, and the son held the position of organist of Canterbury Cathedral (succeeding Nicholas Wootton) from June 1699 until his death. He is buried in the cathedral. A James Henstridge, probably another member of the family, was organist of Dulwich College from 1698–1703. The organ parts of some of his compositions are still extant, but the voice parts are mostly lost. He seems to have been an imitator of Purcell. Some anthems by him are in Croft's *Divine Harmony*, 1712; and in the Fitzwilliam Museum at Cambridge are the MSS. of five songs. West's *Cath. Org.* and W. H. C.

HEPTINSTALL, John, a London music printer who first introduced into England the 'new tied note'; that is, he was the first to unite in musical typography the quavers and semiquavers into groups. Before the year 1690 or thereabouts, except in engraved music, each of these notes was separately displayed, owing to the difficulty of arranging in movable types notes of varying intervals with the tails tied together. (See Printing.) In consequence of this, most of the instrumental music was printed from engraved copper plates, where this difficulty was not experienced, as the graver could be as easily used as the pen in manuscript music. Heptinstall also introduced another improvement, by making the heads of the notes round, instead of lozenge shape. The 'new tied note' was afterwards further improved upon by William Pearson, who printed a few years later than Heptinstall. A number of works by Henry Purcell came forth from his

[1] Letter communicated by E. J. H[3].
[2] Hiller's *Mendelssohn*, p. 112.

press, including *Amphitryon*, 1690; *The Prophetess or the History of Dioclesian*, 1691; *The Double Dealer*, 1694, and others. Some psalm-books, and the 1703 edition of Playford's *Dancing Master* were also the work of this printer. The dates 1690 and 1713 are the earliest and the latest for his works that the present writer can fix. F. K.

HERBAIN, Le Chevalier d' (*b.* Paris, 1734; *d.* there, 1769), entered the French Army at the age of 15 and was sent to Italy two years later, where he composed a successful 'Intermedium' for Rome. He then went with his regiment to Corsica, where he wrote 2 operas, which were given repeatedly in Italy with great success until 1753. He returned to France about 1756 and wrote three more operas. E. v. d. S.

HERBART, Johann Friedrich (*b.* Oldenburg, May 4, 1776; *d.* Göttingen, Aug. 14, 1841), a famous philosopher and professor of Göttingen University. He wrote *Psychologische Bemerkungen zur Tonlehre* (1811), wherein he expounds among other things the idea that the relation of tones is a manifestation of important universal laws. He was also the first who tried to determine the duration of the rhythmic pulse. Herbart was a good pianist; he composed a pianoforte sonata, op. 1, published in 1808; second edn., 1876. E. v. d. S.

HERBECK, Johann (*b.* Vienna, Dec. 25, 1831; *d.* Oct. 28, 1877), court Kapellmeister. He had a few months' instruction in harmony from Rotter, but was virtually a self-made man. His ambition was high, he worked hard, and his progress was rapid and steady. In 1852 he was choirmaster to the Piarists in the Josephstadt; in 1856 choirmaster to the first Männergesangverein; in 1858 professor at the Conservatorium, and choirmaster of the Singverein of the Gesellschaft der Musikfreunde; in 1859 professional conductor of the Gesellschaft concerts; in 1866 chief court Kapellmeister; and in 1871 director of the court opera. The intrigues and annoyances inseparable from this post were insupportable to Herbeck's nature: in 1875 he resigned it, and resumed the conductorship of the Gesellschaft concerts. As a conductor he left a permanent mark on music in Vienna. The numerous choral societies in particular owe their prosperity in great measure to him. As a composer he was equally ambitious and industrious, although in this branch less remarkable for invention than for his power of assimilating, rather than imitating, the strong points of his favourites, especially Schubert, of whose works he was an indefatigable exponent. His most successful compositions are his partsongs, which are admirable for simplicity and effect. His published works include:

Songs for a single voice; partsongs for men's voices, and choruses, both mixed and harmonised; 'Lied und Reigen' for chorus and orchestra, etc.; 'Tanz-momente'; 'Künstlerfahrt'; 'Symphonische Variationen,' and Symphony in D minor—all for full orchestra, the last with organ; string-quartet in F, op. 9. In MS. a Grand Mass in E, and a small ditto in F; a Te Deum; graduales; a string-quartet in D minor.

Herbeck possessed several orders, including the third division of the Iron Crown, which raised him to the rank of knighthood. A memoir, by his son Ludwig Herbeck, appeared in 1885.

C. F. P.

HERBENUS, Mattheus (*b. circa* 1751), musical theorician; rector of the school of St. Servatius, Maestricht. He wrote 'De natura vocis ac ratione musicae pulcherrimum opus, lib. 5,' MS., 1495. Forkel mentions the MS. under the title 'De natura cantus et miraculi vocis.' E. v. d. S.

HERBERT, Victor (*b.* Dublin, Feb. 1, 1859; *d.* New York, May 27, 1924), violoncellist, conductor and composer. His mother was a daughter of Samuel Lover, novelist, playwright and composer of characteristic Irish songs. Educated at the Stuttgart Conservatorium, he filled a place as violoncellist for some time in the court orchestra, and in 1886 went to New York, where his wife, Therese Herbert-Förster, had been engaged for the German Opera at the Metropolitan Opera House. Herbert entered the orchestra of the institution as first violoncellist under the direction of Anton Seidl. He soon became a prominent figure in the concert life of the American metropolis, playing at the concerts of Seidl and Theodore Thomas. In 1887 he brought forward a concerto and suite for the violoncello, but his most important composition for that instrument is a second concerto, in E minor, op. 30, dedicated to the Philharmonic Society of New York, at one of whose concerts Herbert played it in Mar. 1894. From 1894–98 Herbert was bandmaster of the Twenty-second Regiment of the National Guard of the State of New York; then he was called to Pittsburgh, Pa., as conductor of the local Symphony Orchestra. In that position he remained till the end of the season 1903–04, when he returned to New York in order to have more time to devote to composition. Meanwhile he had entered into the operetta field, in which he developed a truly remarkable fecundity, producing 35 such works between the years 1894 and 1917. Of these 'The Wizard of the Mill' (1895) and 'Babes in Toyland' (1903) attracted special attention. His grand opera, 'Natoma' (Philadelphia, 1911), had considerable vogue in America partly on account of its Indian subject. A second, 'Madeleine,' was produced at the Metropolitan Opera House in 1914. For the Worcester, Mass., festival of 1891 he wrote a dramatic cantata entitled 'The Captive'; for orchestra, before and after he went to Pittsburgh, a 'Serenade' for strings (1888); 'Suite romantique,' op. 31; symphonic poem, 'Hero and Leander,' op. 33; suite, 'Woodland Fancies,' op. 34; and suite, 'Columbus,' op. 35.

H. E. K., with addns.

HERBING, Aug. Bernhard Valentin (*d.* Magdeburg, 1766), assistant organist and

vicar of Magdeburg Cathedral, *c.* 1758, one of the most gifted revivers of the German Lied. He composed 'Musicalische Belustigungen' (1758, re-edited 1765, posth. 2nd part, 1767), 'Musicalische Versuche an Fabeln und Erzählungen . . . Gellert's' (1759). A selection of his Lieder is in *D.D.T.*, vol. 41, specimens in Friedländer 'Das deutsche Lied im 18ten Jahrhundert.' He died at an early age (*Riemann*; *Q.-L.*).

HERBST, Johann Andreas (*b.* Nuremberg, 1588; *d.* Frankfort, 1666), became Kapellmeister at Butzbach in Hesse-Darmstadt in 1616, at Darmstadt in 1619, at Frankfort in 1623, at Nuremberg from 1631–46, and, returning to Frankfort in 1646, remained there till his death. His chief theoretical work is entitled *Musica poetica, sive compendium melopoeticum. . . .* Nürnberg, 1643. It purports to give thorough instruction in harmony and composition generally, and is illustrated with numerous examples. Herbst is credited with having been the first to lay down in this work the stricter rule against 'hidden fifths' so-called (see Riemann, *Geschichte der Musiktheorie*, 1898, pp. 444-5). He does not indeed employ the later technical expression (*Verdeckte Quinten* or *Quintae coopertae sive absconditae*), but he gives as the reason why one perfect concord should not be succeeded by another in similar motion, that there thus arises the *suspicion* of there being two fifths or two octaves in immediate succession, which is a fault to be avoided. His other theoretical works are *Musica practica sive instructio pro Symphoniacis*, Nürnberg, 1642, which professes to give instruction in singing, and *Arte prattica et poetica*, Frankfort, 1653, a manual for counterpoint and general or thorough-bass. Herbst's chief compositions consist of: 'Theatrum Amoris,' Nuremberg, 1613, containing twelve German madrigals *a* 5 and two Latin texts *a* 6; 'Meletemata sacra,' Nuremberg, 1620, 20 *a* 3 and 1 *a* 6. Besides several occasional compositions, he also contributed twenty-five settings *a* 5 to Erhardi's *Harmonisches Chor und Figuralgesangbuch*, Frankfort, 1659, five of which reappear in Schöberlein's *Schatz der liturgischen Chorgesanges*, 1872, and show him to be a good harmonist. In *M.f.M. Wiss.* 1900 (Anhang), W. Nagel has printed in score a previously unknown MS. composition by Herbst, 'Symphonia gratulatoria, Beatus Vir,' *a* 5, with basso continuo. J. R. M.

HERCULES, by Handel; the words by Rev. Thos. Broughton; composed between July 19 and Aug. 17, 1744. Announced as a 'musical drama'; performed and published as an 'oratorio.' First given at the King's Theatre, Haymarket, Jan. 5, 1745. G.

HEREDIA, Pedro (*d.* Rome, 1648), a composer of Spanish origin or extraction who in his youth was choirmaster at Vercelli, and afterwards held a musical appointment in the Vatican. He wrote masses, motets and at least one madrigal; but the polyphonic style of the preceding century was already a dead language to him. His works include:

Missa super cantu Romano (4 v. with organ); Vienna, Staatsbibl., MS. dated 1635; modern editions.
2 Masses published with those of Florida de Silvestris a Barbarino (Rome, 1646), Bologna.
Motet, 'Anima mea' (4 v.) in Fabio Constantini; 'Selectae cantiones' (Rome 1616), Bologna.
Madrigal 'Passa la vita all' abbassar d' un ciglio' (Sonnet by Pope Urban VIII.), 4 v., in Giambattista Doni, 'Compendio . . .' (Rome, 1635), Brit. Mus., Paris, Bibl. Nat. Quoted in part by Mitjana, *Encl. de la musique: Espagne*, pp. 2048-9.

J. B. T.

HEREDIA, S. Aguilera de, see Aguilera, Sebastian.

HEREFORD FESTIVAL, see Three Choirs Festival.

HERIGERUS (*d.* Oct. 13, 1009 or 1010), 'Abbas Lobiensis' (Laubiensis) in the diocese of Liège. He died after twenty years of office there. He composed a hymn, 'Ave perquam,' and two antiphones, 'O Thoma didyme' and 'O Thoma apostole' (*Mendel*; *Q.-L.*).

HERING, Magister Karl Gottlieb (*b.* Schandau, Saxony, Oct. 25, 1765; *d.* Zittau, Jan. 3, 1853), studied at Leipzig and Wittenberg; Conrector at Oschatz, 1795; headmaster and music-master at Zittau school and seminary, 1811; one of the first to apply pædogogics to music teaching. He composed choral and other songs, and wrote numerous successful instruction books and tutors for various instruments. (See list in *Q.-L.*; also *Riemann*.)

HERISSANT, Jean, a 16th-century French composer, known only by a Mass, and three chansons in collective volumes published by Le Roy and Ballard, 1553 and 1556. (Particulars in *Q.-L.* and Fétis.)

HERITIER, Jean L', a French composer and pupil of Josquin des Prés, flourished in the earlier part of the 16th century. His works appeared in the collections published between 1519 and 1555, and even as late as 1588 a Mass of his was published at Venice along with several by Orlando Lassus. Only one work bears his name on the title-page, 'Moteti de la fama,' *a* 4, Venice, 1555, but even here his works only appear along with those of other composers. Ambros classes him with Antoine Fevin and Jean Mouton, and describes his works as characterised by a peculiar refinement and grace, uniting something of the solidity of the Netherland school proper with the elegance of the French. Aron in his *Toscanello* refers approvingly to L'Heritier, because in his earliest published motet, 'Dum complerentur' in Petrucci's 'Motetti della Corona,' 1519, he had expressly marked the E flat in the melodic progression from B flat to avoid the tritone. (See Ambros, *Geschichte der Musik*, iii. 102-3 and 273.) J. R. M.

HER MAJESTY'S THEATRE. It was the second building known as the King's Theatre (*q.v.*) which was renamed Her Majesty's Theatre on the accession of Queen Victoria (1837). This

was destroyed by fire on the night of Friday, Dec. 6, 1867. It was rebuilt by Apr. 1869, but not opened then as a theatre. In 1875 it was used for the revivalist mission of Moody and Sankey for three months.

The decade 1877–87 was the period of its greatest operatic importance under Mapleson's direction. He opened it on Apr. 28, 1877, as an opera-house with Tietjens in 'Norma,' Costa conducting. In this season Tietjens made her farewell appearance in 'Lucrezia Borgia.' Mapleson then gave regular Italian seasons until 1881, Carl Rosa giving English seasons also in 1879, 1880, 1882. There were also short seasons of English opera under Weist-Hill in 1877–78. The first productions of 'Carmen' (1878) and 'Mephistofele' (1880) were important events of Mapleson's seasons. That of Wagner's 'Der Ring des Nibelungen' was given under Seidl in 1882. There was then a lull broken by a few days of Italian opera under S. Hayes (1884), and a French season under M. L. Mayer (1886). The last Italian season under Mapleson was given in 1887. It was a short one begun on June 4, and included Lilli Lehmann in 'Fidelio' and one Patti performance, 'La Traviata,' on July 1. Promenade concerts under Arditi in the autumn proved a failure, and the last important event in the theatre's history was Sarah Bernhardt's appearance there with her own company in 1890. Her last performance was in 'Tosca' on July 12, 1890. The theatre was pulled down in 1891.

Beerbohm Tree built a smaller theatre with the same name on part of the same site for his own dramatic performances. He opened it on Apr. 28, 1897 (exactly 20 years after Mapleson's venture), with 'The Seats of the Mighty.' On the accession of King Edward VII. (1901) the name was altered to His Majesty's Theatre. Though primarily devoted to the spoken drama, it was part of Tree's intention to make the theatre available for opera. He frequently lent it to the R.C.M. for occasional productions by the students under Stanford's direction, and in the summer of 1910 he let it to BEECHAM (*q.v.*) for a season of opéra-comique in English. On May 27, 1913, he produced with Beecham an English version of *Le Bourgeois Gentilhomme* (called *The Perfect Gentleman*) with Strauss's 'Ariadne auf Naxos' (1st version), sung by a German company, and then given for the first time in England. In 1924 the BRITISH NATIONAL OPERA COMPANY (*q.v.*) gave a season of opera in English which began on June 5 with 'Figaro' and included the first public production of 'Hugh the Drover' (Vaughan Williams). In the summer of 1926 the Diaghilev Ballet occupied the theatre, and gave there Stravinsky's 'Les Noces' for the first time in England.

C.; information from H. K.

HEŘMAN, JAN (*b.* Neveklov, Bohemia, 1886), one of the leading pianists of Czechoslovakia. After visiting America and Russia, where he settled for a time as a teacher, he became professor of the pianoforte in the newly organised Conservatoire at Prague (1914). He has frequently played in association with the Bohemian (Czech) String Quartet, and met with success in Paris and London (1919 and 1924). His playing is distinguished for rhythmic vigour, breadth and passion. R. N.

HERMAN (HEERMANN), NICOLAS (*b. circa* 1485; *d.* May 3, 1561), cantor at Joachimsthal in Bohemia about the middle of the 16th century, and esteemed also as versifier. There are chorales extant of which both words and music are by him, *e.g.* 'Erschienen ist der herrlich Tag' and 'Lobt Gott, ihr Christen alle gleich.' The municipal library at Joachimsthal possesses a folio containing all his songs. A list of the earliest extant editions of his works is given in *Q.-L.*

HERMANN, MATHIAS, see WERREORE.

HERMANNUS CONTRACTUS (*b.* Sulgau, July 18, 1013; *d.* at the country seat of Alleshausen, near Biberach, Sept. 24, 1054). He belonged to the family of the counts of Vehringen, studied at S. Gall, and became a Benedictine monk in the monastery of Reichenau, which played an important part in the evolution of music. Hermannus's musical tracts were republished by Gerbert, ii. 124. He invented a musical notation which was but short-lived. His chronicle from the foundation of Rome to 1054 contains important music-historical notes. Of his compositions only a hymn, 'O florens rosa,' and 2 sequences are still extant. The Historia de S. Afra and Salve Regina (see below) are also attributed to him.

BIBL.—H. HANSJACOB, *Hermann der Lahme . . .* (1875); WM. BRAMBACH, *Hermanni Contracti musica* (1884), *Die verloren geglaubte Historia . . . de Santa Afra und das Salve Regina des H. C.* (1892), *Die Reichenauer Sängerschule* (1888).

HÉRODIADE, opera in 3 acts, words by Paul Milliet and Henri Grémont, music by Massenet. Produced Théâtre de la Monnaie, Brussels, Dec. 19, 1881; in an Italian version by A. Zanardini, La Scala, Milan, Feb. 23, 1882; Théâtre des Nations (now the Théâtre Sarah-Bernhardt), Paris, Feb. 1, 1884; Opéra, Dec. 22, 1921; and, with certain alterations insisted on by the censorship, as 'Salomé' at Covent Garden, July 6, 1904; New York, Manhattan Opera House, Nov. 1908. See also SALOMÉ.

A. C.

HEROLD, JIŘÍ (GEORGE) (*b.* Apr. 16, 1875), a Czech viola-player, professor at the Prague Conservatoire since 1922, and a member of the CZECH (BOHEMIAN) STRING QUARTET (*q.v.*), which he joined in 1906. R. N.

HÉROLD, LOUIS JOSEPH FERDINAND (*b.* Paris, Jan. 28, 1791; *d.* Les Ternes, Jan. 19, 1833), eminent composer of opera, was the only child of François Joseph Hérold (*b.* Seltz, Alsace, Mar. 10, 1755; *d.* Paris, Sept. 1, 1802),

an able pianist of the school of Emanuel Bach at Hamburg, composer of PF. and chamber music, who had settled in Paris in 1781. Ferdinand's birthplace was 30 rue des Vieux Augustins, now 10 rue d'Argout. His gifts for music were soon apparent. He was educated at the Institution Hix, where he distinguished himself, and at the same time worked at solfège under Fétis, and the pianoforte under his godfather Louis Adam, father of Adolphe. In 1806 he entered the Paris Conservatoire, where he obtained the first piano prize in L. Adam's class (1810), studied harmony under Catel, and composition under Méhul, whom he always held in great admiration, and at length, in 1812, carried off the Grand Prix de Rome for his cantata 'Mlle. de la Vallière,' the unpublished score of which is in the library of the Conservatoire, together with his *envois de Rome*. These are a 'Hymne à 4 voix sur la Transfiguration' with orchestra; a symphony in C (Rome, Apr. 1813); a second, in D (May); 'Scena ed aria con cori' (June); and three quartets, in D, C and G minor (July 1814), all written at Naples. These works are short, but contain many interesting ideas; the only one performed in public was the second symphony, which is by no means a 'youthful indiscretion.' The quartets also contain much that might even now be heard with pleasure; and altogether these *envois de Rome* show that Hérold would have shone in symphony if he had adhered to that branch of composition. The stage, however, possesses an irresistible attraction for a man gifted with ardent imagination and capacity for expressing emotion. It was natural that he should wish to make his début as a dramatic composer at Naples, where he was pianist to Queen Caroline, and where he led a happy life, in good relations with the court and society. With Landriani's assistance he compiled a libretto from Duval's comedy 'La Jeunesse de Henri V,' and the opera was a success. The libretto was printed (Naples, 1815) anonymously, but the music remains in MS.

Shortly after this he left Italy, and made a stay of some months at Vienna on his way home. On his return to Paris he at once tried to procure a good opera-book, but might have waited long for an opportunity of coming before the public, if Boieldieu had not asked him to write the latter half of 'Charles de France,' an *opéra de circonstance* produced June 18, 1816. This led to his obtaining the libretto of 'Les Rosières,' 3 acts (Jan. 27, 1817), which was a complete success. 'La Clochette,' 3 acts (Oct. 18 of the same year), was full of new and fresh ideas; the charming air 'Me voilà' soon became popular, while those competent to judge were struck by the advance in knowledge of the stage, and the originality of instrumentation which it displayed. His industry and fertility were further proved by 'Le premier venu' (1818), 'Les Troqueurs' (1819), 'L'Amour platonique' (1819), and 'L'Auteur mort et vivant' (1820); but unfortunately he accepted librettos that were neither interesting nor adapted for music. 'Le Muletier' (May 12, 1823), however, is full of life and colour, and assured his reputation with all who were competent to judge. After the success of this lively little piece it is difficult to understand how a man of literary tastes and culture could have undertaken dramas so tame and uninteresting as 'Lasthénie' (Sept. 1823) and 'Le Lapin blanc' (1825). From 1820–27 he was pianiste-accompagnateur to the Opéra Italien; and in 1821 was sent to Italy to engage singers, among whom he brought back Mme. Pasta, and Galli. In 1827 he became choirmaster at the Académie de Musique, and began to write ballets. During these laborious years, Hérold threw off for the publishers an immense quantity of pianoforte music. Fifty-nine of these pieces, on which he laid no value, have been engraved, but we need only mention the sonata in A♭; another called 'L'amante disperato'; variations on 'Au clair de la lune,' and on 'Malbrook'; a 'Rondo dramatique'; and a caprice, 'Pulcinella.' He also made arrangements for the piano, Rossini's 'Moïse' among the rest, and like a true artist managed to turn even such work as this to account. In the midst of his daily drudgery, however, Hérold kept one aim steadily in view: that of becoming a great composer. Any opportunity of making himself known was welcome, and accordingly he consented to join Auber in writing an *opéra de circonstance*, 'Vendôme en Espagne' (1823); and also composed 'Le Roi René,' two acts (1824), for the fête of Louis XVIII. In 'Marie,' 3 acts (Aug. 12, 1826), a charming opera, he evinces thorough knowledge of the stage, great sensibility, and graceful and refined orchestration. It contains perhaps too many short pieces, and the treble and tenor voices unduly predominate, but these drawbacks are redeemed by original and varied melody, by charming effects, and great skill in the arrangement. The scene of Marie's despair is the work of a master of pathos, and a true dramatic poet.

Hérold composed a series of ballets, 'Astolphe et Joconde'; 'La Sonnambule' (Jan. 29 and Sept. 19, 1827); 'Lydie'; 'La Fille mal gardée' (Nov. 17, 1828); and 'La Belle au bois dormant' (Apr. 27, 1829). He also wrote music to a play, 'Missolonghi,' for the Odéon. 'Les Troqueurs' ('Der Tausch') was played at Vienna in 1820 and at Berlin in 1825. These works gave him the same facility and command of his pen that writing verses does to an author. This is clearly seen in his next opera, 'L'Illusion,' one act (July 18, 1829), the remarkable finale of which contains a valse with a melody of a very high order. 'Emmeline' (Nov. 28, 1829) was a fiasco, chiefly owing to the libretto; and in the following year he collaborated with Carafa in 'Auberge d'Aurey.'

A rich compensation for 'Emmeline' was in store for him in the brilliant success of 'Zampa' (May 3, 1831). Speaking briefly, we may say that the quartet in the first act, 'Le voilà,' is a model of dignity and refinement; the recognition duet in the second is full of life, taste and dramatic skill; and the deep pathos of the principal number of the third act, the duet 'Pourquoi trembler,' made it one of the finest inspirations in contemporary opera. There is also much variety, both of form and movement, in the different pieces. The first finale, with its richly contrasted effects, is entirely different from the second, the stretto of which is full of tune and inspiration.

Hérold's countrymen ranked the 'Pré aux Clercs' (Dec. 15, 1832) above 'Zampa,' while the Germans gave the preference to the latter. In the 'Pré aux Clercs' the drama is a very pleasing national poem, free from incongruities and well adapted for music. In setting it Hérold not only did much to elevate the tone of French opéra-comique, but had the satisfaction of treating a historical subject. The work is characterised throughout by unity of style, variety of accent, and sustained inspiration, always kept within the limits of dramatic truth. The great requisites for a creative artist are colour, dramatic instinct and sensibility. In colour Hérold was not so far behind Weber, while in dramatic instinct he may be said to have equalled him. His remark to a friend a few days before his death shows his own estimate of his work: 'I am going too soon; I was just beginning to understand the stage.' [1]

On Jan. 19, 1833, within a few days of his forty-second year, and but a month after the production of his chef-d'œuvre, Hérold succumbed to the chest-malady from which he had been suffering for some time, and was buried with great pomp three days after.[2] He died at a house in Les Ternes, which had been his home since his marriage with Adèle Élise Rollet in 1827, and now forms the corner of the Rue Demours and the Rue Bayen, on the side of the even numbers. Here were born his three children: Ferdinand (*b.* Paris, Oct. 16, 1828; *d.* there, Jan. 1, 1882), whose son is the writer and poet, A. Ferd. Hérold, an able avocat, subsequently a senator; Adèle, married in 1854 to Jean Jules Clamageran, a French politician; and Eugénie (*b.* 1832; *d.* 1852), a gifted musician, who died of consumption.

In society Hérold showed himself a brilliant and original talker, though inclined to sarcasm. The best portrait is that in the *Magasin pittoresque*. His friend David d'Angers made a medallion of him in Rome in 1815; and there are busts by Dantan (1833), Demesmay—now in the *foyer* of the Paris Opéra, and by Charles Gauthier.

[1] Thus, too, Haydn, at the end of his career, spoke of himself as having just begun to know how to use the wind instruments.
[2] Halévy completed the unfinished score of 'Ludovic.'

BIBL.—H. BERLIOZ, *Les Musiciens et la musique* (Zampa); JOUVIN, *Hérold, sa vie et ses œuvres* (Paris, Heugel, 1868); *Magasin pittoresque* (1873), with a portrait; BERTHELOT, *F. Hérold* (Paris, 1882); A. POUGIN, *Hérold* (Paris, Laurens); FERDINAND HÉROLD, *Souvenirs inédites* (*S.I.M.*, 1910). G. C.; rev. M. L. P.

HEROLD, VICTOR (*b.* Copenhagen, 1877), operatic tenor, director of the Royal Opera-house at Stockholm. Few tenors singing in German opera at Covent Garden in the first decade of this century have been acclaimed with greater warmth than was this artist on his first appearance as Lohengrin on May 9, 1904. Some good judges went so far as to declare him to be the successor to Jean de Reszke, whose voice his was said to resemble both in sweetness and beauty of timbre. He was also fortunate in having for his Elsa, Emmy Destinn (who only a week before had made her début as Donna Anna), among a cast that further included van Rooy as Telramund, Kirkby Lunn as Ortrud, and Paul Knüpfer as the King, with Hans Richter as conductor. More than one critic described it as 'the best performance of "Lohengrin" that London has ever known,' and the new tenor came in for his full share of the honours. He also did well a few nights later as Walther in 'Die Meistersinger,' and made his *rentrée* in this part in the following season. He again appeared in the same characters during the winter season of 1907, but in no other operas; neither, curiously enough, was he afterwards heard in London at all. H. K.

HERRER (HERRERIUS), R. P. MICHAEL (*b.* Munich, *c.* 1576 [3]), calls himself in 1606 'ad S. Nicolai, Strassburg: Praepositus.' He wrote 'Canticum gloriosae deiparae V.M. 6 v.' (1602), probably identical with a Magnificat 6 v. (Augsb., 1604) mentioned by Fétis (*Q.-L.*); and 3 motets in collective volumes. He made and edited an important collection of works by Italian composers, published in 3 books in 1606, 1608–09, 1609.

HERRINGMAN, HENRY, printer of many musical works in the years 1650–89. His address was at 'the signe of the Blew Anchor in the New Exchange.' In 1670 he issued the fourth edition of Carew's Masque, 'with the songs set to Musick by Mr. Henry Lawes.' He also printed some works by Purcell, including the first edition of D'Urfey's 'A Fool's Preferment,' in 1688. On the title-page of this work is added: 'together with all the Songs and Notes to 'em excellently compos'd by Mr. Henry Purcell.' W. H. G. F.

HERRMANN, JAKOB, see ZEUGHEER, Jakob.

HERSCHEL, (1) SIR FREDERICK WILLIAM, K.C.H., D.C.L. ('Sir William Herschel') (*b.* Hanover, Nov. 15, 1738; *d.* Aug. 23, 1822), was second son of a musician at Hanover. He received a good education, and being destined for the profession of his father, was, at the age of 14, placed in the band of the Hanoverian regiment of guards. He came to England with the regiment about 1755 and was stationed at

[3] Fétis

Durham. He soon became organist of Halifax parish church, and continued so until 1767, when he was appointed organist of the Octagon Chapel, Bath. Whilst residing at Bath he turned his attention to astronomy, and pursued his studies for several years during the intervals of his professional duties. He constructed a telescope of large dimensions (1774), and in 1781 announced the discovery of a supposed comet, which soon proved to be the planet Uranus. He was thereupon appointed private astronomer to the King, and abandoned the musical profession. He removed to Datchet and afterwards to Slough, was created a knight of the Hanoverian Guelphic Order (1816), and received an honorary degree at Oxford. In the summer of 1792 he was visited at Slough by Haydn. He published a symphony for orchestra and two military concertos for wind instruments in 1768.

(2) JACOB (*b. circa* 1734; *d.* England, 1792), elder brother of the above, was master of the King's band at Hanover. He composed some instrumental music. W. H. H.

HERSEE, ROSE (*b.* 1845; *d.* Wimbledon, Nov. 26, 1924), was a soprano singer who took an important place in the English operatic ventures of her generation. She first appeared with Mapleson's company at Drury Lane in 1868, and in the next year ventured on the 'New Italian Opera' (Lyceum Theatre) under the management of her father, Henry Hersee, in the following year. This was a failure and she next visited America with PAREPA-ROSA (*q.v.*). Rose Hersee was the principal soprano in a season of opera in English given by Stephen Fiske (St. James's Theatre) in London, 1871; in the next year she formed a company of her own and later sang with the CARL ROSA COMPANY (*q.v.*).

(See *Daily Telegraph*, Nov. 28, 1924; *Mus. T.*, Jan. 1925).
C.

HERTEL, (1) JOHANN CHRISTIAN (*b.* Öttingen, 1699; *d.* Strelitz, Mecklenburg, Oct. 1754), son of a Kapellmeister, Jac. Christian, who soon after the birth of his son became court Kapellmeister at Merseburg. Johann Christian was intended for the Church, and his father instructed him, as a secondary study, in singing and viola da gamba playing; but the boy's interest soon became engrossed in music and he took, clandestinely, lessons on the violin and the harpsichord from the organist Kaufmann. After studying for some time at the university at Halle, whence he paid frequent visits to Kuhnau at Leipzig, the father gave way to his choice, and the Duke of Merseburg sent him as a pupil to the famous viola da gambist, E. Christ. Hesse, at Darmstadt. In 1719 he was appointed violinist at the court of Eisenach, where he became Konzertmeister in 1733, and after the dissolution of that chapel in 1742 he was appointed in the same capacity at the court of Strelitz, where he was pensioned on the dissolution of the chapel in 1753. He composed a large number of works for orchestra and chamber music which remained in MS., except 6 violin sonatas with basso continuo (Amsterdam, 1727). (See E. van der Straeten, *History of the Violoncello*; also *Riemann* and *Q.-L.*)

(2) JOHANN WILHELM (*b.* Eisenach, Oct. 9, 1727; *d.* Schwerin, Mecklenburg, June 14, 1789), son of Johann Christian, violinist, Konzertmeister, afterwards Kapellmeister and composer to the court. On account of weak eyesight he resigned the post as Kapellmeister in 1770, devoted himself more to the pianoforte, and became secretary to Princess Ulrike and Privy Councillor to the court. He was a prolific, and in his time highly esteemed, composer in every branch of musical art except opera, and also a writer on musical subjects, collector and translator of musical essays by French, Italian and other authors. The MS. of his autobiography (dated 1784) is in the Royal Library, Brussels (*Riemann*; *Mendel*; *Q.-L.*).
E. v. d. S.

HERTOGHS, see DUCIS.

HERTZ, ALFRED (*b.* Frankfort-on-M., July 15, 1872), conductor, was educated at Frankfort, and gained experience at the Stadt-Theater at Halle (1891–92), at Altenburg (1892–1895) and Elberfeld-Barmen (1895–99). He conducted concerts in London (1899) and was then for three years at Breslau (1899–1902). In 1902 he went to New York as conductor of German Opera at the Metropolitan Opera House, where he conducted 'Parsifal' (the first production outside Bayreuth) in 1903. He remained at the Metropolitan till 1915, but in 1910 he conducted 'Götterdämmerung' and other Wagnerian performances at Covent Garden owing to the retirement through ill-health of Richter. Since 1915 Hertz has been conductor of the San Francisco Symphony Orchestra. (*Amer. Supp.*) C.

HERVÉ (*b.* Houdain, Pas de Calais, June 30, 1825; *d.* Paris, Nov. 3, 1892), operatic composer and manager, received his musical education at the parish church of Saint Roch, where he sang as choir-boy; then from Elwart, and, about 1840, from Auber. He was afterwards organist at the church of Bicêtre Asylum, near Paris; and from 1845 at St. Eustache, Paris, where he remained more than eight years, and became an organist at various Parisian churches.

In 1848 he produced at the Opéra National 'Don Quixote and Sancho Pança,' appearing in it himself with Joseph Kelm the chansonnette singer. He then became conductor at the Odéon, and in 1850 at the Palais Royal; in 1854 he was manager of the Folies Concertantes, Boulevard du Temple, which name was changed to Folies Nouvelles, a small theatre converted by him from a music-hall, where he

was composer, librettist, conductor, singer and machinist, as occasion required. Of his then compositions we must name 'Vade au Cabaret' and 'Le Compositeur toqué' (played by him at the Lyceum and Globe Theatres in 1870 and 1871). In 1856 illness forced him to retire from his post; he had written for his theatre 20 pieces in 1855 and 11 for 1856. He played successively at the Bouffes Débureau, Paris, 1858; at Marseilles with Kelm 'in his own repertory'; at Montpellier in small tenor parts such as Cantarelli ('Pré aux Clercs'), Arthur ('Lucia'), etc., and later on at Cairo. In 1859 Hervé was conductor at the Délassements-Comiques, Paris, until 1862, in which year he produced two new operettas, 'Le Hussard persecuté' and 'Le Fanfare de Saint Cloud.' He was for two or three years composer, conductor and actor at the Variétés, Porte St. Martin, and Eldorado. He wrote new music in 1865 for the celebrated revival of the 'Biche aux Bois,' and composed an opera in three acts, 'Les Chevaliers de la Table Ronde,' Bouffes Parisiens, Nov. 17, 1866.

During the next three years he gave some of his most popular works, produced at the Folies Dramatiques, viz.: 'L'Œil crevé,' libretto by himself, Oct. 12, 1867 (Globe Theatre, by the Dramatiques, June 15, 1872; in English as 'Hit or Miss,' in one act and five scenes, freely adapted by Burnand, Olympic, Apr. 13, 1868; and another version, three acts, Opéra-Comique, Oct. 21, 1872); 'Chilpéric,' libretto by himself, and at first a failure, Oct. 24, 1868 (in French at the Globe by the above company, June 3, 1872; in English at the Lyceum for the début of Hervé, Jan. 22, 1870; frequently revived at other theatres); he himself wrote a parody, 'Chilméric' for the Eldorado; 'Le Petit Faust,' his most successful work, Apr. 29, 1869 (in English at the Lyceum, Apr. 18, 1870, and revived at various theatres); 'Les Turcs,' a parody of 'Bajazet,' Dec. 23, 1869.

None of his subsequent operettas and opéras-bouffes attained the same success; many of them, on the contrary, were disastrous failures, but 'La Belle Poule,' Folies Dramatiques, Dec. 30, 1875, was played in English at the Gaiety, Mar. 29, 1879. He was afterwards very successful in new songs, etc., written for Mme. Judic, Dupuis and others, such as the 'Pi . . . Ouit,' the 'Chanson du colonel,' the Provençal song 'Quès aco?' 'Babet et Cadet,' the 'sneezing duet,' the 'Légende de Marfa' and other music introduced into the musical comedies performed at the Variétés, viz.: the 'Femme à Papa,' Dec. 2, 1879, 'La Roussotte,' with Lecocq and Boulard, Jan. 26, 1881, 'Lili,' Jan. 10, 1882 (Gaiety, with Judic, June 1883), 'Maam'zelle Nitouche,' Jan. 19, 1883 (Gaiety, June 1884), 'La Cosaque,' Jan. 26, 1884 (Gaiety, June 1884), in English at Royalty, Apr. 12 of the same year. 'Fla-Fla,' Sept. 14, 1886, three acts (Théâtre des Menus-Plaisirs), reached only five representations. Hervé, in addition, composed for the English stage 'Aladdin the Second,' at the Gaiety, Dec. 24, 1870, as 'Le Nouvel Aladin,' at the Variétés, Apr. 26, 1873. He wrote some of the music of 'Babil and Bijou,' Aug. 29, 1872, and in 1874 was conductor at the Promenade Concerts in London, when he introduced a heroic symphony, 'The Ashantee War,' for solo voices and orchestra. On June 29, 1886, his 'Frivoli' was brought out at Drury Lane, and on Dec. 22, 1887, the ballets 'Dilara' and 'Sport' were produced at the Empire Theatre, of which he was for a few years conductor. 'La Rose d'Amour' (1888), 'Cléopâtre' (1889) and 'Les Bagatelles' (1890) are to be added to the number of his ballets. One of his latest works, 'Bacchanale,' brought out at the Théâtre des Menus-Plaisirs, Oct. 22, 1892, was a failure.

A. C.

BIBL.—L. SCHNEIDER, *Les Maîtres de l'opérette française, Hervé et Charles Lecocq* (Paris, Perrin, 1924).

HERVELOIS, see CAIX D'HERVELOIS, Louis de.

HERVEY, ARTHUR (*b.* Paris, Jan. 26, 1855; *d.* Mar. 10, 1922), composer, author and critic. Of Irish parentage, he was educated at the Oratory, Birmingham; studied with Berthold Tours and Edouard Marlois. He was intended for the diplomatic service, but from 1880 took up the profession of music. He was musical critic to *Vanity Fair* from 1889–92 and to the *Morning Post*, 1892–1908. A one-act opera, 'The Fairy's Post-Box,' to words by Palgrave Simpson, was produced at the Court Theatre in 1885. Of his charming songs, several sets were published ('Sechs Liebeslieder,' 'Herzens Stimmen,' 'Neue Liebes Lieder,' etc.), as well as single songs. A scena for baritone and orchestra, 'The Gates of Night,' was performed at the Gloucester Festival of 1901. His dramatic overture 'Love and Fate' (St. James's Hall, 1890, and Crystal Palace, 1892) had made it quite clear that Hervey was a master of the orchestra; and a couple of tone-poems, 'On the Heights' and 'On the March,' played at the Cardiff Festival of 1902 enhanced his reputation. Another overture, 'Youth,' was played with great success at the Norwich Festival of 1902, and a third tone-poem, 'In the East,' was given at the Cardiff Festival of 1904. A set of variations for orchestra, 'Life Moods,' was produced at the Brighton Festival of 1910. Hervey was the author of *Masters of French Music* (1894), *French Music in the Nineteenth Century* (1904), *Alfred Bruneau* (*Living Masters of Music*, 1907), *Franz Liszt*, and *Saint-Saëns* (1921).

M., with addns.

HERZ, (1) HEINRICH (*b.* Vienna, Jan. 6, 1806[1]; *d.* Paris, Jan. 5, 1888), son of a

[1] *Fétis*, but according to the Registers of the Paris Conservatoire, Jan. 2. The age given in the announcement of his death would place his birth in 1802.

M. L. P.

musician who, after teaching the boy himself and giving him lessons from Hünten at Coblenz, was anxious to turn his early talent for the piano to the best account, and wisely entered him in 1816 at the Conservatoire at Paris under Pradher. He carried off the first prize for pianoforte-playing in 1818, and thenceforward his career was continually successful. He became virtually a Parisian, and was known as Henri Herz.

In 1821 Moscheles visited Paris, and though there is no mention of Herz in that part of his Journal, yet we have Herz's own testimony that Moscheles had much influence in the improvement of his style.[1] For the next ten years he enjoyed an immense reputation in Paris both as a writer and a teacher, and his compositions are said to have fetched three or four times the prices of those of much better composers. In 1831 he made a tour in Germany with Lafont, but to judge from the notices in the *Allg. Zeitung* Lafont made the better impression of the two. In 1833 he made his first visit to London, played at the Philharmonic on June 10, and gave a concert of his own, at which he played duets with Moscheles and with J. B. Cramer. In 1842 he was made professor of the pianoforte (women's class) in the Conservatoire. He returned the following year, appeared again at the Philharmonic, May 5, and took a long tour, embracing Edinburgh and Dublin. About this time he was tempted to join a pianoforte-maker in Paris named Klepfa, but the speculation was not successful, and Herz lost much money. He then established a factory of his own, and to repair his losses and to obtain the necessary capital for this made a journey through the United States, Mexico, California and the West Indies, which lasted from 1845 till 1851, and of which he himself wrote an account.[2] He then devoted himself to the making of pianos, and at the Exposition of 1855 his instruments obtained the highest medal. He built a concert-hall, Salle Henri Herz, in the rue de la Victoire (now pulled down). The mark of the Herz pianos has passed to the firm Peaureau-Ruch, as also the Salle Herz (rue des Petits-hôtels, Paris). In 1874 he relinquished his chair at the Conservatoire.

Herz left eight concertos for PF. and orchestra, and other compositions for his instrument in every recognised form, reaching to more than 200 in number, and including an immense number of variations, études and a PF. Method (*Méthode complète de piano*, op. 100, etc.). His brilliancy and bravura and power of execution were prodigious, but they were not supported by any more solid qualities, as in the case of Thalberg, Liszt, Tausig, Bülow and other great executants. Herz found out what his public liked and what would pay, and this he gave them. 'Is Herz prejudiced,' says Mendelssohn, 'when he says the Parisians can understand and appreciate nothing but variations?'[3] Schumann was never tired of making fun of his pretensions and his pieces. His *Gesammelte Schriften* contain many reviews, all couched in the same bantering style. In fact, Herz was the Gelinek of his day, and like that once renowned and popular Abbé was doomed to rapid oblivion.

BIBL.—H. HERZ, *Mes Voyages en Amérique*, Paris, 1866.

(2) His brother, JACOB SIMON (*b.* Frankfort, Dec. 31, 1794; *d.* Nice, Feb. 1, 1880[4]), was a pupil at the Paris Conservatoire, and won the 1st piano prize in 1812 in Pradher's class. Having taught pianoforte in Paris and London, he became his brother's deputy at the Conservatoire in 1857. He composed PF. music, a quintet, etc.

G.; addns. M. L. P.

HERZOG, JOHANN GEORG (*b.* Schmölz, Bavaria, Sept. 6, 1822; *d.* Munich, Feb. 2, 1909), an eminent German organ-player. He was educated at Altdorf in Bavaria, and his earlier career was passed in Munich, where in 1842 he became organist, in 1849 cantor, and in 1850 professor at the Conservatorium. In 1854 he removed to Erlangen, and became teacher in the University and director of the Singakademie. His *Präludienbuch* and his *Handbuch für Organisten* are widely and deservedly known. His Organ School is a work of very great merit, and his Fantasias are fine and effective compositions. He retired in 1888. G.

HERZOGENBERG, HEINRICH VON (HEINRICH, BARON VON HERZOGENBERG-PECCADUC) (*b.* Graz, Styria, June 10, 1843; *d.* Wiesbaden, Oct. 9, 1900), studied at the Vienna Conservatorium in 1862–64, after which his time was divided between Graz and Vienna, until 1872, when he went to Leipzig. From 1875–85 he was conductor of the Bach-verein in that town, and was subsequently appointed head of the department of theory and composition at the Hochschule at Berlin. In the spring of 1886 he succeeded Kiel as professor, and at the same time became head of an academical Meisterschule for composition. In 1888 he retired, owing to his wife's ill-health, but resumed his labours after the death of his successor, Bargiel, in 1897. His works are for the most part remarkable for breadth, vigour and originality. That they bear trace of the influence of Brahms is surely no reproach, nor is that influence so marked as to impeach their individuality of style. The list includes:

'Columbus,' a cantata, op. 11; 'Odysseus,' a symphony, op. 16; 'Deutsches Liederspiel,' for soli, chorus and pianoforte; 'Der Stern des Liedes,' op. 55; 'Die Weihe der Nacht,' op. 56; 'Nannas Klage,' op. 59, two psalms, opp. 70 and 71, a Requiem, op. 72; 'Totenfeier,' op. 80; a Mass, op. 81; 'Die Geburt Christi,' op. 90, and 'Die Passion,' op. 93—all important works; variations for two pianos, and a second set, op. 23, on a theme by Brahms; trio for piano and strings in C minor, op. 24; two trios for strings alone,

[1] Quoted in *Fétis*. [2] *Mes Voyages*, etc., Paris, 1866. [3] *Goethe and Mendelssohn*, p. 48. [4] Constant Pierre.

op. 27; choral songs or volkslieder, opp. 26, 28, 35; Psalm cxvi. for chorus, op. 34; sonata for pianoforte and violin in A, op. 32 (played by Joachim in England); trio in D minor for pianoforte and strings, op. 36; a second violin sonata in Eb, op. 54; a sonata for pianoforte and violoncello, op. 52; organ fantasias on chorales, opp. 39 and 46; three string quartets, op. 42; symphony in C minor, op. 50; piano pieces and duets, opp. 25, 33, 37, 49 and 53; songs and vocal duets, opp. 29-31, 38, 40, 41, 44, 45, 47, 48.

Frau von Herzogenberg, *née* Elizabeth Stockhausen (*b.* 1848; *d.* San Remo, Jan. 7, 1892), was an excellent pianist. (Information from Dr. A. Dörffel, etc.) M.

BIBL.—FRIEDRICH SPITTA, *H. v. Herzogenbergs Bedeutung für die Evangelische Kirchenmusik* (Peters, *Jahrb.*, 1919); KALBECK, *J. Brahms im Briefwechsel mit Heinrich und Elisabeth Herzogenberg*, 2 vols., 1907.

HESDIN, PIERRE, a French composer of the earlier half of the 16th century, was registrar of the brotherhood of St. Julien, Paris, 1522, and from 1547–59 singer in the Chapel of Henry II., King of France. About 30 of his compositions are known, consisting of French chansons, motets, masses, which appeared in printed collections published in Paris (Attaingnant, Le Roy, Ballard), Lyons (Moderne), Nuremberg (Petrejus), Venice, etc. Two of his masses and a motet were copied into the large choir-books of the Sistine Chapel under Pope Paul III. Another Mass and a motet are at Modena (all MS.). A French chanson (4 v.), 'Grace vertu et bonté,' is at the Cambrai Library (MS.). Two of Hesdin's chansons have been reprinted in modern score, one in Expert's reprint of Attaingnant ('Trente et une chansons musicales'), 1529, the other in Eitner's sixty chansons, 1899. M. L. P.

HESELTINE, JAMES (*d.* Durham, June 20, 1763), a pupil of Dr. Blow, was in the early part of the 18th century organist of St. Katherine's Hospital, near the Tower. In 1710/11 he was elected organist of Durham Cathedral, retaining his London appointment. Heseltine composed many excellent anthems, etc., a few of which are still extant in the books of some of the cathedrals, but the major part were destroyed by their composer upon some difference between him and the Dean and Chapter of Durham. A portrait of him is in the Music School, Oxford. W. H. H.

HESELTINE, PHILIP (*b.* Oct. 30, 1894), is known as a writer on music, as editor of Elizabethan and other old songs, and as a composer, chiefly of songs published under the name of Peter Warlock.

Heseltine was educated at Eton, where he learnt music. He claims no special musical education after his school days save that of intercourse with his friends Frederick DELIUS and Bernard van DIEREN (*q.v.*). He came before the London musical public in 1920, when he founded a paper, *The Sackbut*, and gave some concerts in connexion therewith for the furtherance of such music as specially interested him. That his tastes were eclectic was shown in the range of the programmes from the string fantasias of Purcell to the new works of Van Dieren. He edited the paper only for a year, but during that time made it valuable by his personal contributions involving research, notably his articles on GESUALDO (*q.v.*). These articles were later brought into book form, *Carlo Gesualdo*, by Heseltine and Cecil Gray (1926).

Heseltine has edited several series of English songs, viz. Robert Jones's 'The Muses' Garden for Delights' and 'English Ayres, 1598–1612' (in conjunction with Philip Wilson). He has arranged many of Delius's orchestral works for PF., and his book, *Delius* (1923), besides its informative value, is interesting as the work of a critical-minded disciple. His published compositions are not numerous. His songs range from some delicate little essays in the Elizabethan manner to 'The Curlew' (W. B. Yeats), a cycle for tenor voice, flute, cor anglais and string quartet, which won a Carnegie award in 1923. His work is admired for its faithfulness (both in accentuation and in feeling) to the texts chosen. Published instrumental works include 'An Old Song' (fl., ob., clar., horn, strings) and 'Serenade' for string orchestra. C.

HESS, MYRA (*b.* London, Feb. 25, 1890), a pianist of distinction, gained primarily through her fine playing of the classics, notably Scarlatti, Bach and Mozart.

Myra Hess began her musical education at the G.S.M. under Julian Pascal and Orlando Morgan, but she won a scholarship at the R.A.M. in 1902, and it was there that, working under Tobias Matthay for five years, she became the finished pianist who first came before the London public in 1907. On Nov. 15 she gave a concert at Queen's Hall and played Beethoven's concerto in G with Thomas Beecham and his orchestra. Her success was immediate and engagements to play concertos with the chief London orchestras followed. She played much in London, giving recitals and taking part in chamber concerts, and proved that her abilities were not only those of the brilliant virtuoso but of the interpretative artist, sensitive to musical beauty wherever it appears. She has brought forward new works by contemporary composers, especially those of her countrymen. Though her repertory is a wide one, including most of the big things of piano music, it is in the sonatas of Domenico Scarlatti, the '48' of J. S. Bach, and the concertos of Mozart, perhaps, that her intuitive musical sense appears most directly. But she is no specialist in the narrow sense, and, indeed, her richly romantic playing of Schumann's concerto and solo works is as outstanding in its way as her delicate handling of the earlier classics. European tours in Holland, Germany and France confirmed the high reputation she had gained at home. In 1922 she visited America for the first time, and has since revisited both Canada and the United States at frequent intervals. C.

HESS, Willy (*b.* Mannheim, July 14, 1859), violinist, studied first with his father, a professional violinist, pupil of Spohr. In 1865 he visited America, where he resided with his family and continued his studies, receiving in 1868 an engagement to tour through the States with the Thomas orchestra. In 1872 he left America for Holland, playing in various Dutch towns with his sister. The following year he moved to Heidelberg in Germany, making that town a point of departure for tours in various continental musical centres. In 1874 he visited London for the first time, and in 1876 went to Berlin to study under Joachim, with whom he remained for two years, until his appointment as leader of the opera and Museum Concerts at Frankfort, where he also founded a string quartet and a trio with Kwast and Hugo Becker. In 1886 he succeeded Professor Wirth as professor at the Rotterdam Conservatorium, and in 1888 took the place of Ludwig Straus as leader of Sir Charles Hallé's orchestra in Manchester, where he remained for seven years. He then received an invitation to return once more to Germany, this time to Cologne, where he found a very fine musical position awaiting him, comprising the leadership of the Gürzenich Quartet, and conductorship of the Gürzenich orchestra. In 1903 he accepted the position vacated by Emile Sauret as professor of the violin at the R.A.M., but in 1904 went to Boston to lead the Symphony Orchestra in succession to Kneisel (*q.v.*) and a quartet, of which Alwin Schröder was the violoncellist. In 1910 he returned to Berlin to take Halíř's place as teacher at the Hochschule and leader of the Halíř Quartet. He became also a member of the 'Schumann Trio.' He succeeded to some part of Joachim's work at the Hochschule on the death of the latter. Hess is distinguished both as soloist and quartet leader, and, adding to the intellectuality of the German school a certain impetuosity of style peculiar to himself, his range is remarkably wide, and he is not less at home in the romantic than in the classic school. He plays upon a violin by J. B. Guadagnini, one of the finest known of that maker. W. W. C.

HESSE, Adolf Friedrich (*b.* Breslau, Aug. 30, 1809; *d.* there, Aug. 5, 1863), great organ-player and composer, son of an organ-builder. His masters in the pianoforte, composition and the organ were Berner and E. Köhler. His talent was sufficiently remarkable to induce the authorities of Breslau to grant him an allowance, which enabled him to visit Leipzig, Cassel, Hamburg, Berlin and Weimar, in each of which he played his own and other compositions, and enjoyed the instruction and acquaintance of Hummel, Rinck and Spohr. In 1831 he obtained the post which he kept till his death, that of organist to the church of the Bernhardins, Breslau. In 1844 he opened the organ at S. Eustache in Paris, and astonished the Parisians by his pedal-playing. In 1851 he was in London, and played on several of the organs in the Crystal Palace in Hyde Park—protesting much against the unequal temperament in some of them. But his home was Breslau, where he was visited by a constant stream of admirers from far and near up to his death. Hesse was director of the Symphony Concerts at Breslau, and left behind him a mass of compositions of all classes. But it is by his organ works that he will be remembered. His 'Practical Organist,' containing 29 pieces—amongst them the well-known variations on 'God save the King'—has been edited by Lincoln and published by Novello. A complete collection of his organ works was edited by Steggall and published by Boosey. G.

HESSE, (1) Ernst Christian (*b.* Grossgottern, Thüringia,[1] Apr. 14, 1676; *d.* Darmstadt, May 16, 1762), studied law at Giessen, and went to Paris to perfect himself on the viola da gamba which he had already studied at Darmstadt. The story of how he studied under Marin and Forqueray at the same time under different names, how the masters boasted about their favourite pupil, discovered his identity, and forgave him, is told in E. van der Straeten's *History of the Violoncello*. He toured for some years as virtuoso, visiting all the principal towns of Europe, earning fame and wealth, and returning in 1708 to Darmstadt, where in 1713 he married the famous operatic singer, Johanna Elisabeth Doebricht. Soon after this he was appointed court Kapellmeister at Vienna, where he remained until 1719, when the artist pair went to the wedding festivities of the Hereditary Prince at Dresden. Here he played at the court concerts while his wife sang in operas by Lotti, Heinichen, etc. After this they returned to Darmstadt laden with honours and wealth. His compositions, 2 operas, church music, sonatas and solos for viola da gamba, remained in MS., and appear to have been lost with but few exceptions. His son, (2) Ludwig Christian (*b.* Darmstadt), studied the viola da gamba under his father and became, like him, one of the greatest virtuosi of that instrument, and also one of the last. He became a member of the Royal Chapel at Berlin in 1754, and in 1766 joined that of the Prince of Prussia (afterwards Frederick William II.). The State Library in Berlin contains a large number of MS. arrangements by him from operas for 1 and 2 viola da gambas, dated from 1767–70. E. v. d. S.

HEUBERGER, Richard Franz Joseph (*b.* Graz, June 18, 1850; *d.* Vienna, Oct. 28, 1914), was at first an engineer, but in 1876 devoted himself to music, becoming choirmaster of the Vienna Academische Gesangverein, and in 1878 conductor of the Sing-

[1] *Q.-L.* after Ritter: Grossgoltern, Hanover.

akademie in the same capital. In 1881 he gave up work as a conductor, and took up criticism, working on the *Wiener Tageblatt*, the Munich *Allgemeine Zeitung*, and the *Neue Freie Presse*, for which he wrote from 1896–1901. In 1902 he was a teacher in the Conservatorium, and in 1904 became editor of the *Neue Musikalische Presse*. His literary works included *Musikalische Skizzen* (1901) and a biography of Schubert contributed to Riemann's *Berühmte Musiker*. He wrote numerous works as follows :

Operas : 'Abenteuer einer Neujahrsnacht' (Leipzig, 1886), 'Manuel Benegas' (*ib.*, 1889), 'Miriam' (Vienna, 1894), given as 'Das Maifest' (*ib.*, 1904), 'Barfürsele' (Dresden, 1905) ; two ballets : 'Die Lautenschlägerin' (Prague, 1896) and 'Struwelpeter' (Dresden, 1897) ; operettas : 'Der Opernball' (Vienna, 1898), 'Ihre Excellenz' (*ib.*, 1899), 'Der Sechsuhrzug' (1900), 'Das Baby' (1902), 'Der Fürst von Dürrsterstein' (1910), and 'Don Quixotte' (1910). *Riemann.*

HEUGEL, Hans, a 16th-century composer, court Kapellmeister at Cassel *c.* 1535–63, composed church music, including a Te Deum *a* 12 v., psalms, motets, sacred and secular songs in MS., and various collective volumes (*Q.-L.* ; *Mendel*).

HEUGEL ET Cie, an important firm of French music publishers, founded by Jacques Léopold Heugel (*b.* La Rochelle, 1815 ; *d.* Paris, Nov. 13, 1883). The house has a great reputation for the issue of educational works, such as the treatises or methods of Cherubini, Baillot, Mengozo, Crescentini, Cinti-Damoreau, Stamaty, Marmontel, Fauré, Dubois and others. Besides these, numerous compositions by Delibes, Massenet, Reyer, Lalo, Charpentier and others are published by the firm. The famous musical periodical, *Le Ménestrel*, was started in 1833 by the founder, and is still the property of the firm. The business is under the control of Jacques Heugel, son of Henri (*d.* 1916), and grandson of the founder, with whom, since 1891, has been associated as a partner his nephew, Paul Chevalier Heugel.

G. F. ; rev. M. L. P.

HEURE ESPAGNOLE, L', opera in one act ; text by Franc Nohain ; music by Ravel ; produced, Opéra-Comique, May 19, 1911 ; Covent Garden, July 24, 1919 ; New York, Lexington Theatre, Jan. 28, 1920.

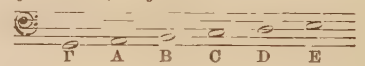
HEURTEUR, Guillaume Le, a French composer in the earlier part of the 16th century, was a canon in the Church of St. Martin at Tours. His works appeared chiefly in Attaingnant's collections from 1530–1543, among them four masses, which Ambros ranks with those of Sermisy, a few Magnificats and motets, and a number of chansons. Two of the chansons are given in Eitner's Selection of Chansons, 1899, Nos. 28, 29. Fétis mentions some independent works of Le Heurteur, which, however, Eitner has not been able to verify. (See *Q.-L.*) J. R. M.

HEUSCHKEL, Johann Peter (*b.* Harras, Meiningen ; *d.* Biberich a. Rhine, Dec. 5, 1853), teacher of Weber (*q.v.*) in 1796 ; oboist in 1794, and organist in the court chapel, Hildburghausen, in the same year. He went to Wiesbaden in 1826 and afterwards, as music teacher at the court, and chamber musician, to Biberich. He was a noted instrumental and song composer in his time (*Mendel* ; *Q.-L.*).

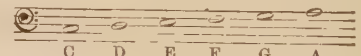
HEVE, see Eve, Alphonse d'.

HEXACHORD. In order to remove certain grave difficulties connected with the Tetrachords of the Greek tonal system, Guido d'Arezzo is said to have proposed, about the year 1024, a new arrangement, based upon a more convenient division of the scale into Hexachords—groups of six sounds, so disposed as to place a diatonic semitone between the third and fourth notes of each series, the remaining intervals being represented by tones. The sounds of which these Hexachords are composed were represented, by the rules of this system, by the syllables *ut, re, mi, fa, sol, la*, the semitone falling always between the syllables *mi* and *fa*. But, in addition to this syllabic distinction, the notes of each entire octave were provided with alphabetical names, exactly similar to those now in use—A, B, C, D, E, F, G ; and, these names being immutable, it follows that, as the Hexachords begin on different notes, and constantly overlap each other, the same syllable is not always found in conjunction with the same letter.

The first, or Hard Hexachord (*Hexachordon durum*), begins on G, a note which is said to have been added, below the Greek scale,[1] by Guido, who called it Γ (*gamma*), whence the word *gamma-ut*, or *gamut*—

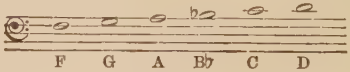


Γ	A	B	C	D	E
ut	*re*	*mi*	*fa*	*sol*	*la*

The second, or Natural Hexachord (*Hexachordon naturale*), begins on C, the second space—

C	D	E	F	G	A
ut	*re*	*mi*	*fa*	*sol*	*la*

On comparing these two examples it will be seen that the note which, in the first Hexachord, was sung to the syllable *fa*, is here sung to *ut*. Hence this note, in the collective gamut, is called C *fa ut*. And the same system is followed with regard to all notes that occur in more than one Hexachord.

The third, or Soft Hexachord (*Hexachordon molle*), begins on F, the fourth line : and, in order to place the semitone between its third and fourth sounds, the note, B, must be made flat.



F	G	A	B♭	C	D
ut	*re*	*mi*	*fa*	*sol*	*la*

[1] It is a curious analogy that the *proslambanomenos* (A), the lowest note of the Greek scale, was considered as an addition, and theoretically extraneous ; since the bottom interval of a true tetrachord must be semitonal. S. T. W.

The note, sung, in the second Hexachord, to the syllable *fa*, is here sung to *ut*, and is therefore called F *fa ut*. The next note, G, is sung to *sol*, in the second Hexachord, *re*, in the third, and *ut*, in the next Hard Hexachord, beginning on the octave G; hence this note is called G *sol re ut*. And the same rule is followed with regard to all notes that appear in three different Hexachords. The note B♭, occurring only in the Soft Hexachord, is always called B *fa*. B♮ is called B *mi*, from its place in the Hard Hexachord, where alone it is found.

The four remaining Hexachords—for there are seven in all—are mere recapitulations of the first three, in the higher octaves. The entire scheme, therefore, may be represented, thus:

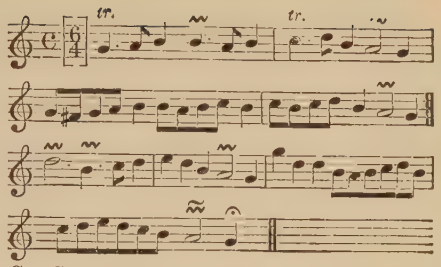
Hex. 1	Hex. 2	Hex. 3	Hex. 4	Hex. 5	Hex. 6	Hex. 7	The Gamut.
E *la*	A *la*	D *la*	E *la*	A *la*	D *la*	E *la*	E *la*.
D *sol*	G *sol*	C *sol*	D *sol*	G *sol*	C *sol*	D *la*	D *la sol*.
C *fa*	F *fa*	B♭ *fa*	C *fa*	F *fa*	B♭ *fa*	C *sol*	C *sol fa*.
B *mi*	E *mi*	A *mi*	B♮ *mi*	B♮ *mi*	A *mi*	B♭ *fa*	B *fa*. B *mi*.
A *re*	D *re*	G *re*	A *re*	E *la*	G *re*	A *re*	A *la mi re*.
D *ut*	C *ut*	F *ut*	G *ut*	D *sol*	F *ut*	G *ut*	G *sol re ut*.
				C *fa*			F *fa ut*.
				B♮ *mi*			E *la mi*.
				A *re*			D *la sol re*.
				G *ut*			C *sol fa ut*.
							B *fa*. B *mi*.
							A *la mi re*.
							G *sol re ut*.
							F *fa ut*.
							E *la mi*.
							D *sol re*.
							C *fa ut*.
							B *mi*.
							A *re*.
							F *ut*.

(See SOLMISATION; FA FICTUM.)

W. S. R.; rev. S. T. W.

HEY, or HAY, the name of a figure of a dance frequently mentioned by Elizabethan writers. Its derivation is unknown; the word may come from the French *haie*, a hedge, the dancers standing in two rows being compared to hedges. Its first occurrence is Thoinot Arbeau's description of the passages-at-arms in the Bouffons, or Matassins, one of which is the Passage de la haye. This was only danced by four men, in imitation of a combat. Chappell (*Popular Music*, p. 629) remarks:

'Dancing a reel is but one of the ways of dancing the hay. . . . In the "Dancing Master" the hey is one of the figures of most frequent occurrence. In one country-dance "the women stand still, the men going the hey between them." This is evidently winding in and out. In another, two men and one woman dance the hey,—like a reel. In a third, three men dance this hey, and three women at the same time,—like a double reel.'

There is no special tune for the hey, but in Playford's *Musicks Hand-maid* (1678) the following air,[1] entitled 'The Canaries or the Hay,' occurs:

(See CANARIE.)

W. B. S.

HEYDEN, (1) SEBALD (*b.* Nuremberg, *c.* 1498; *d.* there, July 9, 1561), cantor at the Spitalschule, 1519, and rector at St. Sebaldus from 1537; a very learned theorist who wrote several important works, a list of which is given in *Q.-L.* and *Mendel*. He composed a Passion, psalms and other church music. His son (2) JOHANN (1540–1613), the inventor of an archicembalo, described in his *Commentatio de musicale instrumento* . . . (1605), was his successor as organist of St. Sebaldus. E. v. d. s.

HEYDINGHAM, . . . (15th-16th cent.), is mentioned by Hawkins (*Hist. of Mus.* i. 362, ed. of 1875) among 'the names of famous musicians who flourished before the Reformation and have not a place in Morley's Catalogue printed at the end of his Introduction.' His works seem to have perished in 'the general destruction of books and manuscripts which attended the dissolution of religious houses.'

HEYTHER (HEATHER[2]), WILLIAM, Mus.D. (*b.* Harmondsworth, Middlesex, *c.* 1584; *d.* July 1627), was a lay-vicar of Westminster Abbey, and on Mar. 27, 1615, was sworn a gentleman of the Chapel Royal. He was the intimate friend of Camden; they occupied the same house in Westminster, and when, in 1609, Camden was attacked by a pestilential disease, he retired to Heyther's house at Chislehurst to be cured, and there he died in 1623, having appointed Heyther his executor. When Camden founded the history lecture at Oxford in 1622, he made his friend Heyther the bearer to the University of the deed of endowment. The University on that occasion complimented Heyther by creating him Doctor of Music, May 18, 1622. It is fairly certain that Gibbons's anthem, 'O clap your hands,' served for Heyther's exercise. (See GIBBONS, Orlando.) In 1626–27 Heyther founded the music lecture[3] at Oxford, and endowed it with £17 : 6 : 8 per annum. The deed bears date Feb. 2, of 2 Charles I. Richard Nicholson, Mus.B., organist of Magdalen College, was the first professor. Dr. Heyther died in July 1627, and was buried Aug. 1, in the south aisle of the choir of Westminster Abbey. He gave £100 to St. Margaret's Hospital in Tothill Fields, commonly known as

[1] This is the Irish dance known as 'Rory Dall's Post,' found in the Straloch MS., 1627–29, printed by Playford in 1651 as 'Grimstock.' W. H. G. F.

[2] His own spelling. In his will it is 'Heather,' and this spelling has been generally adopted.

[3] The musical professorship at Oxford still rests on the 'Heather foundation.' (See PROFESSOR.)

the Green Coat School. There is a portrait of him in his doctor's robes in the Music School, Oxford, which is engraved by Hawkins (chap. 120). W. H. H.

HEYWOOD, JOHN (*b. circa* 1497; *d.* 1587), English choir trainer and writer of interludes and farces. In Dec. 1514 he is mentioned in the Chamber accounts (B.M. Add. MSS. 21,481/178), when he received 8d. a day for services at the court in some undefined capacity. In 1520 he became a Yeoman of the Crown, and from 1519–21 the Chamber accounts show him as a 'singer' at £5 a quarter. From 1529–49 there are intermittent records of him as a player on the virginals, for which he received 50s. a quarter. In 1553 he was a 'Sewer of the Chamber' at the funeral of Edward VI. He was in high favour under Mary, and at her death retired to Malines. He is chiefly interesting as one of a group of men (which includes such names as Gilbert Banestre, William Cornyshe, Richard Pygott, John Redford and Richard Edwards) who, in their capacities as masters of the various boy companies (the children of the Chapel Royal, Windsor, St. Paul's, etc.), wrote and presented plays and interludes, usually with music, at court and other places. As one of our earliest writers of regular farces, his name is of considerable importance in the history of English dramatic literature.[1] If, as is most probable, he wrote his own incidental music and the music for the songs in his plays, like Cornyshe and the rest, none of it, and indeed no evidence to this effect, has come down to us. Prof. Wallace [2] says that Heywood 'had grown up in the Chapel under Cornyshe,' and attributes some of Heywood's most important work to the latter, but it is more probable that he assisted Westcott with the St. Paul's children, or was attached to the Household children under Philip van Wilder. In 1538 he brought the St. Paul's children to perform before Mary (then Princess):

'Item geven to Heywood playeing an enterlude with his children bifore my lades grace, XLˢ' (F. Madden, *Expenses of Lady Mary*, p. 62).

The next year Wolsey paid him for a masque of 'Arthur's Knights' at court. In 1553 he again brought the St. Paul's children to court, and on Aug. 7, 1559, the Queen was entertained by the Earl of Arundel with

'a play of the chylderyn of Powlles and ther Master S[ebastian] Westcott, Master Phelypes, and Master Haywod.' J. Mᴷ.

HIAWATHA, scenes from Longfellow's 'Song of Hiawatha' set to music for soprano, tenor and baritone solos, chorus and orchestra, by S. Coleridge Taylor, op. 30. The first section, 'Hiawatha's Wedding-Feast,' produced at a students' concert at the R.C.M., Nov. 11, 1898; the second, 'The Death of Minnehaha,' North Staffordshire Musical Festival (Hanley), Oct. 26, 1899; and the third, 'Hiawatha's Departure,' by the Royal Choral Society, Albert Hall, Mar. 22, 1900, on which occasion the trilogy as a whole was given for the first time. On May 19, 1924, it was given in opera-pageant form at the same hall.

HIBERNIAN CATCH CLUB, see DUBLIN.

HICKFORD'S ROOM, if not the first, was one of the first regular public concert-rooms in London. The name was associated at different periods with two buildings on different sites. For the sake of clearness these are here numbered (1) and (2).

Hickford appears to have been a dancing-master of Queen Anne's reign, for the first advertisements of concerts held in his room mention it as 'Mr. Hickford's Dancing School'[3] or 'Mr. Hickford's Great Dancing Room.' Later it was called simply 'Mr. Hickford's Great Room' or 'Hickford's Room.'

(1) It was originally in James Street, Haymarket, opposite the Royal Tennis Court, and its probable site is now occupied by the Comedy Theatre. It must have been a room of very considerable size to begin with, and was perhaps enlarged, since, two or three years after it was opened, we hear of an entrance from Panton Street; and in 1719, on the occasion of a concert for the benefit of Dahuron, the flautist, it is stated that

'Coaches and Chairs may come into James Street or into Panton Street, there being a passage into the room both ways.'

The first concert in this room took place on Mar. 25, 1713, for the benefit of Signora Lodi and Mr. Corbet, followed by others on Apr. 4, 1713, for the benefit of Signor Claudio Roieri, and on Apr. 17 'by subscription for Signor Nicolino Haym.' The only other concert of that year took place on May 20, for the celebrated 'BARONESS' (*q.v.*) and Mrs. Paulina. Hickford's Room became very quickly a favourite place of entertainment with audiences and performers. It must have had considerable advantages; for most of the great performers, both vocal and instrumental, who visited England, gave their concerts there, and those who resided in London held their benefits there year after year.

In 1714 there are records of six concerts in the room. On Feb. 1 'an extraordinary Consort of Vocal and Instrumental musick by the best Masters of the Opera,' for the benefit of Rogier. The Baroness held her benefit on Mar. 17, when the 'famous Signor Veracini' performed several Sonatas, and the great Violinist had a benefit of his own on Apr. 22, the Concert consisting entirely of his own compositions, both vocal and instrumental, and

[1] See W. Swodda, *J. Heywood als Dramatiker*. Also E. K. Chambers, *The Medieval Stage*, 2 vols., and *The Elizabethan Stage*, 4 vols., from which most of the above details are taken.
[2] *Evolution of the British Drama*.
[3] Concerts were given at Hickford's Room from 1697–1701 under the management of Thomas Hickford. W. H. G. F.

'several solos on the Violin never played before.' Signora Stradiotti, a player on the harpsichord, 'who has never yet performed since her arrival in England,' gave a concert on Apr. 29. Signor Pardini had a benefit on May 20; and the *Daily Courant* of May 18 gives notice

'that the concert for the benefit of Mr. Matthew Dubourg, which was to have been at Mr. Hickford's school, is deferred to May 27.'

Dubourg was then 11 years old, and he was evidently, in 1714 and long after, considered an extraordinary youthful prodigy; for in the advertisements of his annual benefits, which for some years invariably took place at Hickford's Room, his age is always mentioned.

When Handel began his work at the opera, and procured celebrated performers for England, many of these, in addition to their engagements at the opera, took the opportunity of giving one or two concerts for their own benefit, and Hickford's great dancing-room soon became one of the fashionable resorts of the town. In 1715 nine or ten concerts were given by and for various more or less well-known people. But the first concert of that year is thus advertised in the *Daily Courant* of Mar. 21:

'By desire of several Ladies of Quality. For the benefit of Mrs. Smith. At the Great Room in James Street near the Haymarket, on Wednesday next, being the 23rd of March will be performed a compleat Consort of Musick by the best Masters of the Opera.'

Mrs. Smith, or Betty Smith as she was sometimes called, was wigmaker to the opera for many years, and this was not the only occasion on which the 'Ladies of Quality' desired and obtained for her a benefit at Hickford's Room.

On Mar. 31, Valentini, though not singing at the opera, held a benefit concert, at which he was assisted by the gifted and fascinating Anastasia Robinson. The Baroness was a very faithful patroness of Hickford's Room for many years. At her benefit concerts she almost always managed to introduce some new and attractive instrumentalist, or some new compositions. In this year she announces

'a Consort of Musick entirely new. Particularly several solos on the violin by Mr. Alexander Bitti, newly arrived from Italy.'

Only two other concerts of 1715 call for any particular notice. Dubourg, mentioned as 'the youth of 12,' held his annual benefit, playing several solos, and a concert was given 'for the benefit of a lady under misfortune.' This would seem to mark the beginning of charity concerts, for it is the first announcement of its kind.

The first concert of 1716 was a benefit for the violinist Castrucci, and may possibly have been his first appearance in England, for he is announced as being 'lately come from Italy.' It is in the advertisements of this concert that mention is first made of an entrance from Panton Street into the room. Besides being appointed leader at the opera, Castrucci quickly obtained many concert engagements, and after his first appearance at Hickford's Room he played at most of the best concerts there for some years. On Mar. 15 he performed the instrumental music at Signora Isabella Aubert's concert, and again on Mar. 21, for the benefit of the Baroness, who on that occasion introduced several songs out of the opera 'Pyrrhus and Demetrius'—'to be sung in Italian and English.' On Apr. 12 there was a ball and masquerade by Dumirail, together with

'several entertainments of dancing performed by Mr. Dumirail and his son, who is lately come from Paris, and others. This being the last time of their appearing in Publick before their return to Paris.'

'A compleat Consort of Vocal and Instrumental Musick by the best Masters of the Opera' was announced for the benefit of Giorgio Giacomo Berwillibald, 'Servant to his Serene Highness the Margrave of Brandenburg Anspach, Brother to Her Royal Highness the Princess of Wales.' This concert, originally intended for May 21, was put off two or three times on account of the opera, and was finally given on June 9. Up to this period it was usual for the concert season to terminate at the end of May or in the middle of June, but in 1716 two entertainments at Hickford's Room were given in December, one on the 13th, another on the 20th.

In 1717 the first concert recorded was for the benefit of Castrucci on Mar. 13; and at another, on the 20th, for the benefit of Botelli 'lately arrived from Italy,' the celebrated Nicolini Grimaldi (see NICOLINI) is announced to sing; possibly one of his last performances in England. Dubourg and the Baroness held their annual benefits as usual in the Great Dancing-Room, as did Pietro, a player on the bass-viol and German flute. These, with three or four less important concerts, complete the tale for that year. Few concerts are recorded in 1718, except the usual annual benefits of the regular performers—Dubourg, Castrucci, etc., and the only apparent novelties were those introduced at her concert by Mlle. Coraill, in the form of 'several new songs by the famous Domenico Scarlatti, never before performed in this Kingdom.'

The concerts of 1719 seem to have been mostly given by various members of the opera band, including the famous oboe-player Kytch, whose name figures at several concerts, and who at his own benefit played 'several new solos and Concertos on the Hautboy and Little Flute': it is further stated that the 'Vocal and Instrumental Musick will be by the Best Hands from the Opera.' The *Daily Courant* of May 1 advertises 'The Benefit of Signor Francisco Scarlatti. The greatest part of his own composition, being brother to the famous Alessandro Scarlatti.'

During the next ten years few concerts calling for special remark are recorded as having taken place at Hickford's Room. Among the most noticeable may be mentioned one

announced for Mar. 20, 1724, for the benefit of Scarlatti,

'in which will be a Pastoral Cantata for two voices, accompanied by all sorts of instruments, composed by himself on this occasion.'

The concert-giver is most likely to have been Domenico Scarlatti, who is known to have visited England, and who was a great friend of Handel. In December of the same year we hear of an entertainment of dancing by a French company, who performed

'the curious Sword Dance as it is danced in Italy, Spain, France, and Germany, which never was danced in England before.'

Bigonzi, the contralto, also gave a concert at Hickford's Room, as did other less noticeable singers and instrumentalists who visited England during that period, and Dubourg, Kytch and various members of the opera band gave concerts of their own, and played at others for the benefit of their friends. Castrucci's name occurs frequently, and he always held his annual benefits at Hickford's. For these he generally advertises some novelty, sometimes concertos and solos 'by his master Corelli,' sometimes pieces in which he can show off his power of playing tricks on his instrument, such as 'a particular Concert with an Echo,' and 'a new composition called the Feasts of the Piazza di Spagnia, in which Mr. Castrucci will make you hear Two Trumpets on the Violin.' During the year 1724, and always afterwards, the room was called 'Hickford's Great Room in Panton Street,' to which street the main entrance appears to have been transferred, though at certain concerts people are requested to let their chairs wait in James Street near the old entrance which was still used as an extra exit.

Early in Jan. 1729 Granom the composer began a series of subscription concerts to take place on Saturday evenings, but no details of the performances are recorded. It would appear, however, that the weekly concert began at about this period to be a recognised form of entertainment with people of fashion, and in Dec. 1731 Geminiani advertised a series of concerts, twenty in number, beginning on Thursday Dec. 9, and to be continued on every succeeding Thursday till the number was completed. The subscription was four guineas, and for that amount each subscriber had a silver ticket. These tickets were non-transferable, for it is emphatically stated that

'no other Lady or Gentleman will be admitted in the absence of the subscriber, and each lady that subscribes may take another Lady with her, paying a Crown at the door, but no Gentleman will be admitted without a Ticket.'

The concerts were carried on for some years; Geminiani himself performed at them, together with other instrumentalists, and he engaged popular singers of the day, such as Mrs. Young and Hull. In 1738 there are no concerts recorded in connexion with Hickford at the Panton Street room, his name does not appear at all, nor are the entertainments such as he was generally associated with.

(2) On Feb. 9, 1739, appeared an advertisement of a concert for the benefit of Valentine Snow (*q.v.*) to be given 'at Mr. Hickford's *new* Great Room in Brewer Street near Golden Square.' Of Hickford's reasons for removing from Panton Street nothing is known. The new room had the advantage of being in a fashionable part of town, for both Golden Square and Brewer Street were at that time inhabited by persons of position. The room itself is still in existence, and is built out at the back of one of the fine old Georgian houses yet remaining in Brewer Street, in which Hickford lived. It is a room of good proportions, 50 feet long by 30 broad, lofty, and with a coved ceiling. It is lighted by one large window at the southern end, in front of which is the platform, small and rather low, and there is a gallery opposite, over the door. It appears to be in much the same state now as in Hickford's time, and bears but few marks of alteration, except that the walls, cornices and beautiful carved mouldings have been covered with paint and whitewash to their great disfigurement. At the present time the house belongs to a private club, and concerts are still given by the members in the room, which possesses good acoustic qualities, and was evidently designed and built for a music-room. It originally had a back door into Windmill Street, where, as formerly in James Street, ladies and gentlemen were desired to order their chairs to wait, but no trace of this old exit remains, and buildings of a later date now crowd closely against the back of the old house. The concerts in the new room were on a larger scale than those in the old one, and in addition to the ordinary concerts of 'Vocal and Instrumental musick' for the benefit of various soloists, oratorios, anthems and other compositions of a like nature were given, and frequently formed the programme of some of the subscription concerts that were carried on with greater success than ever. John Christopher Smith's musical drama 'Rosalinda,' and his oratorio 'The Lament of David over Saul and Jonathan,' were both performed for the first time at Hickford's Room during the season of 1740, and were repeated three or four times 'at the particular desire of several persons of Quality.' Two new anthems by Handel, 'O sing unto the Lord,' and 'My song shall be always,' were performed in Holy Week of that year, also for the first time. Among the singers were Geminiani's brilliant pupil Mrs. Arne and John Beard (*q.v.*), the famous tenor. During 1741 Andrioni and the celebrated violoncellist Caporale appeared several times at the subscription concerts now held every Friday, and one of the chief novelties of that season was Hasse's 'Salve Regina,' much

advertised beforehand, and performed three times.

One of the most noticeable concerts of the later days of Hickford's Room was that given by Mozart and his sister on May 13, 1765. It was announced some weeks beforehand, and the following advertisement appeared in the *Public Advertiser* on the day of performance:

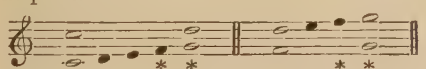
'For the benefit of Miss Mozart of thirteen and Master Mozart of eight years of age; Prodigies of Nature. Hickford's Great Room in Brewer Street. This day May 13 will be a Concert of Vocal and Instrumental Music. With all the Overtures of this little Boy's own composition. The vocal part by Sig. Cremonini, Concerto on the Violin Mr. Barthelomon, Solo on the Violoncello by Sig. Cirii. Concertos on the Harpsichord by the little Composer and his sister, each single and both together, etc. Tickets at 5s. each to be had of Mr. Mozart at Mr. Williamson's in Thrift Street, Soho.'

This was the last public concert given by the Mozarts before they left England. During the next ten years Hickford's Room continued to be used for a variety of good concerts, some being directed by J. C. Bach and Abel; and for several seasons Hay carried on a series of subscription concerts on Monday evenings. In 1775 Edward Jones gave a concert introducing the Welsh harp. After that date, however, most of the important concerts were given in the new rooms in Hanover Square, and Hickford's Room fell gradually into disuse. The last concert with which his name is connected took place in 1779. B. H.; addns. W. H. G. F.

HIDALGO, Juan (*d.* Madrid, before 1644), Spanish composer, who wrote music for the first performances of several of the plays of Calderon. He is said to have been a harpist in the Chapel Royal, Madrid; and to have invented an instrument called the *clavi-harpa*. His music for Calderon's 'Ni Amor se libra de Amor' (1640) is illustrated in Pedrell's *Teatro lírico español*, vols. iv. and v.

Music for 'Los celos hacen estrellas,' a *zarzuela* (comic opera) by Juan Vélez de Guevara (Madrid, Bibl. Nac.), produced in 1644, is said to be the earliest known use in Spain of recitative. J. B. T.

HIDDEN FIFTHS AND OCTAVES. (Fr. *quintes cachées, octaves cachées.*) The approach of two parts to the interval of a fifth or octave by similar motion, was given this name, since theorists argued that Consecutives (*q.v.*) were implied or hidden within the movement of the parts.



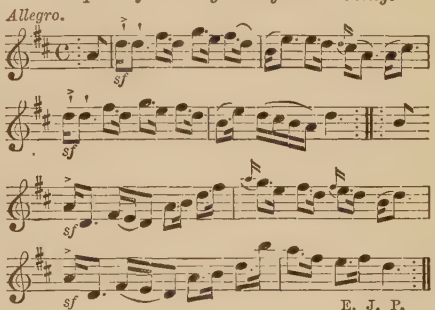
From the 17th century to the 19th therefore they forbade it, but without any appreciable effect on the practice of composers. (See Herbst.) C.

HIERONYMUS, Saint (*b. circa* 331; *d.* Sept. 30, 420). His *Epistola ad Dardanum* contains particulars about the organ and other musical instruments of his time. E. v. d. S.

HIERONYMUS DE MORAVIA (first half of 13th cent.), a Dominican of the monastery Rue St. Jacques, Paris. The chief merit of his *Tractatus de musica*, mostly compiled from older writers, lies in his giving four 'positiones solemnes' about mensural music, and the tuning of the 'fiedel' of his time. E. v. d. S.

HIGHLAND FLING, a step in dancing, peculiar to the Scotch Highlands. The name is commonly transferred to the dance itself. The term 'fling' expresses the *kicking* gesture which characterises it. When a horse kicks by merely raising one leg and striking with it, he is said, in groom's parlance, to 'fling like a cow.' The performer dances on each leg alternately, and *flings* the other leg in front and behind. The Highland Fling, in which three, four or more persons may take part, is danced to the music of the Strathspey. The following is a specimen:

Marquis of Huntly's Highland Fling.



E. J. P.

HILDEBRAND, Zacharie (1680–1743), and his son Johann Gottfried, were eminent organ-builders in Germany. The latter, who was the principal workman of the Dresden Silbermann, built the noble organ of St. Michael's, Hamburg, in 1762, which cost more than £4000. V. de P.

HILES, (1) Henry (*b.* Shrewsbury, Dec. 31, 1826; *d.* Worthing, Oct. 20, 1904), was organist successively at Shrewsbury, as his brother's deputy; Bury (1846); Bishopwearmouth (1847); St. Michael's, Wood Street (1859); the Blind Asylum, Manchester (1859); Bowden (1861) and St. Paul's, Manchester, 1863–67. In 1876 he became lecturer in harmony and composition at Owens College, and in 1879 at the Victoria University. He was conductor of several musical societies in Lancashire and Yorkshire, and was editor and proprietor of the *Quarterly Musical Review*, which lasted from 1885–88. In 1893 he was appointed professor at the Manchester College of Music. He retired to Pinner, near Harrow, in 1904. His compositions include:

'David,' oratorio, 1860; 'The Patriarchs,' oratorio, 1872; 'War in the Household,' operetta, 1885, from the German of Castelli ('Häusliche Krieg'), originally composed by Schubert; 'Harold,' overture, composed 1893; 'Watchfulness,' 'Fayre Pastorel' and 'The Crusaders,' cantatas; settings of Psalms xlvi. and xcvi.; several anthems, services and partsongs (his glee,

'Hushed in Death,' obtained the prize offered by the Manchester Gentlemen's Glee Club, 1878); 'Installation Ode,' Victoria University, 1892, and other choral works.

He wrote books on music, namely:

Grammar of Music, two vols., Forsyth Bros., 1879; *Harmony of Sounds*, three editions, 1871, 1872, 1879; *First Lessons in Singing*, Hime & Addison, Manchester, 1881; *Part Writing or Modern Counterpoint*, Novello, 1884; *Harmony or Counterpoint?* 1889; *Harmony, Choral or Contrapuntal*, 1894.

(See *Mus. T.*, July 1900.)

His elder brother, (2) JOHN (*b.* Shrewsbury, 1810; *d.* London, Feb. 4, 1882), was also an organist at Shrewsbury, Portsmouth, Brighton and London. He wrote pianoforte pieces, songs and

A Catechism for the Pianoforte Student, Catechism for the Organ (1878), *Catechism for Harmony and Thorough Bass, Catechism for Part Singing, Dictionary of 12,500 Musical Terms* (1871), etc.

A. C.

HILL, HENRY (*b.* London, July 2, 1808; *d.* there, June 11, 1856), a distinguished English viola-player, a son of Henry Lockey Hill, the violin-maker. He became the leading viola-player of his time at the Opera, the provincial festivals, and the principal oratorio concerts, and he especially made a name for himself as a player of chamber music. He was a cultured musician and a man of scholarly attainments. He was a member of the Queen's Private Band, of Ella's Musical Union, and the Queen's Square Select Society; in association with ALSAGER (*q.v.*) he was one of the founders of the Beethoven Quartet Society, for the analytical programmes of which he was responsible. He made the acquaintance of Berlioz, and he played the solo part in 'Harold en Italie' on the occasion of its first performance in London, Feb. 7, 1848. Berlioz, in his *Soirées de l'Orchestre*, speaks of Hill and his incomparable instrument, which was made by the English maker, Barak Norman. An admirable lithograph portrait of Henry Hill was drawn by Baugniet, a well-known draughtsman of the time. A. F. H.

HILL, JOHN (*b.* Rugby, Warwickshire, 1724; *d.* Timberland, Lincolnshire, Jan. 19, 1797), a composer of church music, greatly esteemed by Handel (*Gentleman's Magazine*, 1797, Feb., p. 166).

HILL, (1) JOHN (*b.* Norwich, Apr. 5, 1797; *d.* there, July 28, 1846), co-founder (with Edw. Taylor) of Norwich Choral Society; chorus master of musical festivals, 1826–46; for some time precentor of St. Mary's Chapel. He edited, in conjunction with his son, (2) JAMES FREDERICK, the *Norwich Tune Book*, containing some numbers of his own composition (1844).

E. v. d. S.

HILL, (1) JOSEPH (*b.* 1715; *d.* 1784), a London violin and other instrument maker. He worked at 'Ye Harp and Hautboy' in Piccadilly, then in High Holborn; afterwards at the 'Violin' in Angel Court, Westminster, and finally at the 'Harp and Flute' in the Haymarket in 1762. From this address he issued some volumes of music, being sets of lessons for the harpsichord by different authors. He was ancestor to a line of fiddle-makers, the descendants of whom are W. E. HILL & SONS (*q.v.*). (2) FREDERICK, his son, was a celebrated flute-player closely associated with the Philharmonic Society, of which his father was one of the founders. (3) HENRY, grandson of Joseph, founded with Tibaldi Monzani the music-publishing business bearing their joint names which flourished for many years at 28 Regent Street. (Information from Mr. Arthur F. Hill.) F. K.

HILL, ROGER (*d.* London, Mar. 2, 1674), sworn a gentleman of the Chapel Royal at the end of 1661, composer. Some of his songs are in Hy. Lawes's 'Select Ayres,' Playford's 'Choice Ayres' (1675 and 1679), and 'Musical Companion' (1673). E. v. d. S.

HILL, THOS. HY. WEIST-, see WEIST-HILL.

HILL & SON, W., organ-builders in London. The house was founded by John SNETZLER (*q.v.*) about 1755, who was succeeded in 1780 by his foreman, Ohrmann. The latter had a partner, W. Nutt, in 1790, who was afterwards joined by Thomas Elliott about 1803. After Elliott had done business some time alone, he took as partner, in 1825, (1) WILLIAM HILL (*d.* Dec. 18, 1870), a Lincolnshire man, who had married his daughter. Elliott died in 1832, Hill remaining alone until 1837, when he was joined by Frederic Davison. After 1838 Davison left to become a partner of John Gray (see GRAY & DAVISON), and the firm became W. Hill & Son. William Hill deserves the gratitude of English organists for having, in conjunction with GAUNTLETT (*q.v.*), introduced the CC compass into this country.

Elliott & Hill built the organ in York Minster, since which the Hills have built, amongst many others, the organs of Ely, Worcester and Manchester Cathedrals; Birmingham Town Hall; St. Peter's, Cornhill; All Saints', Margaret Street, London; Melbourne Town Hall, Johannesburg Town Hall, etc.

(2) ARTHUR GEORGE HILL (*d.* Sept. 10, 1923), one of the partners in the firm, was author of a valuable book on *Organ-cases and Organs of the Middle Ages and Renaissance*, etc., 1883.

V. de P.

HILL & SONS, W. E., a London firm of violin-makers, dealers and repairers carrying on business at 140 New Bond Street, and holding in the musical world a position of recognised authority on all matters relating to the violin. Most of the famous instruments by Stradivari and other makers have passed from time to time through their hands.

The firm at one time consisted of four brothers, of whom two, Arthur Frederick Hill and Alfred Ebsworth Hill, are still active partners in 1926. With them are associated Paul Ebsworth Hill and Albert Edgar Phillips. The Hill family is connected traditionally with the 'Mr. Hill, the instrument maker' mentioned in Pepys's Diary (1660). The firm was founded by Joseph Hill (1715–84, see above), who was

apprenticed to Peter Wamsley, and afterwards carried on business at the sign of the 'Violin' in Holborn in 1762, and later at the sign of the 'Harp and Flute' in the Haymarket. He turned out, in his time, many good instruments, and his violoncellos are to this day in good repute both here and on the Continent. His five sons—William, Joseph, Lockey, Benjamin and John—were all violin-makers and musicians, the names of three of them appearing in the orchestra at the first Handel Commemoration in 1784. As much may be said of many other members of the family. One of them belonged to Queen Anne's band; others appeared late in the 18th century in the minute-books of the Royal Society of Musicians and in the records of the Musicians' Company. The connexion between the art and the craft has always been maintained, and Henry Hill (*q.v.*) ranked as the leading English viola-player of his day. His brother, William Ebsworth (*d.* 1895), father of the present members of the firm, was one of the worthies of the violin world, a genuine craftsman, whose judgment could be relied upon where the authenticity of old instruments was concerned. He was gifted, it may be added, with a keen sense of humour. Alfred Ebsworth and Walter Edgar both learned their craft of *luthier* in the old French violin-making town of Mirecourt, the former being the first Englishman to do so. William Henry (*d.* 1927) began life as a professor of the viola. The firm has established workshops near London, and good results have been attained. The brothers have co-operated in producing important literary works dealing with the violin. Among them are *Gio. Paulo Maggini* (see Maggini), from the pen of Lady Huggins, and a *Life of Stradivari* (see Stradivari), an exhaustive work. W. W. C., rev.

HILLEMACHER, two brothers whose works, written in collaboration, attained a high position in French music. (1) Paul Joseph Wilhelm (*b.* Paris, Nov. 25, 1852); (2) Lucien Joseph Édouard (*b.* Paris, June 10, 1860; *d.* June 2, 1909). Both studied at the Conservatoire; the elder obtained a second *accessit* in harmony and accompaniment in 1870, a first *accessit* in counterpoint and fugue in 1872, a second prize in 1873, the second Grand Prix de Rome in 1873, and the first in 1876. The younger brother gained a first *accessit* in harmony and accompaniment in 1877, a first prize in 1878, the second Grand Prix de Rome in 1879, and first in 1880. The practice of writing in collaboration was adopted in 1881, with the signature 'P. L. Hillemacher.' Their first important work was 'Loreley,' a Légende symphonique (crowned at the concourse of the Ville de Paris, 1882). Other works include:

'Saint-Mégrin,' 4-act opera (Brussels, Mar. 2, 1886); 'La Légende de Ste. Geneviève' (1886); 'Une Aventure d'Arlequin,' 4-act opéra-comique (Brussels, Mar. 22, 1888); incidental music to 'Héro et Léandre' (1893); 'Le Régiment qui passe,' 1-act opéra-comique (Royan, Sept. 11, 1894); 'One for Two,' 1-act pantomime (London, Prince of Wales's Theatre, May 26, 1894); 'Le Drac' ('Der Fluthgeist'), lyrical drama in three acts (Carlsruhe, Nov. 14, 1896); and 'Orsola,' lyric drama in three acts (Paris, Opéra, May 21, 1902). 'Circé,' lyric drama in 3 acts, accepted at the Opéra-Comique in 1898; played there, Apr. 17, 1907; 'Fra Angelico,' tableau musical, 1 act (Opéra-Comique, June 10, 1924).

The brothers also brought out several albums of songs and choral pieces, as well as works for orchestra and chamber music. G. F.

HILLER, Ferdinand (*b.* Frankfort-on-Main, Oct. 24, 1811; *d.* May 10, 1885). His first music-lessons were from a violinist named Hofmann, who did little beyond allowing him to form his taste by playing the sonatas of Mozart and Beethoven. Instruction on the pianoforte he received from Aloys Schmidt, and in harmony and counterpoint from Vollweiler. At 10 he played a concerto by Mozart in public, and at 12 began to compose. Though educated for a learned profession, he was allowed to take up the study of music in earnest; and in 1825 was placed with Hummel at Weimar. Here for a time his attention was absorbed by composition; for Hummel, recognising his obvious bent, allowed him to take his own course. His master's criticisms on his early compositions were severe and disheartening, but Hiller proved the reality of his artistic impulse by never allowing himself to be discouraged. In 1827 he accompanied Hummel on a professional tour to Vienna, and had the privilege of seeing Beethoven on his death-bed and of witnessing the dissipation of the cloud which had once interrupted his intercourse with Hummel. Of this meeting he has given an interesting account from memory in his *Aus dem Tonleben* (2nd series). While in Vienna he published his op. 1, a pianoforte quartet written in Weimar. He then returned to Frankfort, but stayed there only a short time, in spite of his advantageous intercourse with Schelble, as he was anxious to push on to Paris.

His stay in Paris lasted from 1828–35, with one break caused by the death of his father. He acted for a time as professor in Choron's 'Institution de Musique,' but afterwards lived independently, perfecting himself as a pianist and composer, enjoying the best society. Besides Mendelssohn, whom he met as a boy at Frankfort and with whom he remained in the closest friendship to a late date, he was intimate with Cherubini, Rossini, Chopin, Liszt, Meyerbeer, Berlioz, Nourrit, Heine and many others. Fétis, in his *Biographie universelle*, gives further particulars of this stay in Paris, and especially of Hiller's concerts, in which Fétis took part. Suffice it to say here that his performances of Bach and Beethoven had an important share in making the works of those great masters better known in France. He was the first to play Beethoven's E♭ concerto in Paris; and his classical soirées, given in company with Baillot, excited much attention at the time.

From Paris he returned to Frankfort, conducted the Cäcilien-Verein in 1836 and 1837

during Schelble's illness, and then passed on to Milan, where he again met Liszt and Rossini. Rossi furnished him with the libretto of 'Romilda,' which he set to music, and which, through the intervention of Rossini, was produced at La Scala in 1839, but without success. Here also he began his oratorio 'Die Zerstörung Jerusalems,' perhaps his most important work, and one that interested Mendelssohn so much that he induced Hiller to pass the winter of 1839 in Leipzig, personally superintending its production (Apr. 2, 1840), which was most successful, and was followed by performances at Frankfort, Berlin, Dresden, Vienna, Amsterdam and elsewhere. On his second journey to Italy in 1841, he went to Rome and studied old Italian church music under the guidance of Baini, of whom he has recorded his recollections (*Tonleben*, ii. 101).

On his return to Germany he lived successively in Frankfort, Leipzig (conducting the Gewandhaus Concerts of 1843–44) and Dresden. Here he produced two more operas, 'Traum in der Christnacht' and 'Conradin.' During this time he lived on intimate terms with Spohr, Mendelssohn, the Schumanns, David, Hauptmann, Joachim and many more illustrious artists. A lasting memorial of this period is preserved in the dedication of Schumann's PF. concerto to him—'freundschaftlich zugeeignet.' In 1847 he became municipal Kapellmeister at Düsseldorf, and in 1850 accepted a similar post at Cologne, where he organised the Conservatorium, and became its first director. This post he retained till his death, and in his various capacities of composer, conductor, teacher and *littérateur*, he exercised an important influence on music in the Rhenish Provinces. The Lower Rhine Festivals, which he conducted from 1850 as often as they were held at Cologne, chiefly contributed to gain him his high reputation as a conductor. (See NIEDERRHEINISCHE MUSIKFESTE.) As a teacher his career was closely connected with the history of the Cologne Conservatorium. Among his numerous pupils there, Max Bruch became the most famous. He occasionally left Cologne to make concert tours in Germany, or longer excursions abroad. He conducted the Italian opera in Paris for a time (1852–53), and visited Vienna and St. Petersburg, where in 1870 he conducted a series of concerts by the Russian Musical Society. England he visited several times, first in 1852, when he conducted a work of his own at the London Philharmonic Concert of June 28; and again in 1870, when his cantata, 'Nala und Damajanti,' was performed at the Birmingham Festival, and in 1872, when he was enthusiastically received both as a pianist and conductor of his own works at the Monday Popular and Crystal Palace Concerts, and also in Liverpool and Manchester.

Hiller's published works include:

CHAMBER MUSIC.—Five PF. quartets; five trios; five string quartets; Sonatas for PF. alone, and with violin and violoncello; a suite 'in Canone' for PF. and violin; Serenade for PF. and violoncello; 'Moderne Suite' for PF.; and a mass of other pianoforte compositions, including twenty-four Etudes, 'Rhythmische Studien,' 'Impromptu' zur Guitarre,' operettas without words, etc., etc.

ORCHESTRA.—Four overtures, including that to 'Demetrius'; a Festival March for the opening of the Albert Hall; three symphonies, including that with the motto 'Es muss doch Frühling werden'; etc., etc.

VOCAL.—Two oratorios, 'Die Zerstörung Jerusalems' and 'Saul'; five operas, including 'Die Katacomben,' 'Der Deserteur,' and many smaller works; Lieder; choruses, mixed and for men's voices only; motets, psalms, etc.; a number of cantatas for soli, chorus and orchestra, especially 'O weint um Sie' from Byron's Hebrew Melodies, op. 49, 'Ver sacrum,' op. 75; 'Nala und Damajanti,' written for Birmingham; 'Israels Siegesgesang,' op. 151; 'Prometheus,' op. 175; and 'Rebecca,' op. 182.

His literary works include a crowd of interesting articles, biographical, critical and miscellaneous, contributed to the *Kölnische Zeitung*, many of them republished under the title *Aus dem Tonleben unserer Zeit*, two volumes in 1867, with a 'neue Folge' in 1871, and a fourth vol., *Persönliches und Musikalisches*, in 1876. He also published his recollections of Mendelssohn—which appeared in *Macmillan's Magazine* and were reprinted separately with a dedication to Queen Victoria—and a very interesting paper on Cherubini, first printed in the same periodical. He edited a volume of letters by Hauptmann to Spohr and other well-known musicians. To complete the list, we may add—additional accompaniments for Handel's 'Deborah' (for the Lower Rhine Festival, 1834), and 'Theodora'; and an instruction book, *Übungen zum Studium der Harmonie und des Contrapuncts* (2nd ed., 1860). A. M.

HILLER, JOHANN ADAM (real name HÜLLER) (*b.* Wendisch-Ossig, near Görlitz, Prussia, Dec. 25, 1728; *d.* June 16, 1804), famous as founder of the German SINGSPIEL (*q.v.*), was the son of a schoolmaster and parish clerk.

He lost his father when barely six, and had a hard struggle to obtain his education. He possessed a fine treble voice, and had already acquired considerable facility on various instruments, and he quickly turned these talents to account. He passed in 1747 from the Gymnasium at Görlitz to the Kreuzschule at Dresden, where he studied the harpsichord and thorough-bass under Homilius. It was, however, the operas and sacred compositions of Hasse and Graun which exercised the most lasting influence upon him. Hasse's operas, of which he had the opportunity of hearing excellent performances, had a special attraction for him, and he copied the scores of several. In 1751 he went to the University of Leipzig, where, besides his legal studies, he devoted much attention to music, 'partly from choice, partly from necessity,' as he himself relates. He took part in the so-called 'Grosses Concert' both as flautist and singer, and began to make his way as a composer and author. In 1754 he entered the household of Count Brühl, the Saxon minister, as tutor, and in this capacity accompanied his pupil to Leipzig in 1758. A hypochondriacal tendency, which overshadowed his whole life, caused him not only to resign this

appointment, but also to refuse the offer of a professorship at St. Petersburg. Henceforward he lived independently at Leipzig, engaged in literature and music, and actively employed in promoting the revival of public concerts, temporarily given up during the war; and it is largely owing to his exertions that they afterwards reached so high a pitch of excellence. He was appointed director in 1763, when the concerts were called 'Liebhaber-concerte,' and immediately took steps to improve the choruses. In 1771 he founded a school for the cultivation of singing, which he supported from 1775 by giving performances of the oratorios of Handel, Graun, etc. As paid director of a society for the practice of music, he established Concerts Spirituels in 1776 (so called after the Parisian 'Concert Spirituel'), which took the place left vacant by the failure of the old Grosses Concert. In 1781 this Concert-Institut moved into the newly-built hall of the Gewandhaus, and thus originated the Gewandhaus concerts (see Leipzig) of world-wide celebrity. Not content with this, he composed for the then flourishing theatre at Leipzig a series of Singspiele, which are sufficient of themselves to perpetuate his name in the history of music. Though doubtless an adaptation of the French operetta, Hiller established the German Singspiel as a separate branch of art. He took for his basis the simple Lied, a form which brought it within the capacities of the company, who were by no means trained singers; but within these narrow limits he developed a variety of invention and expression, a delicacy and precision of character, which at once secured universal approval, and have sufficed to maintain this class of piece to the present day. He enlarged both the form and substance of the Lied proper, by departing from the simple strophe, and giving to the songs a specific dramatic colouring in accordance with the character. He also introduced 'morceaux d'ensemble,' and traces are not wanting of the beginnings even of the dramatic 'scena.' Of these Singspiele, the best known are 'Lisuart und Dariolette,' 'Lottchen am Hofe,' 'Liebe auf dem Lande,' 'Dorfbarbier,' and especially 'Die Jagd,' which kept the stage for more than a century, and is even still performed (see list). He also wrote a quantity of sacred songs and Lieder, which had their share in bringing to perfection this style of composition—so significant a contrast to the Italian aria. Having been induced to accompany his pupils, the two Fräulein Podleska, to the court of the Duke of Courland at Mittau, in 1782 Hiller made so favourable an impression, that on his departure in 1784, he was appointed hofcapellmeister, with a salary. He resigned his post at the Gewandhaus concerts in 1785, and in 1789 his many services to the cause of music were recompensed by the appointment as cantor and musical director to the Thomasschule in Leipzig. He was at first appointed as deputy to Doles, and succeeded to the post after the latter's death in 1797. This post he held till 1801.

As composer, conductor, teacher and author, Hiller's industry was indefatigable. His instrumental compositions are now quite antiquated, but not so his vocal works. These consist chiefly of motets and the Singspiele already named; but the following must not be omitted:

'Choralmelodien zu Gellerts geistlichen Oden und Liedern' (1761); 'Weisse's Lieder für Kinder' (1769); '50 geistliche Lieder für Kinder' (1774); and 'Vierstimmige Chorarien' (1794). Of his larger works may be cited a 'Passions-cantata' and a 100th Psalm, both much prized by his contemporaries. Hiller also composed a *Choralbuch* (1793), with two appendices (1794 and 1797), largely used in his day.

Hasse and Graun were the models of his taste, whom he revered all his life. But he was by no means insensible to the influence of the great renovation of music originated by Haydn and Mozart, and was powerfully impressed by Handel, while for Bach and Gluck he entertained a bare outward respect, with no real sympathy. He had deeply imbibed the spirit of that insipid and shallow age, which being entirely without feeling for historical propriety, permitted arbitrary changes in the treatment of older works, which in our day of historical enlightenment seem as astounding as they are impertinent. This is very remarkable in Hiller's careful editions of classical works. Thus he introduced many alterations of his own into a German edition of Handel's Jubilate under the title of the 100th Psalm: and arranged Pergolesi's two-part Stabat Mater for a four-part choir. He also edited Hasse's 'Pilgrimme auf Golgatha,' Graun's 'Tod Jesu,' and Haydn's Stabat Mater with German words, and in an abridged form for pianoforte. Still much praise is due to him for his frequent performances of oratorios, chiefly those of Handel. The 'Messiah'[1] especially was given at Berlin, Breslau, Leipzig and other places, with nearly as much éclat as at the great English festivals. As an author Hiller was painstaking and prolific. His first important book seems to have been *Abhandlung von der Nachahmung der Natur in der Musik*, 1753. Besides several single articles in periodicals he edited a weekly paper, *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (1766–70). He had always given great attention to the cultivation of singing, and two instruction books of that kind, *Anweisung zum musikalisch-richtigen Gesange* (1774) and *Anweisung zum musikalisch zierlichen Gesange* (1780), are among the most valuable of his works. He also published a good Method for violin. He edited *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler* (1 vol., 1784), with his autobiography.[2] Two of his collections also deserve

[1] See article by J. S. Shedlock on Hiller's editing of 'Messiah,' *Mus. T.*, 1918, p. 370.

[2] A new edition of his Autobiography is published in Alfred Einstein's *Lebenläufe deutscher Musiker von ihnen selbst erzählt.* (1915.)

mention—*Musikalische Zeitvertreib* (1760), of German and Italian airs, duets, etc., and 'Vierstimmige Motetten,' etc. (6 vols. 4to, 1776–91), containing motets by many celebrated composers—a work of real value. (For complete list of his works, both musical and literary, see *Q.-L.*) His grateful pupils, the sisters Podleska, erected in 1832 a small monument to his memory on the Promenade at Leipzig, before the windows of his official residence at the Thomasschule, and close to Mendelssohn's Bach memorial. A. M.

SINGSPIELE

'Der Teufel ist los.' (1766.) Part I. 'Die verwandelten Weiber.' Part II. 'Der lustige Schuster.'
'Lisuart und Dariolette.' (1766.)
'Lottchen auf Hofe.' (1767.)
'Die Muse.' (1767.)
'Die Liebe auf dem Lande.' (1770.)
'Der Dorfbarbier.' (1770.)
'Die Jagd.' (1770; rev. by Lorzing, 1830.)
'Der Arndtekranz.' (1771.)
'Der Krieg.' (1772.)
'Die Jubelhochzeit.' (1773.)
'Das Grab des Musti' ('Die beiden Geizigen').
'Das gerettete Troja.' (1777.)

(See *Riemann.*)

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HILTON, (1) JOHN, contributed a 5-part madrigal, 'Fair Oriana, Beauty's Queen,' to the 'Triumphes of Oriana,' 1601. He is there called 'Batcheler of Musick,' very likely correctly, though no record exists of his having taken his degree. He may probably be identified with John Hilton, a counter-tenor in Lincoln Cathedral choir, first mentioned in 1584. The Lincoln chapter gave him 30s. (Jan. 21, 1593) for helping to prepare two comedies to be acted by the choristers. As a reward for good and faithful service, the chapter allowed him to dispose of his house in the Close on his being elected organist of Trinity College, Cambridge, Jan. 26, 1594; he is then described as 'late Poor Clerk and Organist of the Cathedral,' but he can only have been assistant organist, for Thomas Butler was organist.[1] Hilton was probably dead before 1612, when George Mason was organist of Trinity.[2] A 7-part anthem, 'Call to remembrance,' by 'John Hilton, senior,' is in the Bodl. Lib. (MS. Mus. f. 25-28). Possibly some of the compositions assigned below to the younger Hilton may prove to be by the elder. A dialogue, 'Job,' by one of the John Hiltons, was printed in the *Monatshefte* in 1897.

(2) JOHN (*b.* 1599[3]; *d.* Mar. 1656/7). He may very well have been the son of the first John Hilton. In 1626 he took his degree of Mus.B. at Cambridge from Trinity College. In supplicating for the degree he mentions that he has studied the science of music for ten years. In 1627 he published 'Ayres, or Fa La's for Three Voyces' (edited by Warren for the Mus. Antiquarian Society, 1844). In dedicating 'these unripe First-fruits of my Labours,' as he calls them, to Dr. Heather, founder of the Oxford professorship of music, Hilton speaks of them as 'but a drop that I receiv'd from you the Fountaine'; which may be taken to mean that Heather was either his master or his patron. In 1628 Hilton was made parish clerk and organist of St. Margaret's, Westminster, receiving for the former office a salary of £6 : 13 : 4 a year. It is assumed that on the suppression of the organs in 1644 he retained the post of clerk.[4] Anthony Wood, in his MS. Notes on Musicians, now in the Bodleian Library, says:

'He died in the time of Oliver, and was buried in the Great Cloysters at Westminster; at which time the singing at burials being silenced, as popish, the Fraternity of Musitians who intended to sing him to his grave, sang the Anthem in the House over the corps before it went to the church, and kept time on his coffin.'

Wood seems to have been wrong as to the place of his burial, for it is entered in the registers of St. Margaret's, Westminster, on Mar. 21, 1656/7.

An Elegy by Hilton on the death of William Lawes, 'Bound by the neere conjunction of our Soules,' for three voices and bass, was printed among other similar compositions in Lawes's Choice Psalms, 1648. In 1652 he published 'Catch that catch can, or A Choice Collection of Catches, Rounds and Canons for three or four Voyces,' dedicated to his 'much Honoured Friend, Mr. Robert Coleman.' This contains a large number of compositions by Hilton himself as well as by other musicians; among his rounds being the still popular 'Come follow me.' The second edition is dated 1658. In the B.M. Add. MSS. 11,608, among a number of airs and dialogues by Hilton, are two songs, which have been thought to be his latest dated works, 'Love is the sun' and 'When first I gazed,' both bearing the date 1656; but as the first is also dated Feb. 16, 1641, in neither case can 1656 be taken as the date of composition.

Two madrigals by Hilton, 'One April Morn' and 'Smooth-flowing Stream,' were printed by Oliphant 'from an old MS.,' with words adapted by the editor. Rimbault printed a service by him in his *Cathedral Music*, 1847, professedly from a MS. at Westminster Abbey. Among works still remaining in MS.[5] are the anthems 'Teach me, O Lord' (Oxford Mus. School); 'The Earth is the Lord's' (Christ Church, Oxford); 'Sweet Jesus' and 'Hear my cry' (Peterhouse, Cambridge); the last is also in a MS. at Lichfield which calls Hilton 'organist of Newark' (see Peterhouse Catalogue, *Ecclesiologist*, 1859), but this is an error; John Hinton, not Hilton (*d.* 1688), was organist of Newark. In the British Museum are two songs for the

[1] Canon Maddison, in Associated Architectural Societies' *Reports*, etc., 1885, vol. xviii. pt. ii. p. 110.
[2] West. *Cathedral Organists.*
[3] According to the date on his portrait at Oxford.
[4] Hawkins's *History*, 1875, p. 578.
[5] Many of these MSS. are probably the work of the elder Hilton.

lute (Egerton MS. 2013) and eight short pieces for three viols (Add. MSS. 29,283/5); the latter were in Warren's collection, and are needlessly described by him as being written in too late a style to be the work of this Hilton. Six Fantasies in three parts are at Christ Church, Oxford. The organ part of an Evening Service and six anthems is in Batten's *Organ Book*[1] (Tenbury MS. 791).

It should be mentioned that Hilton's name is given as composer of the anthem 'Lord, for Thy tender mercies' sake' (usually ascribed to Farrant), in a MS. copy made by James Hawkins, organist of Ely, 1682–1729. Rimbault also speaks of a MS. copy in Blow's writing, dated 1686, with Hilton's name.

The portrait of Hilton at the age of 50, dated Sept. 30, 1649, is in the Oxford Music School Collection; the head was engraved for Hawkins's *History of Music*. G. E. P. A.

HIME, a family of music publishers who in the latter part of the 18th century and in the early years of the 19th did the largest provincial trade in this country. The firm was started by Humphrey and Morris Hime (brothers), who were in business in Liverpool at 56 Castle Street, prior to 1790. In 1791 Morris Hime (*d.* Jan. 1828) had gone to Dublin, and established an extensive concern there. Owing to the fact that at this period music, copyrighted in England, had no protection in Ireland, great numbers of English works were re-engraved by the Irish publishers, and in many cases sent over to England for sale at cheaper rates. The Liverpool Hime's connexion with his Dublin brother no doubt was advantageous to him in this respect. Wm. Gardiner, in *Music and Friends*, mentions how he was thus enabled to obtain from Hime of Liverpool some cheapened works of Haydn; and Michael Kelly, in his *Reminiscences*, tells how he had to travel to Dublin in 1813, being subpœnaed as a witness in a law suit against Hime of Dublin, for this kind of piracy. M. Hime was first at 26 Dame Street, Dublin, but before 1795 he was at 34 College Green, from which address most of his publications were issued. About 1812–13 the number at College Green became 29, and shortly after this date published music bearing his name ceases. (2) Humphrey Hime retained his address in Castle Street, Liverpool, from 1790–1805, when, taking his son into partnership, they had additional premises in Church Street, and this place of business was held by the family until well into the 'seventies. The shop was then taken over by a music-selling firm, 'Henry Lee, late Hime.' F. K.

HIMMEL, Friedrich Heinrich (*b.* Treuenbriezen, Brandenburg, Nov. 20, 1765; *d.* Berlin, June 8, 1814), a man of some mark in his day; still remembered in England by a small anthem, 'Incline Thine ear.'

He was intended for the Church, and studied theology at Halle; but the excellence of his pianoforte-playing induced the king, Frederick William II., to have him educated as a musician. After three years' harmony and counterpoint under Naumann at Dresden, he took to Berlin 'Isacco,' an oratorio, performed (1792) by the court chapel with brilliant success, and a cantata 'La Danza.' The King gave him 100 friedrichs for his oratorio, made him his chamber composer, and sent him to Italy for two years. While there he produced 'Il primo navigatore' at the Fenice in Venice (1794), and 'Semiramide' at San Carlo in Naples (Jan. 1795). Reichardt having been dismissed from the court Kapellmeistership at Berlin, the King gave the appointment to Himmel, who thereupon returned at once. When in office he composed several *pièces de circonstance*, such as a Trauer-cantate for the funeral of King Frederick William in 1797, and a Te Deum for the coronation of his successor. In 1798 he visited Stockholm and St. Petersburg, where the Emperor commissioned him to write 'Alessandro,' an opera for which he received 6000 roubles. In 1769 he was at Riga. In 1801, in which year his 'Frohsinn und Schwärmerei' was given at Berlin, he produced 'Vasco di Gama' at Copenhagen, proceeded thence to France, England—where he made only a short stay of which we have no particulars — and Vienna, returning to Berlin in Dec. 1802. After the battle of Jena he retired first to Pyrmont, and then to Cassel, and died of dropsy at Berlin. Besides the works already mentioned he composed—'Fanchon, das Leiermädchen' (1804), libretto by Kotzebue, his best opera; 'Die Sylphen' (1806), 'Der Kobold' (1814); all produced in Berlin; a 'Vater Unser'; Psalms; motets, masses, etc.; PF. sonatas; dance music and concerted music for PF.; and a number of songs. The sonatas and songs abound in melody, and are the work of a sound musician. (A list is in *Q.-L.*) Himmel had much intercourse with Beethoven during the visit of the latter to Berlin in 1796. If Beethoven hurt his feelings by a rude joke on his extemporising, Himmel had certainly the better of the encounter in the end. A song by him, 'An Alexis,' is in the *Musical Library*, vol. i. M. C. C.

HINDE, Henry (*d.* Lichfield, Aug. 6, 1641), a 16th-century musician, cathedral organist of Lichfield. He was the teacher of Ashmole. An Anthem of his is contained in Clifford's 'Divine Services' (1664). E. v. d. S.

HINDEMITH, Paul (*b.* Hanau, Nov. 16, 1895), viola-player and composer, studied at Hoch's Conservatorium in Frankfort under Arnold Mendelssohn and Bernhard Sekles. From 1915–23 he first led and then conducted the Frankfort Opera. He now plays the viola in the Amar Quartet, which is constantly

[1] Warren's edition of 'Ayres, or Fa-La's.'

travelling throughout Central Europe, but it is as a composer that his fame has become widespread, especially in the German-speaking countries, where he is regarded as the most prominent of the younger 'moderns.' An unusually varied experience as an executant on several instruments has equipped him with an exceptional facility in writing, and his output is remarkable for his years. This faculty is not without a certain danger, but Hindemith, whilst exercising it to the full, retains a clear standard of values, and there is little in his lengthy opus list that does not represent a progressive stage in his development. At first he is eclectic, submitting as students do to a variety of not always reconcilable influences. Then he engages in adventures among modern technical 'innovations.' Presently it becomes clear that his natural trend is contrapuntal, and in pursuit of 'linear' methods he gradually abandons tonal principles of construction in favour of atonality, at first tacit, and then avowed. But the contrapuntal appetite is not thereby satisfied, and before long he is found, like so many composers of his generation, carried along by a current which has set definitely towards neoclassicism. This 'back to Bach' tendency is clearly evident in his 'Kammermusik' No. 2 (op. 36), which is a concerto for piano with twelve solo instruments, played in 1925 at the Venice Festival of the International Society for Contemporary Music. To avoid repetition it may be stated here that from 1921 onwards, when his fame was first established, his name has appeared annually at the Donaueschingen Festival, whilst his string quartet in C (op. 16), clarinet quintet (op. 30, unpublished) and string trio (op. 34) were performed at Salzburg respectively in 1922, 1923 and 1924. Apart from its technical dexterity and evolutionary interest, Hindemith's style is remarkable for a buoyancy that is not common with his compatriots, and at times even for a pronounced sense of fun. The latter, however, is not indulged in those works upon which his reputation chiefly rests.

CHIEF PUBLISHED WORKS

Stage

Three one-act operas:
'Mörder, Hoffnung der Frauen.' Op. 12.
'Das Nusch-Nuschi.' Op. 20.
'Sancta Susanna.' Op. 21.
'Der Dämon,' ballet. Op. 28, and suite from same.
Incidental music to 'Tuttifäntchen' (10 instr.).

Chamber Music

(a) *Sonatas*

Violin solo (2). Op. 31, Nos. 1 and 2.
Violin and piano (2). Op. 11, Nos. 1 and 2.
Viola solo (2). Op. 11, No. 5; op. 25, No. 1.
Viola and piano (1). Op. 11, No. 4.
Violoncello solo (1). Op. 25, No. 3.
Violoncello and piano (1). Op. 11, No. 3.
Two flutes (in canon). Op. 31, No. 3.

(b) *Other String Works*

String quartets: I., op. 10; II., op. 16; III., op. 22; IV., op. 32.
Trio for vln., vla. and v'cl.

(c) *Other Works*

'Kammermusik' I., for 12 instr. Op. 24, No. 1.
'Kleine Kammermusik,' for wind quintet. Op. 24, No. 2.
'Kammermusik' II. (PF. concerto), for PF. and 12 instr. Op. 36, No. 1.
'Kammermusik' III. (violoncello concerto), for v'cl. and 10 instr. Op. 36, No. 2.
'Kammermusik' IV. (violin concerto), op. 36, No. 3.
Concerto for Orch., op. 38.

Vocal

Songs with piano. Op. 18.
'Die junge Magd,' cycle for contralto with fl., clar. and str. quartet. Op. 23, No. 2.
'Das Marienleben,' cycle for soprano with PF. Op. 27.
'Die Serenaden.' Cantata for soprano, oboe, vla. and v'cl. Op. 35.

Piano

Suite '1922.' Op. 26.
Klavierübung, op. 37.

E. E.

HINDLE, John, Mus.B. (*b.* Westminster, 1761; *d.* 1796), was a lay-vicar of Westminster Abbey. He matriculated at Oxford in 1791. He published 'A Collection of Songs for One and Two Voices,' and 'A Set of Glees for 3, 4 and 5 voices.' His favourite glee, 'Queen of the silver bow,' first appeared (with another) in the 'Professional Collection.' He also composed a well-known chant. W. H. H.

HINE, William (*b.* Brightwell, Oxfordshire, 1687; *d.* Aug. 28, 1730), became a chorister of Magdalen College, Oxford, in 1694, and continued so until 1705, when he was appointed a clerk. He was removed from his place in the same year, when he came to London and studied under Jeremiah Clarke. In 1708 he was appointed deputy to Stephen Jefferies (*q.v.*), organist of Gloucester Cathedral. Jefferies retired in 1710, when Hine succeeded him. Shortly afterwards Hine married Alicia, daughter of Abraham Rudhall of Gloucester, the famous bell-founder. His wife survived him until June 28, 1735. Both were interred in the eastern ambulatory of the cloisters, where a mural tablet to their memory informs us that the Dean and Chapter had voluntarily increased Hine's stipend in consideration of his deserts. Dr. Philip Hayes (*q.v.*) presented a portrait of Hine (his father's instructor) to the Music School, Oxford. After Hine's death his widow published, by subscription, 'Harmonia sacra Glocestriensis; or, Select Anthems for 1, 2 and 3 voices, and a Te Deum and Jubilate, together with a Voluntary for the Organ.' The Te Deum is by Henry Hall, and the other compositions by Hine. The voluntary furnishes a curious example of the style of organ-playing then in vogue. (West, *Cath. Org.*) W. H. H., rev.

HINE, William (*d.* Oxford, July 27, 1777), organist at St. Mary's, Shrewsbury, 1729–31; Worcester Cathedral, 1731–34; thence as organist and choirmaster at Magdalen College, Oxford, where he took the degree of Mus.B. in 1735. In 1740–41 he became professor of music at the University, and Mus.D. in 1749. He wrote liturgical church music which is still in use. E. v. d. S.

HINGSTON, John (*d.* 1683), a pupil of Orlando Gibbons, and one of the musicians to Charles I.; afterwards he entered the service of Oliver Cromwell, whose daughters he instructed in music. When the organ of Magdalen College was removed from Oxford to Hampton Court, about 1654, Hingston was appointed

organist to the Protector at a salary of £100 per annum, and with two boys, his pupils, was accustomed to sing Dering's Latin motets to Cromwell, who greatly delighted in them. He had concerts at his house, at which Cromwell was often present. Hingston has been said to have been Dr. Blow's master, but this is doubtful. He was keeper of the organs, and a musician for the viol in the king's private music, being appointed to the latter place in 1660 in place of Alfonso Ferrabosco. Henry Purcell succeeded to his place as repairer and keeper of the organs.[1] He composed some Fancies which possess considerable merit. He was buried at St. Margaret's, Westminster, Dec. 17, 1683. He presented 6 volumes of his compositions to the Music School, Oxford, where there is also a portrait of him. W. H. H., rev.

HINTON, Arthur (*b.* Beckenham, Kent, Nov. 20, 1869), composer, was educated at Shrewsbury School, and at first intended for a commercial career.

However, he was entered at the R.A.M., where he studied the violin with Sainton and Sauret, and composition with F. W. Davenport. After his three years' course he was appointed a sub-professor of the violin, and after three years more in London he went to Munich to study with Rheinberger. His first symphony, in B flat, was played at a Conservatorium concert there, under the composer's direction. Some time was spent at Vienna, Rome and Albano, and the fruits of this stay abroad were an opera, 'Tamara,' in two acts, an orchestral fantasia, 'The Triumph of Caesar,' and other things. The fantasia was played at a concert given by a group of young English composers in the Queen's Hall in Dec. 1896. Two scenes from *Endymion* for orchestra were given at New Brighton at Granville Bantock's interesting concerts there, and his second symphony in C minor was played at a concert at the R.C.M. in 1903. His various chamber works have been produced in London, where he has lived. His operettas for children, 'The Disagreeable Princess' and 'St. Elizabeth's Rose,' have had much success; and while his songs have been more or less frequently sung, his pianoforte works, including a concerto in D minor, have found an ideal interpreter in his wife, known as Miss Katharine Goodson (*q.v.*). The following are his chief published works. For a fuller list, including many works still in manuscript, see *B. M. S. Ann.*, 1920. M., with addns.

ORCHESTRA

Suite 'Endymion' (3 scenes).
Pianoforte Concerto in D minor.
'Chant des vagues,' violoncello and orchestra.

CHAMBER MUSIC

Quintet in G minor, PF. and strings.
Trio in D minor, PF. and strings.
Sonata in B flat, vln. and PF.
Suite in D, vln. and PF.

PIANOFORTE

A Summer Pilgrimage in the White Mountains (6 pieces).
Bagatelles (4 pieces).
Rhapsody in B minor.
Carnival, Valse Caprice.
'Chant des vagues' (arranged).
Romance in A flat, etc.

SONGS

Many Songs, published in sets, include 'Schmetterlinge' (Butterflies) in 2 books, 10 songs, and 'Weisse Rosen' (White Roses), a cycle of six.

[1] *The King's Musick.*

HINTON, Katharine, see Goodson.

HINTZE, Jacob (*b.* Bernau, near Berlin, Sept. 4, 1622; *d.* Berlin, May 5, 1702), became in 1666 court musician to the Elector of Brandenburg at Berlin; but he retired to his birthplace in 1695, and died at Berlin with the reputation of being an excellent contrapuntist. He edited the 12th and subsequent editions of Crüger's 'Praxis pietatis,' Berlin, 1666, 1690, 1695, adding to it 65 hymns to the Epistles by himself, none of which are said to be ever used now; but others in the book are his, some of which continue to be favourites, especially 'Gieb dich zufrieden' and 'Alle Menschen müssen sterben' (if the latter be really by him). Concerning the chorales composed by Bach, refer to Spitta's *Bach*, vol. iii. pp. 108, 114, 287, etc. (English translation). M.

HIPKINS, Alfred James, F.S.A. (*b.* Westminster, June 17, 1826; *d.* June 3, 1903), entered the pianoforte business of Messrs. Broadwood & Sons in 1840, and remained in it until his death, sixty-three years afterwards. The practical experience he gained in the business was turned to the best account, and he gradually and quietly established his position as the highest authority in England on many points connected with the pianoforte. During Chopin's visits to England he always insisted on using a piano tuned by Hipkins, and thus the young man enjoyed frequent opportunities of hearing the composer play. As need hardly be said, he was, in after years, very difficult to please in performances of Chopin by the younger players. His own playing of Chopin was of exquisite beauty, for he was a highly accomplished pianist, and was an unrivalled authority on the old keyboard instruments. His studies, guided by the perusal of C. P. E. Bach's treatise, made him a master of the harpsichord, concerning which, before his time, but little was really understood in modern days; his methods of disposing the two keyboards, so as to play the 'Goldberg' variations of Bach or the sonatas of Domenico Scarlatti, with their continual crossings of hands, are undoubtedly right, and to him is to be ascribed the resuscitation of a practical interest in this instrument, as well as in the clavichord, the secrets of which he divined from long practice on an instrument lent to him by Carl Engel, whose friendship was of great value to him for many years. He was the first in modern times to perform upon the harpsichord the pieces already named, and the 'Fantasia cromatica' of Bach on the clavichord. The revival of the clavichord was as much due to him as to Engel. Besides the professional work involved in his holding a position

of the highest importance and responsibility in the Broadwood business, he found time to study most thoroughly the scientific side of music, becoming a specialist on the questions of Temperament and Pitch. His support of the practical adoption of Equal Temperament dates from 1844; and his investigations into the history of musical pitch, which he prosecuted from 1855 onwards, at length bore fruit in the substitution of a pitch nearly in accord with the *diapason normal* (A = 439 at a temperature of 68° Fahrenheit), instead of the old 'Philharmonic' pitch. This good work was not finally accomplished until 1896. His studies on musical pitch led in 1876 to an acquaintance with Dr. A. J. Ellis, with whom he was closely associated in his later writings, such as *The History of Musical Pitch*, 1880; *Musical Scales of all Nations*, 1885, and the second edition of Ellis's translation of Helmholtz in the latter year. The latest fruits of his researches on the Pianoforte and on Pitch are embodied in articles contributed to the ninth edition of the *Encyclopædia Britannica*, and throughout the first edition of this Dictionary he contributed valuable articles on the keyboard and other instruments. His final corrections for the present edition, carried down as far as the article 'Harpsichord,' represent the last work of his life.

The following works, only one of which is of any great bulk, have become classics in their own way: *Musical Instruments, Historic, Rare, and Unique* (1888),[1] the outcome of Hipkins's connexion with the Music and Inventions Exhibition of 1885, with a beautiful series of coloured illustrations by William Gibb; the concise and learned little *History of the Pianoforte and its Precursors*, 1896–97; *Dorian and Phrygian, re-considered from a non-harmonic point of view*, 1902.[2] Besides these he was a valued contributor to the first edition of this Dictionary, wrote reviews on books dealing with ethnology and antiquity, articles for many musical works and magazines, and prefaces to various catalogues of musical exhibitions, etc., all of which are of great and permanent value.

Between 1883 and 1896 he gave many interesting lectures, published in contemporary journals; many of them have been translated into French, German, Italian and Japanese. For one, on the *Pianoforte*, the Society of Arts awarded him a silver medal, an honour repeated for his paper on the *Standard of Musical Pitch*. At the Royal Society he gave two lectures on *Certain Harmonics in a Vibrating String*.[3] He also gave lectures, illustrated by himself on the old instruments, at the R.A.M., R.C.M., the musical clubs of Oxford and Cambridge, and various musical societies in the country. His services to various exhibitions must not be passed over; they began with the Great Exhibition of 1851, in connexion with which he gave a series of pianoforte recitals, over forty in number; here, too, he acted as interpreter to Fétis, one of the jurors at the Exhibition. In the Exhibition of 1885, before mentioned, he took a principal part in the formation of the loan collection. Other exhibitions claimed his services, such as Bologna, 1888; the Military Exhibition, 1891; the Music Exhibition at Vienna, 1892; the Victorian Exhibition, 1897; and finally the Paris Exhibition of 1900. Besides all these services to musical art he established, when on a visit to Potsdam, the claim of Cristofori to be considered as the inventor of the pianoforte. He had permission from the Empress Frederick, then Crown Princess, to make the necessary examination of the instruments in the Royal collection.

He enjoyed the friendship of an extraordinary number of great musicians, from Cramer, Sterndale Bennett, Chopin, Liszt, Von Bülow, Rubinstein, Wagner, down to the youngest aspirants for musical fame, who found in him a wise counsellor and the kindest of supporters. His geniality of manner, his earnestness, modesty, good humour, and the generosity with which his vast knowledge and skill were put at the disposal of any one who was in earnest, made him universally beloved. He was a member of the Council of the R.C.M., and honorary curator of its Museum, and a Fellow of the Society of Antiquaries. His collection of Tuning Forks, together with those of his collaborator, Dr. A. J. Ellis (who made him his literary executor), was given after his death to the Royal Institution, and his splendid collection of musical instruments to the R.C.M. M.

HIS, the German name for B sharp.

HISLOP, Joseph (*b.* Edinburgh, Apr. 5, 1887), operatic tenor. Although a boy-soloist in the Cathedral choir in his native city, he was not intended for a musical career, and served his apprenticeship at photo-press work and engraving before coming to London to study at the Technical College. It was, however, during a visit to Stockholm, when acting as demonstrator in some colour work, that he first came into touch with professional musicians. His voice, a pure tenor of unusual charm and distinctive quality, attracted the notice of Dr. Bralt, who induced him to take up vocal study seriously. For some years he made his home in the Swedish capital and, having graduated in the School of Opera there, made his début in 'Faust' with entire success. He sang in several operas in Scandinavia, and, after further training in Italy, sustained leading parts at the chief theatres in Milan, Rome and Naples. Then in 1920 he was engaged for Covent Garden, where he appeared for the first time as Rodolfo in 'La Bohème' on May 14, and sang the same part there again in the two following seasons, in addition to that of the

[1] Smaller edition published 1921.
[2] Reprinted *Sämmelb.* Int. Mus. Ges., 1903.
[3] *Proceedings*, vol. xxxvii. p. 363, and vol. xxxviii. p. 83.

Duke in 'Rigoletto.' For a British tenor of his ability, however, he deserved a better chance in London, and though partially compensated by his success there as a concert artist, it was really by his triumphs in America and in the Argentine that he laid the foundations of a world-wide fame. In 1925 his reception at the Colon Theatre in Buenos Ayres, particularly in 'Romeo,' 'Traviata' and the Puccini operas, was extremely enthusiastic. During the London season of 1926 he sang the 'Messiah' solos at the Handel Festival of that year. H. K.

HIS MAJESTY: or, THE COURT OF VINGOLIA, comic opera in 2 acts; words by F. C. Burnand and R. C. Lehmann; music by Mackenzie; produced Savoy Theatre, Feb. 20, 1897.

HIS MAJESTY'S THEATRE, see HER MAJESTY'S THEATRE.

HISTORIES OF MUSIC. It will be necessary in this article to confine our attention almost exclusively to Histories proper, except in cases where there are none, or at least few, of the subject under treatment; so that only occasional mention will be made of Musical Biographies, Dictionaries, Manuscripts and Periodicals. Most of the works enumerated, unless marked with an asterisk, will be found in the library of the British Museum. The dates of the first and latest editions are usually given. For convenience we shall adopt three principal headings, namely: I. GENERAL HISTORIES OF MUSIC; II. HISTORIES OF SEPARATE COUNTRIES; and of a few other, III. SPECIAL SUBJECTS, arranged alphabetically; and most of these will have to undergo further subdivision.

I. General Histories of Music

(a) ANCIENT MUSIC. The earliest writings bearing on the history of music are the Ἁρμονικῶν στοιχείων βιβλία γ of Aristoxenus (Lat. edn. published at Venice, 1562; Gr. edn. by Meibom, 1652; Fr. edn. by Ruelle, 1870; Ger. edn. by R. Westphal, etc., 1883, 1893. See also L. Laloy's *Aristoxène de Tarente et la musique de l'antiquité*, 1904, and H. L. Macran's *Harmonies of Aristoxenus*, 1902); Ἁρμονικῆς ἐγχειρίδιον of Nicomachus (see Meibom below); Περὶ μουσικῆς of Plutarch (edn. by Rd. Volkmann, with Latin translation, 1856; by H. Weil and Th. Reinach, 1904, etc.); Pausanias's *Graeciae descriptio accurata* also contains frequent allusions to music and musicians. Other early works relating partially to music are the *Deipnosophistae* of Athenaeus (1514, 1920) and the *Stromateis* of Titus Flavius Clemens (Clement of Alexandria), the latter dated A.D. 194. From that period down to the Renaissance musical writers appear to have been too deeply engrossed in the development of the music of their own time to bestow much thought upon that of the past; and it is only by the chronological juxtaposition and study of the works of such authors as St. Augustine, Boethius, St. Isidore of Seville, Bede, Hucbald, Guido d' Arezzo, Philip de Vitry, Odington, Dunstable, Gafori, Glarean, etc., that we can obtain an adequate history of music in the early and middle ages.

Johannes Tinctoris wrote a treatise *De origine musicae* in the 15th century; Rud. Schlickius's **Exercitatio de musicae origine*, published at Spiers in 1588, was thought highly of in its day; the *De musica* of F. Salinas, 1577, 1592, is chiefly theoretic. In 1652 appeared M. Meibom's excellent work *Antiquae musicae auctores septem* in 2 vols., which was not surpassed till the publication in 1784 of Abbé Martin Gerbert's *Scriptores ecclesiastici de musica*, in 3 vols. Abbé P. J. Roussier also wrote a *Mémoire sur la musique des anciens*, in 1770, which is spoken highly of. In the 19th century we have G. W. Fink, *Erste Wanderung durch die älteste Tonkunst*, 1831; C. von Winterfeld, *Gabrieli und sein Zeitalter*, 1834; C. E. H. de Coussemaker's invaluable works: *Histoire de l'harmonie au moyen âge*, 1852; *Les Harmonistes des 12e et 13e siècles*, 1863; *Scriptorum de musica medii aevi nova series*, 4 vols., 1864–76; *L'Art harmonique au moyen âge*, 1865; *Traités inédits sur la musique du moyen âge*, 1865–69; Carl Engel, *Music of the most ancient Nations*, 1864, 1870; Rudolf Westphal, *Geschichte der alten und mittelalterlichen Musik*, 1865; Albert von Thimus, *Die harmonikale Symbolik des Alterthums*, 1868–76; F. J. Fétis, *Histoire générale de la musique*, 5 vols., 1869–76 (unfinished); William Chappell, *History of Music from the Earliest Records to the Fall of the Roman Empire*, 1874, etc. (unfinished); Fr. Auguste Gevaert, *Histoire et théorie de la musique de l'antiquité*, 1875, 1881; W. Brambach, *Musikliteratur des Mittelalters*, 1883; F. X. Haberl, *Bausteine für Musikgeschichte* (a series of musical biographies, beginning with Willem Dufay), 1885–88; J. F. Rowbotham, *History of Music* (down to the Troubadours), 3 vols., 1885, 1893; Richard Wallaschek, *Primitive Music: An inquiry into the origin and development of music . . . of savage tribes*, London, 1893 (German edition, *Die Anfänge der Tonkunst*, 1903); Joh. Wolf, *Beiträge zur Geschichte des 14. Jahrh.*, 1899, and in the 20th century; A. Möhler, **Geschichte der alten und mittelalterlichen Musik*, 1900; H. E. Wooldridge, *The Polyphonic Period of Musical Art*, 1901 (*Oxford History of Music*, vols. i., ii.); Hermann Smith, *The World's Earliest Music*, 1904; F. Torrefranca, **Le origini della musica*, 1907; Pierre Aubry, *Trouvères et troubadours*, Paris, 1909; Carl Stumpf, *Die Anfänge der Musik*, 1911; L. Laloy, **Les Origines de la musique*, 1913; Arn. Schering, *Studien zur Musikgeschichte der Früh-renaissance*, 1914.

(b) MODERN MUSIC. The best histories are: Abbé G. J. Vogler, *Ein Beitrag zur Geschichte der Tonkunst im 19. Jahrhundert*, 1814; Gustav Schilling, *Geschichte der heutigen Musik*, 1841; A. L. Blondeau, *Histoire de la musique moderne*, 1847; A. B. Marx, *Die Musik des 19. Jahrhunderts*, 1855 (English translation, 1855–57); John Hullah, *History of Modern Music*, 1862, 1875, and *Lectures on the Transition Period of Musical History*, 1876; Sir C. H. H. Parry, *The Music of the 17th Century*, 1902 (*Oxford History of Music*, vol. iii.); J. A. Fuller Maitland, *Age of Bach and Handel*, 1902 (*Oxford History of Music*, vol. iv.); Sir W. H. Hadow, *The Viennese Period*, 1904 (*Oxford History of Music*, vol. v.); E. Dannreuther, *The Romantic Period*, 1905 (*Oxford History of Music*, vol. vi.); Walter Niemann: **Die musikalische Renaissance des 19. Jahrh.*, 1911; *Die Musik seit Richard Wagner*, 1913; *Die Musik der Gegenwart und der letzten Vergangenheit*, 1918; F. Marsillac, **Histoire de la musique moderne*, 1881; H. Merian, *Illustrierte Geschichte der Musik im 19. Jahrh.*, 1900–02; R. H. Legge, *Music in the XIXth Century*, 2 vols., London, 1902, 1903; H. Rietsch, *Die Tonkunst in der zweiten Hälfte des 19. Jahrh. Ein Beitrag zur Geschichte der musikalischen Technik*, 1900; C. W. J. Hugo Riemann, *Geschichte der Musik seit Beethoven, 1800–1900*, 1901.

(c) GENERAL HISTORIES OF ANCIENT AND MODERN MUSIC COMBINED. Sethus Calvisius's important work *De initio et progressu musices* appeared in 1600, and a second edition in *1611: this was followed shortly by Michael Praetorius's still greater *Syntagma musicum*, 1615, 1884. Other useful works of the 17th century bearing on the subject are Père M. Mersenne, *Traité de l'harmonie universelle* with the Latin version *Harmonicorum libri xii.*, 1625, 1648; J. Albert Bannius, *De musicae natura*, etc., 1637, 1658; Pietro della Valle, *Della musica dell' eta nostra*, 1640, containing a good description of music in the 15th, 16th and early 17th centuries (see G. B. Doni's works, vol. ii., 1762); Pater Athanasius Kircher, *Musurgia universalis*, 2 vols., 1650; Wolfgang C. Printz, *Historische Beschreibung der edelen Sing- und Klingkunst*, 1690—this little work is interesting as the first real history of music by a German; it is

published in the 1749 edition of Printz's *Musical Lexicon*.

The following is a list of the principal musical histories of later date: Jacques Bonnet, *Histoire de la musique et de ses effets*, 1715, republished in 4 vols. by Bourdelot as *Histoire de la musique depuis ses origines*, 1743; Hon. Roger North, *Memoirs of Musick*, 1728 (reprinted 1846); F. W. Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, 5 vols., 1754–78, and *Kritische Einleitung in die Geschichte . . . der . . . Musik*, 1759 (unfinished); Padre G. B. Martini's splendid *Storia della musica*, 3 vols., 1757–81; F. J. Fétis, *Histoire générale de la musique*, 1869–75, 5 vols. (incomplete); Ant. Eximeno, *Dell' origine e delle regole della musica colla storia del suo progresso, decadenza, e rinnovazione*, 1774; Dr. Charles Burney, *General History of Music*, 4 vols., 1776–89; Sir John Hawkins, *General History of the Science and Practice of Music*, 5 vols., 1776, with reprints in 1853 and 1875, in 2 vols.; J. B. de la Borde, *Essai sur la musique ancienne et moderne*, 4 vols., 1780; J. N. Forkel, *Allgemeine Geschichte der Musik*, 2 vols., 1788–1801; C. Kalkbrenner: *Histoire de la musique*, 2 vols., 1802; *Musical Biography* (1500–1800), 2 vols., 1814; Dr. T. Busby, *General History of Music*, 2 vols., 1819; W. C. Stafford, *History of Music*, 1826–30 (vol. 52 of Constable's Miscellany—Fr. edn., 1832; Ger. edn., 1835); Dr. W. C. Müller, *Aesthetisch-historische Einleitungen in die Wissenschaft der Tonkunst*, 2 vols., 1830; F. J. Fétis, *La Musique mise à la portée de tout le monde*, 1830, 1839; with the English version, *A History of Music, or how to understand and enjoy its Performance*, 1844; Dr. W. Crotch, *Lectures on Music*, 1831; R. G. Kiesewetter, *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*, 1834, 1846, translated into English as *A History of Modern Music in Western Europe*, in 1848; George Hogarth, *Musical History*, 1835; C. Czerny, *Umriss der ganzen Musikgeschichte*, 1851; F. Brendel, *Geschichte der Musik in Italien, Deutschland und Frankreich*, 1852, 1903; Dr. Joseph Schlüter, *Allgemeine Geschichte der Musik*, 1853–63 (of which an English translation appeared in 1865); W. Bauck, *Handbok i Musikens Historia*, 1862, in Swedish; August Reissmann, *Allgemeine Geschichte der Musik*, 1863–1864; E. O. T. Lindner, *Abhandlungen zur Tonkunst*, 1864; C. Abraham Mankell, *Musikens Historia*, 1864; A. W. Ambros, *Geschichte der Musik*, 5 vols., 1864–87; A. von Dommer, *Handbuch der Musikgeschichte*, 1914, 1923; A. Galli, *La musica ed i musicisti dal secolo X sino ai nostri giorni*, 1871; Dr. F. L. Ritter, *Student's History of Music*, 1875–80; H. A. Köstlin, *Geschichte der Musik im Umriss*, 1875–98 (6th edn. 1910); O. Wangemann, *Grundriss der Musikgeschichte*, 1878; H. G. B. Hunt, *Concise History of Music*, 1861, 1879; Emil Naumann, *Illustrirte Musikgeschichte*, 2 vols., 1880–85 (English translation, edited by Sir F. A. Gore Ouseley, 1918); O. Fouqué, *Les Révolutionnaires de la musique*, 1882; W. Langhans, *Geschiedenis der Muziek*, 1885; L. Nohl, *Allgemeine Musikgeschichte populär dargestellt*, 1882; H. Lavoix, *Histoire de la musique*, 1884; Félix Clément, *Histoire de la musique* (copiously illustrated, 1885); Sir G. A. Macfarren, *Musical History*, 1885; W. S. Rockstro, *General History of Music*, 1886; R. Pohl, *Höhenzüge der musikalischen Entwickelung*, 1888; James E. Matthew, *Handbook of Musical History and Bibliography*, 1889, a work of considerable value; Ad. Prosniz, **Compendium der Musikgeschichte*, 3 vols., 1889, 1900, 1915. Sir Hubert Parry's *Art of Music*, 1893, was included in the *International Science Series* in 1896, and there, as well as in the 3rd edition (1897), was called *The Evolution of the Art of Music*. Jakob Stolz, *Allgemeine Geschichte der Musik*, Graz, 1894; Alb. Soubies, *Histoire de la musique*, 1898, etc.; *The Oxford History of Music*, published by the Clarendon Press, and edited by W. H. Hadow, 6 vols., 1901–05. The first two volumes deal with the earliest period, down to the revolution of 1600, and are by Professor Wooldridge; Vol. iii. *The Seventeenth Century*, is by Sir C. Hubert H. Parry; Vol. iv. *The Age of Bach and Handel*, by J. A. Fuller Maitland; Vol. v. *The Viennese Period*, by W. H. Hadow; and vi. *The Romantic Period*, by E. Dannreuther; C. W. J. Hugo Riemann, *Handbuch der Musikgeschichte*, 1904, 1919, etc.; W. J. Baltzell, *A Complete History of Music for Schools, Clubs, and Private Reading . . .*, Philadelphia, 1905; W. S. Pratt, *History of Music: A Handbook and Guide for Students*, New York, 1907; Ed. Dickinson, *American History and Encyclopædia of Music*, 1908, etc.; Rd. Batka, *Allgemeine Geschichte der Musik*, Stuttgart, 1909, etc.; H. Woollett, *Histoire de la musique depuis l'antiquité jusqu'à nos jours*, 1909–24, 4 vols.; P. Landorny, *Histoire de la musique*, Paris, 1910, 1911 (translated as *A History of Music . . .*, with a supplementary chapter on American music, by F. H. Marten, New York, 1923); C. Storck, *Geschichte der Musik*, Stuttgart, 1910; C. S. Myers, **The Study of Primitive Music*, 1911–12; Jules Combarieu, *Histoire de la musique, des origines, à la mort de Beethoven*, 3 vols., 1913–19; Arn. Schering, *Handbuch der Musikgeschichte*, 1914, 1923, 2nd and 3rd editions of Dommer's work (1867–77); Ed. Dickinson, *The Study of the History of Music*, 1920; Karl Nef, *Einführung in die Musikgeschichte*, 1920; B. V. Moreira de Sá, *Historia da musica*, Porto, 1920, etc.; Cecil Forsyth, *Progressive Series History of Music*, St. Louis, etc., 1921, 1923; Guido Adler, *Handbuch der Musikgeschichte unter Mitwirkung von Fachgenossen herausgegeben*, Frankfort, 1924.

II. Histories of Separate Countries

(a) AFRICA.

1. Algeria.—Jules Rouanet, *La Musique arabe en Algérie*, 1905 (*Mercure Musical*).

2. Congo.—Gaston Daniel, **La Musique au Congo*, 1911.

3. Egypt.—M. Villoteau, *De l'état actuel de l'art musical en Égypte*, 1812 (German translation, 1821); E. F. Jomard, *La Description d'Égypte*, 1809–26 (several articles); Curt Sachs, **Die Tonkunst der alten Ägypter*, 1920; Jeffrey Pulver, *The Music of Ancient Egypt* (*Musical Association*, 1922).

4. Libya.—Martin Hartmann, *Lieder der libyschen Wüste. Die Quellen und die Texte*, etc., Leipzig, 1899.

5. Madagascar.—Marius et Ary Leblond, **La Musique malgache*, 1908.

6. Morocco.—C. A. Bratter, **Marokkanische Musik*, 1908.

7. Senegal.—Paul Adam, **La Musique et le ballet au Sénégal*, 1914.

8. Somaliland.—Wilh. Heinitz, **Über die Musik der Somal*, 1919–20.

9. The South.—Walter Dahms, *Musik des Südens*, Berlin, etc., 1923.

(b) AMERICA.

1. N. America.—L. C. Elson, *The National Music of America, and its Sources* (illustrated), Boston, 1900; F. R. Burton, *American Primitive Music, with special attention to the Songs of the Ojibways*, 2 pts., New York, 1909; G. Hood, *History of Music in New England*, 1846; W. S. B. Matthew, *A Hundred Years of Music in America*, 1853; Theodore Baker, *Über die Musik der nordamerikanischen Wilden*, 1882; F. L. Ritter, *Music in America*, New York, 1883; J. C. Griggs, *Studien über die Musik in Amerika*, 1894; L. C. Elson, *History of American Music*, 1904; P. P. Traversari-Salazar, **L' arte in America, Storia dell' arte musicale indigena e popolare*, etc., Rome, 1905; H. C. Lahee, *Annals of Music in America . . . from 1640 to the present day*, Boston, 1922; Rupert Hughes, *Contemporary American Composers*, Boston, 1900, 1914; N. D. Gould, *History of Church Music in America*, Boston, 1853.

(α) Illinois.—Frances C. Bennet, **History of Music and Art in Illinois*, 1904.

(β) Milwaukee.—Anonymous, **Geschichte der Entwicklung der Musik in der Stadt Milwaukee*, 1896.

(γ) Philadelphia.—L. C. Madeira, *Annals of Music in Philadelphia*, 1896. For music in the United States, see also Appendix to *Music and Musicians*, by H. E. Krehbiel, 1904, and the American Supplement to *Grove's Dictionary*.

(δ) Mexico.—Aug. Génin, **Notes sur . . . la musique . . . des Mexicains*, 1912.

2. S. America.—L. Cortijo Alahija, *La música popular y los músicos célebres de la América latina*, Barcelona, 1919.

(α) Brazil.—G. T. Pereira de Mello, *A musica no Brasil desde os tempos coloniaes até o primeiro*

decenio da Republica, Bahia, 1908; Manoel de Oliveira-Lima, **La Musique au Brésil*, 1909.

(c) ASIA.

1. MUSIC OF THE ANNAMITES.—Gaston Knosp, **Über annamitische Musik*, 1906–07 (*Sammelb. der Intern. Musik-gesellschaft*).

2. ARABS.—R. G. Kiesewetter, *Die Musik der Araber*, 1842; F. S. Daniel, *La Musique arabe*, 1842; J. P. N. Land, **Recherches sur l'histoire de la gamme arabe*, 1863, 1879 (Eng. edn., 1914); Alex. Christianowitsch, *Esquisse historique de la musique arabe*, 1863; Jules Rouanet, *La Musique arabe*, Alger, 1905; F. S. Daniel, *The Music and Musical Instruments of the Arab*, London, 1914. See also Africa (Algeria); also the article on MUHAMMEDAN MUSIC (Bibl.).

3. ARMENIANS.—Archag Tchobanian, *Musique et poésie arméniennes*, 1906 (*Mercure Musical*); Frédéric Macler, *La Musique en Arménie*, 1917.

4. CHINESE.—P. Amiot, **Mémoires sur la musique des Chinois, tant anciens que modernes. Mémoires concernant l'histoire, les sciences, les arts, etc., des Chinois, par les missionnaires de Pékin*, Tom. vi., Paris, 1780; J. A. van Aalst, *Chinese Music*, 1884; L. Laloy, *La Musique chinoise . . . étude critique, illustrée*, 1910.

5. HEBREWS.—Sal. van Til, *Digt, Sang, en Speel Konst . . . der Hebreen*, 1692, 1728 (German edns., 1706, 1719); August F. Pfeiffer, *Über die Musik der alten Hebräer*, 1779; Sir J. Stainer, *Music of the Bible*, 1879, 1914; A. Ackermann, **Der synagogale Gesang in seiner historischen Entwicklung*, 1894; Ad. Büchler, *Zur Geschichte der Tempelmusik*, 1899; J. Branberger, *Über die Musik der Juden*, 1904; A. Z. Idelsohn, *Hebraïsch-orientalischer Melodienschatz*, 1914, 1922; A. Z. Idelsohn, *Phonographierte Gesänge und Aussprachsproben der jemenitischen, persischen und syrischen Juden*, etc., 1917.

6. HINDUS.—Wm. Jones, *On the Musical Modes of the Hindoos*, 1792; N. A. Willard, *Treatise on the Music of Hindostan*, 1834; S. M. Tagore, *Hindu Music from various authors*, 2 pts., Calcutta, 1875, 1882; Maj. C. R. Day, *Music and Musical Instruments of Southern India and the Deccan*, 1891; Bhavanarava A. Pingle, *Indian Music*, Bombay, 1898; Erwin Felber, *Die indische Musik der vedischen und der klassischen Zeit. Studien zur Geschichte der Rezitation . . . mit Texten und Übersetzungen von Bernhard Geiger*, 1912 (*XXIII. Mitteilung der Phonogramm Archivs Kommission*); Faiz Rahamin, *Indian Music*, with Preface by F. Gilbert Webb, 1914; A. H. Fox-Strangways, *The Music of Hindostan*, Oxford, 1914; H. A. Popley, *The Music of India*, Calcutta, 1921. See also the article on INDIAN MUSIC.

7. INDO-CHINESE.—Gaston Knosp, **Rapport sur une mission officielle d'étude musicale en Indo-Chine*, Leyde, 1912.

8. JAPANESE.—A. Kraus, *La Musique au Japon*, 1879; F. T. Piggott, *Music of the Japanese* (*Asiatic Society Transactions*, vol. 19), 1891; F. T. Piggott, *Music and Musical Instruments of Japan*, 1893, 1905; Dulcie Harmony (pseudonym), *Musical Japan*, Yokohama, 1896. See also the article on JAPANESE MUSIC.

9. JAVANESE.—Linda Bandara, **Über javanische Musik*, 1910–11 (*Die Musik*, Berlin).

10. PAPUANS.—V. Schmidt-Ernsthausen, *Über die Musik der Eingeborenen von Deutsch Neu-Guinea*, Leipzig, 1890 (*Vierteljahrsschrift für Musikwissenschaft*).

11. PERSIANS.—Sir W. Ouseley, *Persian Miscellanies* (1791) and *Oriental Collections* (1797).

(d) AUSTRALIA.

R. Musiol, **Über die Musik bei den Eingeborenen Australiens*, 1872 (*Neue Berliner Musikzeitung*).

(e) EUROPE.

1. AUSTRIA.—See also GERMANY. Jos. Mantuani, **Geschichte der Musik in Wien. 1. Teil. Von den Römerzeiten bis zum Tode des Kaisers Max. I. Geschichte der Stadt Wien*, Bd. iii. Wien, 1904.

2. BELGIUM.—Ed. Fétis, *Les Musiciens belges*, 1846, etc.; E. G. J. Grégoir, *L'Art musical en Belgique sous . . . Léopold Ier et II*, 1879; A. Samuel, *La Musique en Belgique et les musiciens belges*, 1881; Alb. Soubies, **Histoire de la musique en Belgique, Tom. ii. le XIXe siècle*, Paris, 1901.

Provinces, etc.—L. P. M. de Burbure de Wesenbeek, *La Musique à Anvers aux XIVe, XVe et XVIe siècles*, Antwerp, 1906.

3. BRITISH ISLES.

(α) *England.*—J. Parry and C. Williams, *Ancient British Music*, 1742; H. Orsmond Anderton, *Early English Music*, 1920; H. V. Hughes, *Early English Harmony from the 11th to the 15th century*, vol. ii., London, 1913; F. James Crowest, *The Story of British Music from the earliest times to the Tudor period*, London, 1896; H. Cart de Lafontaine, *The King's Music: A transcript of Records relating to Music and Musicians* (1460–1700), London, 1909; H. Davey, **Die katholischen Komponisten des 16. und 17. Jahrh. in England* (*Kirchenmusikal. Jahrb.*, Regensburg, 1899); Rd. Hooper, *Music and Musicians, especially English, to the days of Purcell*, 1855; Romain Rolland, **La Vie musicale en Angleterre, au temps de la restauration des Stuarts, d'après le Journal de Samuel Pepys*, 1909; Jos. Ritson, *A Select Collection of English Songs, with an Historical Essay on National Songs*, 1783, 1813; Wm. Chappell, *Popular Music of the Olden Time*, 2 vols., 1855–59; W. A. Barrett, *English Glee and Madrigal Writers*, 1877; J. A. Fuller Maitland, *English Music in the Nineteenth Century*, 1902; F. L. Ritter, *Music in England*, 1883; C. Willeby, *Masters of English Music*, 1893; Willibald Nagel, *Geschichte der Musik in England*, 2 vols., 1894, 1897; Henry Davey, *The History of English Music*—the first general history of English music by an Englishman—1895, 1922; E. Walker, *History of Music in England*, 1907, 1924; Wm. Barclay Squire, *Music in England: Organisation of Musical Life, Musical Criticism, Musical Education, Concert Life, Musical Societies* (*Kongressbericht der Intern. Musikgesellschaft*), 1909. See also the article on ENGLISH FOLK-MUSIC.

Church Music.—W. A. Barrett, *English Church Composers*, 1882; Bishop Leighton Coleman, *Music of the English Church*, Philadelphia, 1886; J. S. Bumpus, *A History of English Cathedral Music* (1549–1889), 2 vols., London, 1908.

Dance Music.—Hugo Conrat, **Tanz und Tanzmusik in England im Zeitalter der Königin Elisabeth* (*Allg. Musikzeitung*, 1904). See also the article on MANX MUSIC.

(β) *Ireland.*—Jos. C. Walker, *Historical Memoirs of the Irish Bards*, 1786; Jas. Hardiman, *Irish Minstrelsy*, 2 vols., 1831; Ed. Bunting, *Ancient Music of Ireland*, 1840; M. Conran, *On the National Music of Ireland*, 1846, 1850; W. H. Grattan Flood: *History of Irish Music*, 1905, 1906; *Introductory Sketch of Irish Musical History*, with portraits, London, 1922. See also the article on IRISH MUSIC.

(γ) *Scotland.*—Jos. Ritson, *Historical Essay on Scottish Song*, 1794 (?); —Macdonald, *Ancient Music of Caledonia*, 1820; W. Dauney, *Ancient Scottish Melodies . . . with an introductory History of the Music of Scotland*, 1838; Nelly Diem, *Beiträge zur Geschichte der schottischen Musik im XVII. Jahrh. nach bisher nicht veröffentlichten Manuskripten*, Zürich, 1919. See also the article on SCOTTISH MUSIC.

Church Music.—Jas. Love, *Scottish Church Music: its Composers and Sources*, Edinburgh, 1891.

(δ) *Wales.*—There are some unpublished MSS. in the British Museum, chiefly in Welsh, relating to Ancient British Music, written at various periods since the reign of Henry VIII., by Wm. Penllyn, John Jones, Richard and Lewis Morris, etc. (Add. MSS. 14,905, 14,939, 15,036, etc.). Numerous references to music are to be found in Giraldus Cambrensis, *The itinerary through Wales and the description of Wales*, London, 1908. The principal published works on Welsh music are: Edw. Jones, *Musical and Poetical Relics of the Welsh Bards . . . with a History of the Bards and Druids*, 1784, 1794; R. Eastcott, *Sketches of the Origin . . . of Music, with an account of the Bards*, etc., 1793; John Thomas, *Songs of Wales . . . with an historical Bardic Introduction*, n.d.; Ernest David, *Études historiques sur la poésie et la musique dans la Cambrie*, 1884. See also the article on WELSH MUSIC.

4. BULGARIA.

Tony Markow-Sandhage, **Bulgarische Volksmusik*, 1917 (*Neue Musikzeitung*).

5. CZECHOSLOVAKIA.

H. Hantich, *La Musique tchèque*, 2 pts., 1907. BOHEMIA:—Alb. Soubies, **Histoire de la musique : Bohême*, Paris, 1898; Sir A. C. Mackenzie, **The Bohemian School of Music*, 1905–06; Rd. Batka, *Geschichte der Musik in Böhmen*, Bk. I.:—*Böhmen unter deutschen Einfluss* (900–1333), etc., Prag, 1906, etc.; Jan. Branberger, *Musik-Geschichtliches aus Böhmen*, I., Prague, 1906; A. Voigt, **Von dem Alterthume und Gebrauche des Kirchengesanges in Böhmen*, Prague, 1775. MORAVIA: — Christian d'Elvert, *Geschichte der Musik in Mähren und österr. Schlesien*, 1873. SILESIA:—Fz. Hoffmann, **Die Tonkünstler Schlesiens*, 1830; H. E. Guckel, *Katholische Kirchenmusik in Schlesien*, Leipzig, 1912; Georg Jensch, **Musikgeschichte der Stadt Breslau*, 1. *Teil, Geschichte der kirchlichen Musik bis zur Einführung der Reformation* (Dissertation, 1912), 1919. See also bibliography under SONG, subsection CZECHOSLOVAKIA.

6. DENMARK.

Alb. Soubies, **Histoire de la musique de Danemark et Suède*, Paris, 1901; Gerh. Lynge, *Danske Komponister i det 20 Aarhundredes begyndelse*, 1917; Angul Hammerich, *Dansk musik-historie indtil ca. 1700*, Copenhagen, 1921; Carl von Winterfeld, **Kirchengesang in Dänemark*, Leipzig, 1850.

(*a*) *Greenland.*—Hjalmar Thuren, **La Musique chez les Eskimos* (*Mercure Musical*), 1911.

(*β*) *Iceland.*—Angul Hammerich, **Studien über isländische Musik*, Leipzig, 1899–1900; Holger Wiche,* *Om islandsh Tonekunst og musikliv*, 1922.

7. FINLAND.

**Suomen Kansan Sävelmiä*, 2 pts., Jyväskylässä, 1888–93. *Suom kinjal Seur.* Toim it. Osa 68; H. Pudor, **Zur Geschichte der Musik in Finnland*, Leipzig, 1900–01; K. Flodin, **Die Entwicklung der Musik in Finnland* (*Die Musik*, 1903–04); Bruno Weigl, **Zur Geschichte der finnischen Musik* (*Neue Musikzeitung*, 1908).

8. FRANCE.

General Histories.—P. Aubry, *Les plus anciens Monuments de la musique française*, 1905; Amédée Gastoué, *Les Primitifs de la musique française*, Paris, 1922; A. Jeanroy and Pierre Aubry, *Lais et descorts français du XIII^e siècle*, 1901; Michel Brenet (pseud. of Marie Robillier), *Musique et musiciens de la vieille France*, Paris, 1911; Duc de la Salle de Rochemaure, *Les Troubadours cantaliens, XII^e-XX^e siècles*, Aurillac, 1910; Dr. C. Burney, *Present State of Music in France*, etc., 1771 (a French version of the Musical Travels appeared in 1809); A. Coquard, *De la musique en France depuis Rameau*, Paris, 1891; A. Jullien, *Musiciens d'aujourd'hui*, 1892–94 (*La Musique*, 1896); G. Servières, *La Musique française moderne*, Paris, 1897; Arthur Hervey, *French Music in the XIXth Century*, 1903; A. Pougin, *Musiciens du XIX^e siècle*, 1911; Octave Séré, *Musiciens français d'aujourd'hui . . .*, Paris, 1911, 1921; G. J. Aubry, *La Musique française d'aujourd'hui*, 1916; translated as *French Music of To-day*, 1919; A. Cœuroy, *La Musique moderne française*, 1922, 1924; E. Vuillermay, **Musiques d'aujourd'hui*, 1923; E. B. Hill, *Modern French Music*, with portraits, New York, etc., 1924; C. E. Poisot, *Histoire de la musique en France*, 1860; H. M. Schletterer, *Studien zur Geschichte der französischen Musik*, 1884, 1885; H. Lavoix, *La Musique française*, Paris, 1891; Arthur Hervey, *Masters of French Music*, 1894; A. Bruneau, *La Musique française. Rapport sur la musique en France du XIII^e au XX^e siècles*, Paris, 1901; F. Hellouin, *Feuillets d'histoire musicale française*, Paris, 1903.

Church Music (Catholic).—J. L. F. Danjou, *De l'état du chant ecclésiastique en France*, 1844; L. Laloy, **Le Chant grégorien et la musique française* (*Sammelb. der Intern. Musikgesellschaft*, 1907).

Church Music (Reformed).—D. Courtois, *La Musique sacrée dans l'Église Réformée de la France*, Paris, 1888.

Provinces, etc.—L. de La Laurencie, *La Vie musicale en province au XVIII^e siècle*, Paris, 1906. ALSACE:—J. F. Lobstein, *Beiträge zur Geschichte der Musik in Elsass*, 1840; F. X. Mathias, **Die Musik in Elsass*, Strassburg, 1905. ANJOU:—Martin Vogeleis, *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters in Elsass*, 1911; P. Petrucci, **La Musique en Anjou au XV^e siècle* (*L'Ouest artiste*, 1904). BURGUNDY:—C. E. Poisot, *Essai sur les musiciens bourguignons*, 1854. LORRAINE:—A. Jacquot, *La Musique en Lorraine*, Paris, 1882, 1886; E. Neukomm, **La Musique à la cour de Lorraine* (*Le Ménestrel*, 1894–95). NORD:—Léon Lefèbvre, *Les Ménestrel et joueurs d'instruments* [*de Lille*], 1906.—RHONE:—F. G. Hainl, *De la musique à Lyon depuis 1713 jusqu'à 1852*, Lyon, 1852; M. Reuchsel, *La Musique à Lyon*, 1903; L. Vallas, *La Musique à Lyon au 18^e siècle*, 1908. SEINE:—F. F. Chartier, *L'Ancien Chapitre de Notre Dame de Paris et sa maîtrise* (*1326–1790*), Paris, 1897; A. Gastoué, **Histoire du liturgique à Paris*, 1904; **La Musique à Avignon*, 1900.

9. GERMANY.

General Histories.—F. H. von der Hagen, *Die Minnesinger*, etc., 1838; C. F. Becker, *Die Hausmusik in Deutschland im 16. 17. und 18. Jahrh.*, 1840; W. Baeumker, *Geschichte der Tonkunst in Deutschland . . . bis zur Reformation*, Freiburg, 1881; Walter Niemann, **Studien zur deutschen Musikgeschichte des XV. Jahrh.*, 1902; H. J. Moser, *Geschichte der deutschen Musik*, I. Bd., *Von den Anfängen bis zum Beginn des dreissigjährigen Krieges*, 2 vols., Stuttgart und Berlin, 1920–24; Dr. C. Burney, *Present State of Music in Germany*, etc., 1773; Johannes Merkel, *Betrachtungen über die deutsche Tonkunst im 18ten Jahrh.*, 1886; L. Meinardus, *Deutsche Tonkunst im 18.-19. Jahrh.*, 1888; H. F. Chorley, *Modern German Music*, 2 vols., 1854; R. Louis, *Die deutsche Musik der Gegenwart*, Munich, 1909; Emil Naumann, *Die deutschen Tondichter*, 1871; A. Reissmann, *Illustrirte Geschichte der deutschen Musik*, 1881; Alb. Soubies, *Histoire de la musique allemande*, Paris, 1896; H. L. von der Pfordten, *Deutsche Musik auf geschichtlichen und nationaler Grundlage dargestellt*, Leipzig, 1917; Arn. Schering, **Deutsche Musikgeschichte im Umriss*, Leipzig, 1917.

Church Music.—A. H. Hoffmann, *Geschichte des deutschen Kirchenliedes*, 1832, 1854; C. E. P. Wackernagel, *Das deutsche Kirchenlied bis zum Anfange des 17. Jahrh.*, 1841; Wilh. Nelle, *Geschichte des deutschen evangelischen Kirchenliedes*, 1909.

Provinces, etc.—BADEN:—Ernst Stizenberger, **Grundlinien einer Geschichte der Tonkunst im Lande*, Baden, Mannheim, 1883; Fritz Stein, *Die Geschichte der Musik in Heidelberg* (Dissertation), Heidelberg, 1912; and *Geschichte des Musikwesens in Heidelberg bis zum Ende des 18. Jahrh.*, Heidelberg, 1921; Heinr. Ordenstein, **Musikgeschichte der Haupt und Residenzstadt Karlsruhe bis zum Jahre 1914*, Festschrift zur Erinnerung an das 200jährige Bestehen der Stadt Karlsruhe, 1916. BAVARIA:—A. Sandberger, *Beiträge z. Geschichte des bayrischen Hofkapelle unter Orlando di Lasso*, 1894–95; Dom. Mettenleiter, *Musikgeschichte des Oberpfalz*, Amberg, 1867; Hans Mersmann, *Beiträge zur Ansbacher Musikgeschichte* (*bis zum Tode des Markgrafen Georg Friedrich, 1703*), Leipzig, 1916; E. von Marschalk, *Die Bamberger Hofmusik unter den drei letzten Fürstbischöfen*, Bamberg, 1885; Tony Canstatt, **Münchens Entwicklung als Musikstadt im ersten Viertel des 19. Jahrh.*, 1917; Dom. Mettenleiter, *Musikgeschichte der Stadt Regensburg*, 1866. BRANDENBURG:—Curt Sachs, **Musikgeschichte der Provinz Brandenburg; Landeskde d. Prov. Brandenburg*, Bd. iv., Berlin, 1916; H. Pieper, **Historische Volkslieder der Neumark aus den Zeiten des Mittelalters*, Landsberg a. W., 1907. HAMBURG:—Jos. Sittard, *Geschichte der Musik und Konzertwesens in Hamburg von 14. Jahrh. bis auf die Gegenwart*, Altona and Leipzig, 1890. HANOVER:—George Fischer, *Musik in Hannover*, Hanover, 1903. HESSE-DARMSTADT:—W. Nagel, **Zur Geschichte der Musik am Hofe von Darmstadt*, 1900. HESSE-NASSAU:—Ernst Zulauf, **Beiträge zur Geschichte der landgräflich-hessischen Hofkapelle zu Cassel bis auf die Zeit Moritz des Gelehrten* (Dissertation), Cassel, 1902; Caroline Valentin, *Geschichte der Musik in Frankfurt am Main vom Anfang des XIV. bis zum Anfange des XVIII. Jahrh.*, Frankfort, 1906; H. Lemacher, **Zur Geschichte der Musik am Hofe zu Nassau-Weilburg* (Dissertation), Bonn, 1916. MECKLENBURG:—F. Chrysander, **Neue Beiträge zur mecklenburgischen Musikgeschichte*, Schwerin, 1856; Joh. Bachmann, *Geschichte des evangelischen Kirchengesanges in Mecklenburg*, Rostock, 1881. OLDENBURG:—C. Stiehl, *Musikgeschichte der Stadt Lübeck*, Lübeck, 1891. PRUSSIA:—G. Döring, *Zur*

Geschichte der Musik in Preussen, 1852–55 (unfinished); Curt Sachs, *Musikgeschichte der Stadt Berlin bis zum Jahre 1800. Stadtpfeifer, Kantoren und Organisten a. d. Kirchen d. städt. Patronats nebst Beitr. z. allg. Musikgesch. Berlins*, Berlin, 1908; G. Küsel, **Beiträge zur Musikgeschichte der Stadt Königsberg i. Pr.* (Dissertation), Halle, 1916. RHINE:—H. J. Moser, **Zur mittelalterlichen Musikgeschichte der Stadt Cöln*, 1918–19. SAXONY:—H. Kretzschmar, **Sachsen in der Musikgeschichte*, 1895; K. Neefe, **Die historische Entwickelung der königl. Sächs. Infanterie- und Jäger-musik im 19. Jahrh.*, 1896; R. Wustmann, *Musikgeschichte Leipzigs*, 1909, etc.; W. Tümpel, **Geschichte des ev. Kirchengesanges im Herzogthum Gotha*, 1895; Ed. Jacobs, **Zur Geschichte der Tonkunst in der Grafschaft Wernigerode*, Halle a. S., 1892. SCHLESWIG-HOLSTEIN:—H. F. *Schleswig-Holsteinische Musiker von den ältesten Zeiten bis zur Gegenwart*, 1922; Carl von Winterfeld, **Kirchengesang in den Herzogtümern Holstein und Schleswig*, 1850. WALDECK:—R. Curtze, *Geschichte des evangelischen Kirchengesanges und der evangelischen Gesangbücher in dem Fürstentume Waldeck*, Arolsen, 1853. WURTEMBERG:—Jos. Sittard, *Zur Geschichte der Musik und des Theaters am würtembergischen Hofe*, 2 Bde., Stuttgart, 1890–91; Chr. Kolb, **Die Geschichte des Gottesdienstes in der evangelischen Kirche Würtembergs*, Stuttgart, 1913.

10. GREECE.

In the absence of Musical Histories of this country by early Greek writers, we may mention, as works useful to the student, A. Boeckh's edition of Pindar, 3 vols., 1811–21; Plutarch's work already alluded to, which is interesting as the only surviving work of that time on the history of Greek Music, and the writings named at the beginning of the paragraph on Ancient Music. Other works on this subject are: F. von Drieberg, *Die Musik der Griechen*, 1819; J. Friedrich Bellermann, *Die Tonleiten und Musiknoten der Griechen*, 1847; Carl Fortlage, *Das musikalische System der Griechen*, 1847; A. J. H. Vincent, *De la musique des anciens Grecs*, 1854; C. F. Weitzmann, *Geschichte der griechischen Musik*, 1855; Oscar Paul, *Die absolute Harmonik der Griechen*, 1866; Johannes Tzetzes, *Über die altgriechische Musik*, 1874; Rudolf Westphal, *Die Musik des griechischen Alterthums*, 1883; D. B. Monro, *Modes of Ancient Greek Music*, 1894; Julien Tiersot, **Musique antique: les nouvelles découvertes de Delphes*, 1896; H. Aber, *Bericht über die Literatur der griechischen Musik*, 1903–08; J. Marnold, **Les Fondements naturels de la musique grecque antique* (*Int. Musikgesellschaft*, 1909); R. G. Kiesewetter, *Über die Musik der neueren Griechen*, 1823–38. See also the article on GREEK MUSIC.

Church Music.—Alexis Kateb, **La Liturgie grecque*, 1901; H. J. W. Tillyard, *Greek Church Music* (in the *Musical Antiquary*, Oxford), 1910–11. See also the article on BYZANTINE MUSIC.

11. HOLLAND and the NETHERLANDS (excluding works confined to Belgium).

The best histories are: J. P. N. Land, *Musique et musiciens au XVII^e siècle*, 1882; E. van der Straeten, *Histoire de la musique aux Pays-Bas*, 8 vols., 1867–88; and *Les Musiciens néerlandais en Italie*, 1882; E. G. J. Grégoir, *Essai historique sur la musique et les musiciens dans les Pays-Bas*, 1861; K. Huygens, **Musique et musiciens au XVII^e siècle* (*Société pour l'histoire musicale des Pays-Bas*), Leyden, 1882; Alb. Soubies, **Histoire de la musique en Hollande*, Paris, 1901.

12. HUNGARY.

F. Liszt, *Des Bohémiens et de leur musique en Hongrie*, 1859, 1881 (Hungarian and German editions, 1861); Alb. Soubies, **Histoire de la musique en Hongrie*, Paris, 1898; Gyula Kaldy, *History of Hungarian Music*, London, 1903; A. de Bertha, **La Musique des Hongrois* (*Mercure Musical*, 1907); Akos László, **Die Entwicklung der modernen ungarischen Musik. Ein kulturhistorisches Bild, zugleich eine Skizze über ungarische Künstler*, Berlin, 1910; Sandor Kovács, **La Jeune École hongroise* (*Mercure Musical*, 1911). See also the article on MAGYAR MUSIC, and SONG, subsection HUNGARY.

13. ITALY.

General Histories.—The excellent writings of Pietro della Valle and Padre Martini were not confined to the music of their own country. Some of the principal works on Italian Music are: O. Chilesotti, **I nostri maestri del passato*, Milan, 1882; R. A. Streatfeild, *Masters of Italian Music*, 1895; Peter J. Grosley, *Nouveaux Mémoires . . . sur l'Italie*, 1764, 1774, which was thought so highly of that a German edition appeared in 1766, and an English one in 1769; G. V. Orlov, *Traité de musique—Essai sur l'histoire de la musique en Italie*, 2 vols., 1822 (Italian and German versions in 1823–24); Emil Naumann, *Die italienischen Tondichter*, 1874–76; Dr. C. Burney, *Present State of Music in Italy*, etc., 1771; G. A. Perotti, *Sullo stato attuale della musica italiana*, 1812; Chevalier X. van Elewyck, *De l'état actuel de la musique en Italie*, 1875; G. Masutto, *I maestri di musica italiani del XIX secolo*, Venice, 1882; Hélène Barrère, **La Jeune École italienne* (*Mercure Musical*, 1910).

Provinces, etc.—BELLUNO:—Franc. Praloran, **Storia della musica bellunese*, 6 pts., Belluno, 1885–1897. BOLOGNA:—Gaet. Gaspari, various works relating to *Music and Musicians in Bologna*, 1868–80. FLORENCE:—Joh. Wolf, **Florenz in der Musikgeschichte des XIV. Jahrh.*, 1901–02. MILAN (Province):—G. Oldrini, *Storia musicale di Lodi*, 1883. LUCCA:—L. Nerici, *Storia della musica in Lucca*, 1879. MANTUA:—Pietro Canal, *Della musica in Mantova*, 1881; A. Bertolotti, *Musica alla corte dei Gonzaga*, Milan, 1890. NAPLES:—Marchese di Villarosa, *Memorie dei compositori di musica di Napoli*, 1840; Franc. Florimo, *Cenno storico sulla scuola musicale di Napoli*, 2 vols., Naples, 1869–71, and *La scuola musicale di Napoli e i suoi conservatorii*, 4 vols., Naples, 1880–82. PADUA:—T. Zacco, **Cenni biografici di musica padovani*, 1840. PARMA:—Pelicelli, **La musica in Parma nel secolo XVI. La rinascita musicale*, 1910. ROME:—F. Celentano, **La musica presso i Romani*, 1913; Eduard Schelle, *Die päpstliche Sängerschule in Rom genannt Die sixtinische Kapelle*, 1872; F. X. Haberl, *Die römische Schola Cantorum und die päpstlichen Kapellsänger bis zur Mitte des XVI. Jahrh.*, Leipzig, 1887. SIENA:—R. Morrochi, *La musica in Siena*, 1881–86. TRENT:—Ercole Untersteiner, *Scritti di storia antica tridentina*, 1896. VENICE:—A. F. Doni, *Canto-dialogo della musica*, 1544; F. Caffi, *Storia della musica sacra della capella di San Marco*, 1854, 1855; Emil Naumann, *Das goldene Zeitalter der Tonkunst in Venedig*, 1866. VERONA:—Aless. Sala, *I musicisti veronesi*, 1879. SARDINIA:—G. Giacomelli, *Della musica in Sardegna*, Cagliari, 1896. SICILY:—L. Mastrigli, *La Sicilia musicale*, Bologna, 1891.

14. NORWAY.

A. Grönvold, *Norske Musikere*, Christiania, 1883, etc.; E. Baeker, **Über norwegische Musik*, Berlin, 1886; O. M. Sandvik and G. Schjelderup, *Norges Musik-historie*, 2 vols., 1921.

15. POLAND.

Adolf Chybinski, **Über die polnische mehrstimmige Musik des XVI. Jahrh.*, Leipzig, 1909; Alb. Sowinski, **Les Musiciens polonais et slaves*, Paris, 1857; Alex. Polinski, **Geschichte der polnischen Musik im Umriss*, Lemberg, 1907 (the British Museum has an edition in Polish of the same date); Adolf Chybinski, *Zbior rozpraw z zakresu historyi muzykipolskiej*, Cracow, 1907, etc.; Z. Jachimecki, *Muzyka w Polsce*, 1909 (*Polska*, vol. 2); Alicja Simon, **Polnische Elemente in der deutschen Musik*, 1916; H. Opienski, *La Musique polonaise, essai historique sur le développement de l'art musical en Pologne*, 1918; Jos. Surzynski, **Über alte polnische Kirchencomponisten und deren Werke*, Regensburg, 1890; T. Norlind, **Zur Geschichte der polnischen Tänze*, Leipzig, 1910–11.

16. PORTUGAL.

M. Daubresse, **La Musique portugaise*, Paris, 1813; J. de Vasconcellos, *Os musicos portuguezes*, 2 vols., 1870; Alb. Soubies, **Histoire de la musique: Portugal*, Paris, 1898.

17. RUSSIA and the UKRAINE.

Prince N. Youssoupoff, *Histoire de la musique en Russie*, 1862; D. Razumovsky, *History of Russian Church Music*, 1867–69; W. R. S. Ralston, *Songs of the Russian People*, 1872; A. Chodzko, *Les Chants historiques de l'Ukraine*, 1879; T. A. Kyui (*al.* César Cui), *La Musique en Russie*, Paris, 1880; Arthur Pougin, *Essai historique sur la musique en Russie*, 1897, 1904, translated as *A Short History of Russian Music* in 1915; V. V.

Berezovsky, Русская Музыка, St. Petersburg, 1898; Alb. Soubies, *Histoire de la musique en Russie*, Paris, 1898; N. Dm. Kashkin, Очерк исторіи русской музыки, St. Petersburg, 1905; A. Bruneau, *Die russische Musik übertragen von Max Graf*, Berlin, 1905; M. Montagu-Nathan, *History of Russian Music*, 1914, 1918; Oskar v. Riesemann, *Monographen zur russischen Musik*, vol. 1, 1923; etc.; Prince N. B. Yusupov, *Histoire de la musique en Russie*, 1re *partie: Musique sacrée suivie d'un choix de morceaux de chants d'Église anciens et modernes*, Paris, etc., 1862, etc.; P. P. Sokalsky, Русская народная музыка . . . . Charkov, 1888; A. S. Mol, **Über die russische Militär-musik*, St. Petersburg, 1901. The Russian edition of Riemann's *Lexikon* (Jurgenson) contains valuable supplementary articles on Russian composers.

18. SCANDINAVIA.

The best works are: M. Cristal, *L'Art scandinave*, 1874; Alb. Soubies, **Histoire de la musique. États scandinaves, des origines au XIXe siècle*, Paris, 1901; Walter Niemann, *Die Musik skandinaviens. Ein Führer durch die Volks- und Kunstmusik von Dänemark, Norwegen, Schweden und Finnland bis zur Gegenwart*, Leipzig, 1906; Hjalmar Thuren, **Tanz und Tanzgesang im nordischen Mittelalter nach der deutschen Balladendichtung*, Leipzig, 1907–08. See also under DENMARK, FINLAND, NORWAY and SWEDEN.

19. SPAIN.

M. Soriano-Fuertes, *Historia de la musica española*, 4 vols., 1855–59, is the best general history. Other works are: Don M. Menendez y Pelayo, *Historia de las ideas estéticas en España*, 3 vols., 1883; J. F. Riano, *Notes on Early Spanish Music*, 1887; Alb. Soubies, *Histoire de la musique d'Espagne*, Paris, 1899, 1900; C. Van Vechten, *The Music of Spain* (*Library of Music and Musicians*, 1920); Henri Collet, **La Musique espagnole moderne* (*Mercure Musical*, 1908).

Church Music.—Hilarion Eslava, **Breve memoria histórica de la musica religiosa en España*, Madrid, 1860.

Provinces, etc.—ANDALUSIA:—Julian Ribera, *La música andaluza medieval en las canciones de trovadores*, etc., Madrid, 1923, etc. BASQUE PROVINCES:—Francisque Michel, *Le Pays basque . . . en musique*, etc., 1857. SARAGOSSA:—Ant. Lozano Gonzalez, **La musica popular, religiosa y dramatica en Zaragoza desde el siglo XVI hasta nuestros dias*, 2nd *edicion*, 1895. TOLEDO:—L. Serrano, **Historia della musica en Toledo*, 1907; F. Rubio-Piqueras, *Música y músicos toledanos*, Toledo, 1923. VALENCIA:—F. J. Blasco, **La música en Valencia. Apuntes históricos*, Alicante, 1896; J. Ruiz de Lihory, *La música en Valencia*, Valencia, 1903.

20. SWEDEN.

Bauck and Mankell, though writing in the Swedish language, do not confine themselves to Swedish music. The principal works on the subject are: T. Norlind, **Die Musikgeschichte Schwedens in den Jahren 1630-1730*, Leipzig, 1899–1900; Alb. Soubies, **Histoire de la musique de . . . Suède*, Paris, 1901; T. Norlind, *Svensk musik historia*, 1901, 1918; Walter Niemann, **Die schwedische Tonkunst, ihre Vergangenheit und Gegenwart*, Leipzig, 1903–04.

Church History.—Carl von Winterfeld, **Evangelischer Kirchengesang in Schweden*, Leipzig, 1850; Edv. Rodhe, **Studier in den svenska reformations tidens liturgiska tradition*, Upsala, 1917.

Provinces.—GOTHENBURG:—W. Berg, *Bidrag till musikens historik i Göteborg, 1754–1892*, 2 vols., Göteburg, 1914.

21. SWITZERLAND.

Pater Anselm Schubiger, *Die Sängerschule St. Gallens vom 8ten bis 12ten Jahrhundert*, 1858; G. Becker, *La Musique en Suisse*, 1874; Alb. Soubies, **Histoire de la musique en Suisse*, Paris, 1899; Otto Schmid, *Historische Schweizer Märsche und Signale* (*Die Musik*, 1908, 1909).

Towns.—BASLE:—Karl Nef, **Die Musik in Basel. Von den Anfängen im 9. bis zur Mitte des 19. Jahrh.*, Leipzig, 1908, 1909. GENEVA:—Frank Choisy, **La Musique à Genève au XIXe siècle*, Geneva, 1914–15. ZÜRICH:—Max Fehr, *Die Meistersinger von Zürich*. Zürich, 1916; Ernst Isler, **Die Entwicklung Zürichs zur Musikstadt. Ein musikgeschichlicher Rückblick*, Zürich, 1910.

22. TURKEY.

J. A. Guer, *Mœurs et usages des Turcs*, contains a good account of their music at that time (1747). For Byzantine music, we have Jean Baptiste Thibaut, *Étude de musique byzantine*, 1899; Hugo Riemann, **Studien zur byzantinischen Musik*, 1915; H. J. W. Tillyard, *Byzantine Music and Hymnography*, London, 1923; E. Borrel, **La Musique turque* (*Revue de Musicologie*, 1922–23). See also the article on BYZANTINE MUSIC.

23. YUGOSLAVIA.

BOSNIA:—C. von Sax, **Bosnische Musik*, Vienna, 1894 (*Wissenschaftl. Mittheilungen aus Bosnien*, etc.). CARNIOLA:—P. von Radics, **Frau musica in Krain*, Laibach, 1877.

III. SPECIAL SUBJECTS

(a) CHURCH MUSIC.—In the subjoined list it has not been thought necessary to include all the innumerable treatises on Plain-song, the training of Choirs, etc. The following works have been selected as throwing most light on the subject:

(α) *Music of the Latin Church.*—F. Aug. Gevaert, *Les Origines du chant liturgique*, 1890; Th. Nisard, *L'Archéologie musicale et le vrai chant grégorien*, 1890; D. J. Morin, **Les Véritables Origines du chant grégorien*, 1890; Amédée Gastoué, *Les Origines du chant romain*, 1907, and *L'Art grégorien*, 1910; Dom. A. Gatard, *La Musique grégorienne*, 1913; Michael Praetorius, *Syntagma musicum*, vol. i., 1615, 1873; Card. Giov. Bona, *De divina psalmodia*, etc., 1653, 1747; G. G. Nivers, *Dissertation sur le chant grégorien*, 1683; Abbé J. Lebœuf, *Traité historique et pratique sur le chant ecclésiastique*, etc., 1741; Gius. Santarelli, **Della musica del Santuario*, Rome, 1764; M. Gerbert, *De cantu et musica sacra*, 2 vols., 1774; H. A. Daniel, *Thesaurus hymnologicus*, 1841–56 (Supplements, 1908, 1911, etc.); L. Lambillotte, **Histoire com, lète du chant ecclésiastique*, 1855; Félix Clément, *Histoire générale de la musique religieuse*, Paris, 1861–77; R. Schlecht, **Geschichte der Kirchenmusik*, 1871; A. J. M. A. Goovaerts, *De Kerkmuziek*, with French version, **La Musique de l'Église*, 1876; Dom. Jos. Pothier, *Les Mélodies grégoriennes*, 1880 (German edn., 1881); J. Sittard, **Kompendium der Geschichte der Kirchenmusik*, 1881; Dr. Thiéry, *Étude sur le chant grégorien*, 1883; X. Schauerte, **Geschichte der liturgischen Musik*, 1894; F. X. Matthias, **Der katholische Gottesdienst und die abendländische Musik*, 1908; Emil Nikol, *Geschichte der kathol. Musik*, 1908; Amédée Gastoué, **La Musique d'église. Études historiques, esthétiques et pratiques*, Lyons, 1911; Peter Wagner, *Geschichte der Messe bis 1600*, 1912, etc.; Peter Wagner, *Einführung in die katholische Kirchenmusik*, 1919. See also the articles on HYMN, PLAIN-SONG, SOLESMES.

(β) *Music of the Reformed Church.*—J. A. Latrobe, *Music of the Church, considered in its various branches, Congregational and Choral*, 1831; J. E. Häuser, *Geschichte des christlichen insbesondere des evangelischen Kirchengesanges und der Kirchenmusik . . . nebst Andeutungen und Vorschläge zur Verbesserung des musikalischen Theiles des evangelischen Cultus*, Leipzig, etc., 1834; A. C. Mankell, **Kyrkomusikens Historia*, 1841; Carl von Winterfeld, *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes*, 3 pts., 1845, 1847; Ed. Emil Koch, **Geschichte des Kirchenlieds und Kirchengesangs der christlichen, insbesondere der deutschen evangelischen Kirche*, 4 vols., 1852–53; Rev. E. Hicks, *Church Music: a popular Sketch, with Illustrations*, 1881; E. L. Taunton, *History and Growth of Church Music*, London, 1887; R. von Liliencron, *Liturgisch-musikalische Geschichte der evangelischen Gottesdienste von 1523 bis 1700*, Schleswig, 1893; Myles B. Foster, *Anthems and Anthem Composers*, 1901; Ed. Dickinson, *Music in the History of the Western Church*, 1902; Karl Weinmann, *Geschichte der Kirchenmusik mit besonderer Berücksichtigung der kirchenmusikalischen Restauration im 19. Jahrh.*, 1913 (the *History of Church Music*, in the British Museum, is evidently a translation from an earlier edition, 1910); Joh. Westphal, **Das evangelische Kirchenlied nach seiner geschichtl. Entwickelung*, 1911.

(γ) *Music of the Greek Church.*—(Greek) H. Caïssier, **Le Système musical de l'Église grecque*, etc., 1901.

(b) DANCE MUSIC.—John Playford's *English Dancing Master* (1651, etc.) is not a regular history, and John Weaver's *Essay towards the History of Dancing* is more about dancing than dance music. The best works on the subject are mostly by Frenchmen. Among them are: P. Bonnet-Bourdelot, *Histoire générale de la danse . . . avec supplément de l'état de la musique*, 1724; J. A. Lenoir de la Fage, *Histoire générale de la musique et de la danse*, 2 vols., 1844; A. Czerwinski, *Geschichte der Tanzkunst*, etc. (1862), and *Brevier der Tanzkunst* (1879); F. L. Schubert, *Die Tanzmusik*, 1867; F. M. Böhme, *Geschichte des Tanzen im Deutschland*, etc., 1886; and P. Gravina, **Il ballo (storia della danza)*, 1897; H. de Soria, *Histoire pittoresque de la danse*, 1897; G. Vuillier, *La Danse à travers les âges*, 1897, with a translation, *A History of Dancing from the Earliest Age to our Times*, 1897; A. de Ménil, **Histoire de la danse à travers les âges*, 1904. See also the article on BALLET-DANCING.

(c) GYPSY MUSIC.—Almost the only works on this subject are: F. Liszt, *Des Bohémiens et de leur musique en Hongrie*, Paris, 1859, 1881; followed by a Hungarian edition in 1861, and a German one in 1883; Lud. Fökövi, **Die Zigeuner-musik in Ungarn*, Berlin, 1898; D. C. Parker, *Some Aspects of Gipsy Music*, London, 1913.

(d) INSTRUMENTS OF MUSIC (GENERAL HISTORIES).—A manuscript in the British Museum (Tiberius, c. vi.) contains *Descriptiones et delineationes instrumentorum musicorum* of the 11th century. Other works are: Sebastian Virdung, *Musica getutscht und auszgezogen durch S. V.*, 1511; J. W. von Wasielewski, *Geschichte der Instrumentalmusik in XVI. Jahrhundert*, 1878; M. Praetorius, *Syntagma musicum*, 1614–18; Girolamo Desideri, **Discorso della musica*, Bologna, 1671; Fil. Buonanni, *Gabinetto armonico*, 1722—reprinted in 1806 as *Descrizioni degl' istromenti armonici*, 2 vols.; F. Bianchini (the Elder), *De instrumentis musicae veterum*, 1742; H. Welcker von Gontershausen, *Magazin musikalischer Tonwerkzeuge*, 1855; Carl Engel, *Musical Instruments*, etc., 1875, 1908; H. Lavoix, *Histoire de l'instrumentation*, 1878; Sir J. Stainer, *Music of the Bible, with an Account of the Development of Modern Musical Instruments from Ancient Types*, 1879; Léon Pillaut, *Instruments et musiciens*, 1880; A. J. Hipkins, *Musical Instruments, historic, rare and unique*, 1883, 1921; René Brancour, *Histoire des instruments de musique*, 1921. See also the article on ORCHESTRATION.

(e) MILITARY MUSIC has been treated of by very few authors; we need only instance J. G. Kastner, *Les Chants de l'armée française, avec un essai historique sur les chants militaires des Français*, 1855; A. Kalkbrenner, *Die Organisation der Militärmusik-korps aller Länder*, Hannover, 1884; Edm. Neukomm, *Histoire de la musique militaire*, 1889; M. Brenet, *La Musique militaire* (with a bibliography), 1917; H. G. Farmer, *Memoirs of the Royal Artillery Band*, 1904—an excellent book of its kind—and *Rise and Development of Military Music*, 1912; and H. de Lamont, *Historique des musiques militaires*, 1914. See also the article on MILITARY SOUNDS AND SIGNALS.

(f) NATIONAL MUSIC.—Works on this subject have been mentioned under the headings of the countries to which they relate. Other general works are: C. Engel, *Introduction to the Study of National Music* (1866), and *Literature of National Music* (1879); H. F. Chorley, *National Music of the World*, published in 1880–82, after the author's death, and 1911.

For further information see the articles on DICTIONARIES, SONG, etc.; also A. Aber's *Handbuch der Musikliteratur in systematisch-chronologischer Anordnung*, Leipzig, 1922.

A. H.-H.

HITCHCOCK, spinet-makers, see SPINET.

HITZELBERGER, SABINA (*b.* Randersacker, Nov. 12, 1755), a famous soprano (*coloratura*) with a compass of three octaves, a pupil of Steffani. Her husband was a flautist and composer at the court of Würzburg. Sabina appeared at the Concert Spirituel, Paris, with great success, but refused a permanent engagement from the King, as also another from the Elector of Mayence on her appearance at some concerts at Frankfort-on-M. in 1783. Apart from these two occasions she never left Würzburg. Her four daughters were likewise excellent singers (*Mendel*).

HOBBS, JOHN WILLIAM (*b.* Henley-on-Thames, Aug. 1, 1799; *d.* Croydon, Jan. 12, 1877), was the son of a bandmaster of a volunteer corps at Henley. He sang in public at the early age of 3 years, and at 5 was admitted a chorister of Canterbury Cathedral, of which his father was a lay-vicar. The beauty of his voice attracting the attention of John Jeremiah Goss, the alto singer and singing-master, young Hobbs was articled to him. He appeared as principal singer at a Musical Festival at Norwich in 1813. On arriving at manhood his voice had developed into a tenor of limited compass but of remarkable purity and sweetness. He became a member of the choirs of King's, Trinity and St. John's, Cambridge, and afterwards of that of St. George's Chapel, Windsor, of which his father was already a member. In 1827 he was appointed a gentleman of the Chapel Royal, and in 1836 a lay-vicar of Westminster Abbey. Hobbs long held a prominent position as a concert singer. His singing was distinguished by taste, refinement and expression. He was the composer of a very large number of songs, several of which gained prizes from the Melodists' Club, and many were highly popular, especially 'When Delia sings,' 'Phillis is my only Joy,' 'My Ancestors were Englishmen' and 'The Captive Greek Girl.'

W. H. H.

HOBDAY, (1) ALFRED CHARLES (*b.* Faversham, Apr. 19, 1870), well-known viola-player in London, studied at the R.A.M. and attained a position of distinction as a chamber music player at the St. James's Hall Popular Concerts, etc. He played in Richter's Orchestra at the Royal Opera. He is leading viola-player of the R. Philharmonic Orchestra, and also of the London Symphony Orchestra since its foundation.

(2) CLAUDE (*b.* Faversham, May 12, 1872), brother of the above, double-bass player, studied at the R.C.M., and joined its teaching staff in 1902. He has played in all the chief orchestras of London, as well as in the Scottish Orchestra.

C.

(3) ETHEL (*née* SHARPE) (*b.* Dublin, Nov. 28, 1872), a pupil of the Royal Irish Academy of Music, and subsequently of the R.C.M., where, under the tuition of Franklin Taylor, she

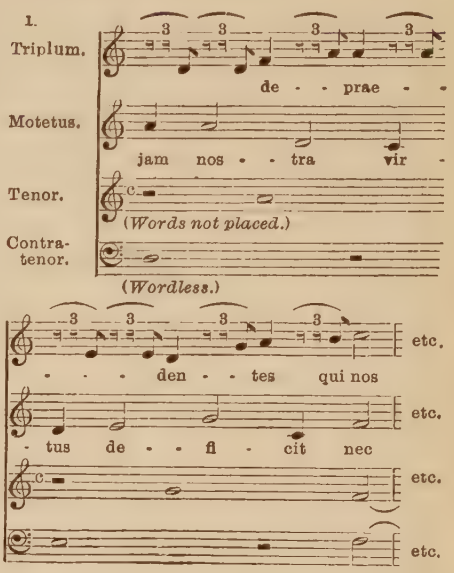
became a pianist of remarkable accomplishment. She gave her first concert in Princes Hall in Nov. 1891, and received the silver medal of the Musicians' Company in the same year. Her début at the Crystal Palace took place on Mar. 26, 1892, and for the next two years she gained experience and pursued her studies on the Continent, making a great success at a recital in Vienna in 1894. During her stay at Vienna she enjoyed the friendship of Brahms and other notable musicians. She reappeared in London in 1895, playing again at the Crystal Palace. In that year she married Alfred Hobday (1), gave many recitals with her husband, and in recent years has specially concentrated on concerted chamber music performance. M.

HOBRECHT, see OBRECHT.

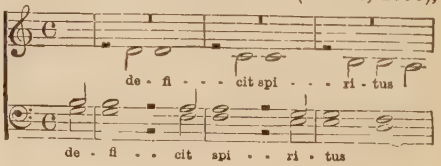
HOCHBRUCKER, (1) CHRISTIAN (*b.* Tagmersheim, Bavaria, May 17, 1733), member of a musical family, and a virtuoso on the harp. He went in 1770 to Paris, where some of his compositions, mentioned by Fétis, were published *c.* 1781. At the outbreak of the Revolution in 1792 he fled to London, where, according to Mendel, he published some more of his compositions. He left in all 15 sonatas, 3 duets, and airs with harp accompaniment. His brother, (2) CELESTIN (1727–1809), a pupil of Cammerloher, priest and Benedictine monk, was the composer of an oratorio and a large amount of church music, considered of distinct merit. His uncle, and his cousin (3) CELESTIN, are mentioned as the inventors of the pedal-harp. E. v. d. S.

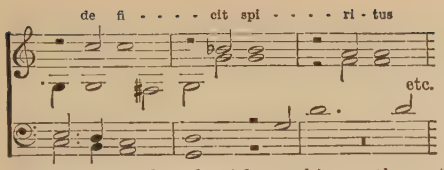
HOCHSCHULE, see BERLIN.

HOCHZEIT DES CAMACHO, DIE (The Wedding of Camacho), comic opera in 2 acts; words by Klingemann, after Don Quixote; music by Mendelssohn (op. 10); score dated Aug. 10, 1825. Produced in the small theatre, Berlin, Apr. 29, 1827 (see MENDELSSOHN). G.

HOCKET (HOKET) (Fr. *hocquet, hoquet*; Lat. *ochetus*; Ital. *ochetto*). The literal meaning of the word is said to be 'hiccough,' the proper Latin term being *truncatio*. A naïve device of the early mediæval contrapuntists, by which the notes of a melody were interspersed with rests, and that with little or no regard to the chopping up of words or syllables in the process. A well-developed example is the following passage from the motet 'Tribulatio proxima est,' written for the coronation of Charles IV. of France in 1364 by Guillaume de MACHAUT. The elaborate rhythmical hocket of the treble voice is accompanied here by semibreve movement in the two lowest parts, showing another arrangement of the system, while the second voice moves in minims, in free counterpoint of the fourth species. The form repeats four times, with different melodies but identical time-values, separated by a length of twelve semibreves in each case. A precisely similar arrangement occurs seven times at regular intervals in the companion motet 'Apprehende arma et scutum.'

Another type of hocket is that in which the melody is divided between two voices, in alternate notes and rests. This second type is to be found in the theoretical treatises rather than in actual music. After the time of Machaut (*d.* 1374) hocket seems to have fallen out of use, though there is an example by Leonel Power, some fifty years later, in the Bodleian Library. (See *Early Bodleian Music*, vol. ii. p. 92.)

Mediæval ecclesiastics (*e.g.* John of Salisbury and Pope John XXII.) disliked *truncatio* as an ornament to church music, and were not mealy-mouthed in expressing their aversion to it. We cannot but agree with them; but though it is the fashion among musical historians to poke fun at the hocket, it is only fair to point out that it was a genuine attempt to obtain that particular emphasis of rhythm which is now styled *staccato*, and later men have sometimes used the same device. 'Its value' (as Rockstro said in the first edition of this Dictionary) 'as a means of dramatic expression has been recognised by composers of all ages with the happiest possible result. An early instance of its appearance as an aid to expression will be found in Orazio Vecchi's motet "Velociter exaudi me" (Venice, 1590),





where it is employed, with touching pathos, at the words *deficit spiritus meus*.

'As instances of its power in the hands of operatic composers, we need only mention the death-scenes of Handel's "Acis," the *Commendatore* in "Don Giovanni," and Caspar in "Der Freischütz": a conspicuous instance is the representation of Gilda's sobs in the quartet in "Rigoletto."'

For fuller details as to the mediæval practice the theoretical treatises in Coussemaker's *Scriptores* (*e.g.* Robert de Handlo, in vol. i.) should be consulted; but to quote one of them (Simon Tunstede), *haec de Hoket sufficiant*. A. H.

HODGES, (1) EDWARD, Mus.D. (*b.* Bristol, July 20, 1796; *d.* Clifton, Sept. 1, 1867), organist of Clifton Church, and afterwards of the churches of St. James (from 1819) and St. Nicholas (from 1821), Bristol. At the age of 15 he developed remarkable inventive faculties, and some of his projects have since been adopted in different branches of mechanical science. Connected with music were improvements in organ bellows, etc., and, more important than all, the introduction of the C compass into England is claimed for him. The new organ in St. James's Church, remodelled under his direction, and opened 1824, contained the first CC manual and CCC pedal made in England (see GAUNTLETT; HILL & SONS, W.). He produced a Morning and Evening Service and two anthems on the reopening of St. James's Church organ, May 2, 1824, and published them in 1825. He obtained his doctor's degree at Cambridge in 1825. He was a contributor to the *Quarterly Musical Magazine* and the *Musical World*. In 1838 he quitted England for America, was appointed organist of the cathedral of Toronto, and in the following year became director of the music of Trinity Parish, New York, taking the duty at St. John's while the new Trinity Church was being built. He published *An Essay on the Cultivation of Church Music* at New York in 1841. On the opening of Trinity Church, New York, May 21, 1846 (the organ in which had been built from his specifications), Dr. Hodges quitted St. John's to become its organist. He composed church music, published in New York and London. During his long residence in America he was much esteemed for his performance on the organ. Illness obliged him to give up duty in 1859, and in 1863 he returned to England, and died at Clifton. His church compositions are numerous and elaborate. They comprise a Morning and Evening Service in C, with two anthems, a full service in F and another in E, Psalm cxxii., etc. (all published by Novello), besides many MS. compositions, and occasional anthems for various royal funerals, etc.

His daughter, (2) FAUSTINA HASSE (*d.* New York, 1895), organist in Brooklyn, and subsequently of two churches in Philadelphia, composed some songs and instrumental pieces. In 1896 her memoir of her father appeared in New York and London.

His son, (3) REV. JOHN SEBASTIAN BACH HODGES, D.D., Rector of St. Paul's Church, Baltimore, is an excellent organist. W. H. H.

HODSOLL, WILLIAM, a London music-seller and publisher who first worked in 1794, at Sevenoaks, Kent, and succeeded shortly before 1800 to the business established by John BLAND (*q.v.*) at 45 High Holborn, then in the hands of Francis LINLEY (*q.v.*). Hodsoll published sheet music, country-dances and other collections, and held the business until about 1831, when it was taken over by Zenas T. Purday, noted for his great issue of the comic songs of his period. F. K.

HOECKH, KARL (*b.* Ebersdorf, near Vienna, Jan. 22, 1707; *d.* Zerbst, 1772), violinist, horn-player and composer. He was a pupil of Franz Benda, with whom he toured in Poland, and was engaged with him at Warsaw. When Benda went to Berlin he recommended Hoeckh to the court at Zerbst, where he became Konzert-meister in 1742, and Kapellmeister in 1759. He composed 10 symphonies, violin concertos, solos, capricetti for violin (together with Benda), all in MS., and 7 'Parthien' (suites), published 1761. E. v. d. S.

HOERTER, PHILIPPE (*b.* Strassburg, Aug. 30, 1795; *d.* there, Nov. 6, 1863), was intended for the tailor's craft, but joined the French army and was taken prisoner in Russia. In 1815 he opened a music shop at Strassburg and studied music without a master. In 1819 he became contrabass-player at the theatre, and in 1820 singing-master at the Protestant seminary. He composed over 100 works, including cantatas, orchestral works, a string sextet, songs, etc., which for the most part perished in a fire in 1860 (*Riemann*; *Hommage à Ph. Hoerter*, Strassburg, 1864).

HOESSLIN, FRANZ VON (*b.* Munich, Dec. 31, 1885), a pupil of Reger and Mottl, is chiefly known as a conductor of opera at Danzig, St. Gallen, Riga, Lübeck and Mannheim. Since 1922 he has been conductor of the 'Berliner Grosse Volksoper.' As a composer he is influenced by Reger and the neo-romantic school, his music being of a light unconventional style with happy expression and clear concise colouring. His works include three pieces for orch., a clar. quartet, and numerous choral works, songs and orchestral works. K. D. H.

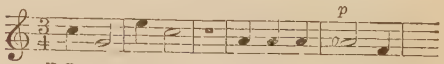
HOEY, JAMES (*d.* 1773), a famous Dublin

printer of the first half of the 18th century. In 1728 he issued the 'Beggar's Opera,' and in 1742 published the word-book of the 'Messiah.' In 1749 he printed a book of songs with symphonies and thorough-bass, by Lampe, then residing in Dublin, and some pieces by Pasquali, and in 1755 the word-book of Arne's 'Eliza.' His address was 'the signe of the *Mercury* in Skinner Row.' James Hoey died in extreme old age. W. H. G. F.

HOFFMAN, Richard (*b.* Manchester, May 24, 1831; *d.* New York, Aug. 17, 1909), a pianist, teacher and composer, of English birth and European training, but for over half a century intimately associated with the best musical activities of New York. He studied at various periods with his father, Leopold de Meyer, Pleyel, Moscheles, Rubinstein, Döhler and Liszt. He was 16 years old when he went to New York in 1847, and a year later embarked on his first concert tour with Joseph Burke, a precocious Irish lad, who was both actor and violinist. Meanwhile he had introduced himself to New York as a pianist, effecting his début at a concert of the Philharmonic Society on Nov. 27, 1847, with Mendelssohn's Concerto in G minor. He played again the next season, and in Mar. 1854 gave the society's patrons their first opportunity to hear Chopin's Concerto in E minor. He had spent some of the intervening time on a concert tour with Jenny Lind, and stood so high with the musicians of the city that the Philharmonic Society now elected him an honorary member. His name figures on the society's programmes for sixteen seasons, and forty-five years after his first appearance in New York, at the age of 61, he took part in the concert with which the Philharmonic celebrated the fiftieth anniversary of its foundation. Hoffman composed and published many pianoforte pieces of the brilliant kind in vogue in his early period, including an excursion into the field of folk-music in the shape of some Cuban Dances. His book, *Some Musical Recollections of Fifty Years*, was published in 1910. H. E. K.

HOFFMANN, Ernst Theodor Amadeus (orig. Wilhelm) (*b.* Königsberg, Jan. 24, 1776; *d.* Silesia, June 25, 1822), a man of genius, and an extraordinarily clever and eccentric musician and *littérateur*, who though a voluminous composer will not live by his compositions so much as by some other productions of his pen. He learned music and law at the same time, and bid fair to rise in the official world; but an irrepressible love of caricaturing put an end to such solid prospects and drove him to music as his main pursuit. His music to Goethe's 'Scherz, List und Rache' was given at Posen in 1801, and three other compositions in the department of incidental music are mentioned in *Riemann*. His first musical appointment was to the theatre at Bamberg in 1809, but it was a post without salary, on which he starved. It fortunately urged him to write a set of papers in the character of 'Johannes Kreisler the Kapellmeister' for the *A.M.Z.* of Leipzig. They appeared at intervals from Sept. 26, 1810, and onwards, and in 1814 Hoffmann republished them with other essays in the same vein in two volumes as *Fantasiestücke in Callot's Manier*, with a preface by Jean Paul, in whose style they are couched. Among the most interesting, and at the same time most practically valuable, are the essay on Beethoven's instrumental music—far in advance of the day—another on Gluck, and a third on 'Don Giovanni.' The essays, which have often been reprinted, are all more or less humorous, some extremely so. They were followed by the *Elixiere des Teufels*, a novel (1815); *Nachtstücke* (1817), *Serapionsbrüder* (4 vols. 1819–21); and by the *Lebensansichten des Kater Murr*, etc., or *Views of life of Murr the tomcat, with fragments of the biography of Johann Kreisler, the Kapellmeister, from loose and spotted sheets*. Many single stories from the above have been translated into English in various periodicals; a version of the *Serapionsbrüder*, as *Serapion Brethren*, by Major Alex. Ewing, appeared in 1886. Schumann's admiration of these pieces may be inferred from his imitations of them in his Florestan and Eusebius, and his adoption of their nomenclature in the titles of his music. After the fall of Napoleon, Hoffmann again obtained official employment at Berlin, which he discharged with efficiency, and kept till his death at a Silesian bath, of gradual paralysis, after much suffering for four months. He was fantastic and odd in the greatest degree, much given to liquor and strange company, over which 'he wasted faculties which might have seasoned the nectar of the gods' (Carlyle). He sang, composed, criticised, taught, conducted, managed theatres, wrote both poetry and prose, painted—all equally well; and in fact could, and did, turn his hand to anything. The list of his works contains 11 operas (MSS. in the Berlin Library), including 2 Singspiele:

'Der Renegat' and 'Faustina' (1804), 'Lustige Musikanter' (1804), 'Der Kanonikus von Mailand' (1805), 'Schärpe und Blume' (1805, to his own libretto), 'Der Trank der Unsterblichkeit' (Bamberg, 1808), 'Das Gespenst' (1809), 'Dirna' (1809), 'Saul' (1811), 'Aurora' (1811) and 'Undine' (Berlin, 1816); one act of another, 'Julius Sabinus,' was unfinished at his death, as well as a ballet, 'Harlekin'; incidental music for three plays, a ballet, a Requiem, two symphonies, etc. etc.

Beethoven took the unusually spontaneous step of addressing him a letter (Mar. 23, 1820). This probably led to a closer acquaintance, to judge from the canon in his letter to the *Cäcilia* (Nohl, No. 328)—

which it is difficult not to refer to him.[1]

[1] Nottebohm (*Verzeichniss*), however, connects it with Joachim Hoffmann, a composer who settled in Vienna, 1815.

Hoffmann's devotion to Mozart led him to add Amadeus to his Christian names. Weber knew and loved him, and he died keenly regretted by many friends. Carlyle translated his *Goldne Topf* in *German Romance* (vol. ii.), and gave a sketch of his life, which is also in the *Miscellanies* (vol. iii.). His life by Rochlitz is in *Für Freunde d. Tonkunst*, vol. i., and Hitzig's *Aus Hoffmanns Leben*, etc. (Berlin, 1823), contains an estimate of him as a musician by A. B. Marx. F. G.

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ERWIN KROLL: *Über den Musiker E. T. A. Hoffmann. Z.M.W.*, June-July 1922, pp. 530-52 (with copious musical quotations).

HANS VON WOLZOGEN: *E. T. A. Hoffmann, der deutsche Geisterseher.* (Leipzig, 1922.)

HOFFMANN, EUCHARIUS (*b.* Heldburg, Saxony), a 16th-century theorist and composer, cantor at the school of Stralsund, 1577; afterwards conrector. He wrote several theoretical works, and vocal compositions including '24 cantiones 4, 5, 6 v.' in 12 major and 12 minor modes in the sense of the older composers (1577); his 'Brevis synopsis de modis' was published at Rostock, 1605. E. v. d. S.

HOFFMANN, GERARD (*b.* Rastenberg, Nov. 11, 1690), composed sacred cantatas and church music. He is credited by Walther with certain improvements in musical instruments—an additional key to the horizontal flute, making it easier to tune (1727); an additional key to the oboe, by which the G♯ in both octaves was given much more correctly; a mechanical arrangement by which the whole four strings of the violin could be altered at once (a different pitch was then in use for church and chamber music); a new temperament for tuning instruments (1728); and for the organ (1733); and a gauge for the strings of violins, bass-viols, lutes and other stringed instruments. M. C. C.

HOFFMANN, HEINRICH AUGUST (*b.* Fallersleben, Hanover, Apr. 2, 1798; *d.* Corvey, Westphalia, Jan. 29, 1874), surnamed 'von Fallersleben' from his birthplace; philologist, poet and German hymn-writer. He was educated at Helmstedt, Brunswick, and (under Grimm) at the University of Göttingen (1816). In 1819 he removed to Bonn, and after studying Dutch literature in Holland, was appointed in 1835 professor at Breslau. His political views caused his dismissal in 1843, and he was not allowed to return to Prussia till 1848. Finally he became librarian to Prince Lippé at Corvey, and there died. His *Geschichte des deutschen Kirchenliedes* (1st ed. 1832, 2nd 1854; Rumpler, Hanover) is written in a thoroughly scientific spirit, and contains important discoveries. He edited *Schlesische Volkslieder mit Melodien* (1842) and *Deutsche Gesellschaftslieder des 16. und 17. Jahrhunderts* (1844). His original melodies, and above all his poems for children (*Kinderlieder*, 1843), are widely and deservedly popular. F. G.

HOFFMANN, KAREL (*b.* Smíchov, Prague, Dec. 12, 1872), Czech violinist. He studied under Antonin Bennewitz at the Prague Conservatoire, and, together with his fellow-students, Suk, Nedbal and Berger, founded the BOHEMIAN (CZECH) STRING QUARTET (*q.v.*) in 1892. He has led this organisation for 33 years. In 1922 Hoffmann was appointed professor of the violin at the Prague Conservatoire. Although a zealous propagandist of Smetana's music, he has a wide outlook on his art and is equally good as an interpreter of the classical or romantic schools. R. N.

HOFFMANN (HOFMANN), LEOPOLD (*b.* Vienna, *c.* 1730; *d.* there, Mar. 17, 1793), Kapellmeister at St. Stephen's Cathedral in 1772, where Mozart became his assistant in 1791. He was a prolific and, in his time, greatly admired composer of church music, and one of the first who in his symphonies, concertos and chamber music adopted the style of the Mannheim school of J. Stamitz. His popularity was such that it even retarded the recognition of Haydn, who, in a letter to Artaria, speaks of him as a braggart who tries all he can to suppress him (Haydn) in certain high quarters. Burney, on the other hand, speaks well of him (*Q.-L.*; *Riemann*).

HOFFMEISTER, FRANZ ANTON (*b.* Rothenburg on the Neckar, 1754; *d.* Vienna, Feb. 10, 1812), studied law at Vienna, began his musical life as a church Kapellmeister, and in 1783 opened a book, art and music business there. This he threw up in 1798 with the intention of going to London. He, however, got no farther than Leipzig, remained there, and in Dec. 1800, in conjunction with Ambrosius Kühnel, founded the well-known Bureau de Musique. (See PETERS.) On Jan. 2, 1805, he again relinquished his business, returned to Vienna and devoted himself to composition. Hoffmeister was an extraordinarily prolific writer; he left 350 pieces of all dimensions for the flute alone; 120 for strings; symphonies and nocturnes for full orchestra; pieces for wind band and for clavier; songs; church music; and nine operas—all light and pleasing, and much relished by *dilettanti*. (See *Q.-L.*) The early publications of his firm were very coarsely engraved, as, for instance, Haydn's overture in D and quartet in D minor (known as op. 8), also Mozart's PF. quartets in G minor and E♭, which promised to be the beginning of a long series; but on Hoffmeister's allegation that they were too obscure for the public, Mozart cancelled the contract, though applying to Hoffmeister when in want of money shortly afterwards. He started a subscription in 1801 for the publication of

Bach's works. The nature of Beethoven's relations with him is shown by his letters of 1800 and 1801, in which he offers his opp. 19, 20, 21, 22, to his 'geliebtesten Herrn Bruder.'

C. F. P.

HOFFMEISTER, Karel (*b.* Liblice, Bohemia, 1868), professor and composer. He studied organ and composition under Skuhersky, Stecker and Klička, theory and musical æsthetics under Hostinsky and Guido Adler, and pianoforte under H. von Kaan. From 1891–98 he carried on his profession in Laibach, after which he was appointed professor of pianoforte, harmony and musical history at the Prague Conservatoire. Upon the reorganisation of this institution after the change of government in 1918, Hoffmeister was called to the professorship of pianoforte in the 'master school,' a post which he occupies at present (1926). In his classes many excellent Czech and Jugo-Slav pianists have had their training. As a virtuoso Hoffmeister was associated with the Czech Trio, founded in 1899 by the violinist Suchy, with Vaška as violoncellist (afterwards replaced by J. Burian). His compositions include numerous piano pieces: Impromptu and Two Nocturnes, Rhapsodies, Scherzo Intermezzo in Valse-time, Melodie, are all published, as are also the following song cycles—'Trijepesmi,' Three Songs, 'Vsoumraki' (At Twilight), 'O smutnych laskach' (Unhappy loves) 'Miladě,' 'Serenade,' 'Pohádka maje' (Legend of May). Hoffmeister has also written books on Smetana and Dvořák, and a very full Compendium of the Science and Literature of the Pianoforte.

R. N.

HOFHAIMER (Hoffheimer), Paul (*b.* Radstadt,[1] Jan. 25, 1459; *d.* Salzburg, 1539), became, apparently without much special instruction, one of the most distinguished organ-players of his time. He entered first the service of Archduke Sigismund of Tyrol, but afterwards betook himself to the court of the Emperor Maximilian I. He was in high favour with the Emperor, and frequently accompanied him on his journeys. There is some uncertainty as to the precise dates of his appointments, but from 1480–1519 his chief place of abode would seem to have been Innsbruck, where the Emperor had his regular chapel with Hofhaimer as organist. In 1515, on the occasion of a solemn Te Deum sung in St. Stephen's Church, Vienna, when Hofhaimer played the organ in the presence of three crowned heads, he was, at the Emperor's request, created a Knight of the Golden Spur by King Ladislaus of Hungary, and was raised to the rank of nobility by the Emperor himself. After the Emperor's death in 1519 he would seem to have returned to Salzburg, where from 1526 to his own death in 1539 he was in the service of the Archbishop as Cathedral organist.

[1] In the territory of the Archbishop of Salzburg.

It was chiefly as an organ-player that Hofhaimer acquired fame in his lifetime and was celebrated by his contemporaries. Ottomar Luscinius praises his playing in the highest terms, describing it as full of warmth and power, uniting the most wonderful finger-skill with a majestic flow of harmony previously unsurpassed. But of his organ compositions little if anything remains. In a MS. of song compositions by Isaac, Senfl and others, now in the Imperial Library, Vienna, Ambros was fortunate enough to discover a piece with Hofhaimer's name, which appeared to be a three-part organ fantasia upon a song, 'On freudt verzer ich manchentag.' Ritter in his *Geschichte des Orgelspiels* (p. 97), where the piece is reproduced (n. 58), confirms the judgment of Ambros as to its being really an organ piece, and considers that it alone suffices to give Hofhaimer his place as a master of the organ beside Arnold Schlick, who, if he surpasses Hofhaimer in the invention of florid passages for the organ, is inferior to him as a harmonist. But it is chiefly as the composer of simple four-part German songs that Hofhaimer is now known to us. Eitner is able to reckon up fifteen songs as certainly by Hofhaimer, but many more by him may be hidden among the anonymous works in the various collections of the time. Five of them are found without name in Oeglin's *Liederbuch*, 1512.[2] Several others besides these are to be met with in Forster's *Liederbuch*, 1539. Kade in the Noten-Beilagen to Ambros has reprinted three from Forster, one of which is the same as in Oeglin. These songs, as Eitner says, are distinguished by a rare tenderness of feeling and unusual loveliness of expression. They are written for the most part in very simple four-part harmony, without much contrapuntal elaboration. In the *Monatshefte*, xxv. p. 191, Eitner gives a specimen of Hofhaimer's different contrapuntal treatment of a three-part song. In one of the four-part songs reprinted by Kade ('Meins trauern ist'), Ambros calls attention to the remarkable resemblance to the melody of the well-known Choral, 'Aus tiefer Noth.' Another work of Hofhaimer's to be noticed is his 'Harmoniae poeticae, sive carmina nonnulla Horatii,' 4 voc., published at Nuremberg in 1539. This work consists of forty-four simple harmonic settings (thirty-five by Hofhaimer, nine by Senfl) of Odes of Horace in strict accordance with the rules of Latin prosody. The idea of writing music in strict accordance with the rules of metre was one of the fruits of the classical humanism of the time, and had considerable influence in helping forward the movement in favour of homophonic music, as also on the development of the simple note-for-note setting of the Protestant Choral. These settings of the Horatian Odes have been reprinted in recent times.

J. R. M.

[2] See the reprint by Eitner, 1880.

HOFMANN, Heinrich Karl Johann (*b.* Berlin, Jan. 13, 1842; *d.* July 16, 1902), was a chorister in the Domchor at 9 years old, and at 15 entered Kullak's Academy, studying the piano with that master, and composition under Dehn and Wüerst. For some years after leaving this institution he played in public and gave lessons. His earliest compositions were pianoforte pieces, but he first came before the public as a composer with his comic opera 'Cartouche,' op. 7, produced 1869, and performed successfully in several places. In 1873 the production of his 'Hungarian Suite,' op. 16, for orchestra, obtained such renown that he determined to devote himself thenceforth to composition alone. In the next year his 'Frithiof' symphony, op. 22, was brought out with extraordinary success at one of Bilse's concerts in Berlin, and rapidly became known all over Germany; in 1875 his cantata 'Die schöne Melusine,' op. 30, gained a similar success. In 1882 he was made a member of the Berlin Academy. Besides the works mentioned, the following are the more important of his productions:

'Nornengesang,' for solos, female chorus, and orchestra, op. 21; two orchestral suites, opp. 16 and 68; string sextet, op. 25; violoncello concerto, op. 31; trio, op. 18; quartet, for piano and strings; an octet, op. 80; cantatas, 'Aschenbrödel,' 'Editha,' 'Prometheus,' 'Waldfräulein' and 'Festgesang,' op. 74; the operas 'Der Matador,' 1872, 'Armin' (produced at Dresden, 1877), 'Ännchen von Tharau, 1878, 'Wilhelm von Oranien' (three acts, op. 56), 1882, the words of the first two by Felix Dahn, and 'Donna Diana' (op. 75, Berlin, Nov. 13, 1886). Among his later compositions are a Liederspiel (op. 84) for solo quartet with PF. accompaniment, entitled 'Lenz und Liebe,' a set of songs for baritone and orchestra, 'Die Lieder des Troubadours Raoul' (op. 89), and 'Harald's Brautfahrt' for baritone solo, male chorus and orchestra (op. 90), 'Johanna von Orleans,' 'Nordische Meerfahrt,' etc. An orchestral suite, 'Im Schlosshof,' is op. 78, a serenade for strings and flute, op. 5, serenade for strings, op. 72, concertstück for flute, op. 98, an orchestral scherzo, 'Irrlichter und Kobolde,' op. 94. Many concerted vocal works, songs, duets and pianoforte pieces have also been published.

M.

HOFMANN, Josef (*b.* Cracow, Jan. 20, 1876). His father was a professor at the Warsaw Conservatoire and conductor of the Warsaw opera, his mother having been a distinguished singer. Till 1892 he studied the piano with his father, and then till 1894 he studied with Rubinstein, who declared him a boy such as the world of music had never before produced. At the early age of 6 he played in public, and when only 9 made a tour of Germany, Denmark, Norway, Sweden, playing also in Vienna, Paris and London. Whilst touring in America in 1887 he was overworked, giving fifty-two concerts in two and a half months, which caused great indignation, and ended in the Society for Prevention of Cruelty to Children taking the matter up, his health having given way under the strain. After six years' rest in Berlin, he reappeared, stronger, more mature and more musical, making his début in Dresden in 1894, and in 1898 made a successful tour in America. Since then he has lived chiefly in America, where he has attained his present high reputation by his performances with all the great orchestras, his numerous recitals and his several works on piano-playing. He played in London as a mature artist in 1903 and frequently since. His compositions include piano concertos, sonatas, a symphony in E. Some of his slighter works for piano have been published under the name of 'Dvorsky.' He has been summed up by an eminent critic as an astonishingly individual artist, and has been classed as one of the group of pianists that concerns itself with the orchestral development of piano tone.

W. R. C., addns.

HOFMEISTER, (1) Friedrich (*b.* Strehlen a. Elbe, Jan. 24, 1782; *d.* Reudnitz, near Leipzig, Sept. 30, 1864), founded a music publisher's business in 1807, and published from 1830 the *Musikalisch-literarische Monatsbericht* (catalogue of all music printed in Germany during the month). His son and successor, (2) Adolf (*d.* 1870), published a new edition of Whistling's handbook of musical literature with supplements, and from 1852 they published also a yearly catalogue (*Jahresbericht*). (See Whistling.)

E. v. d. S.

HOGARTH, George (*b.* 1783; *d.* Feb. 12, 1870), writer on musical and other subjects. He studied music as an amateur, and became a violoncellist and composer. He studied law in Edinburgh, associating with the literary characters of the day and taking part in the musical life of the city as joint secretary, with G. F. Graham, to the Edinburgh Musical Festival of 1815, etc. He came to London in 1830, when he contributed articles to the *Harmonicon*, and was engaged on the staff of the *Morning Chronicle*. His eldest daughter, Catherine, was married at St. Luke's, Chelsea, Apr. 2, 1836, to Charles Dickens, who is recorded in the parish register as Charles John Huffham Dickens. On the establishment in 1846 of the *Daily News*, under the editorship of Dickens, Hogarth was at once appointed musical critic, an office which he held until his failing health obliged him to resign in 1866. Besides filling a similar post for the *Illustrated London News*, editing for their short period of existence the *Evening Chronicle* and the *Musical Herald*, assisting Dickens in the compilation of the *Household Narrative*, and contributing articles to several periodicals, Hogarth found time to write some volumes on musical subjects, in which his judgment on contemporary art-life appears to have been sound and his mind open to the new influences at work; for his artistic instinct was sure even where his knowledge was limited. These works are:

Musical History, Biography, and Criticism, 1835; *Memoirs of the Musical Drama*, 1838; a revised edition of the same, called *Memoirs of the Opera*, 1851; *The Birmingham Festival*, 1855; and *The Philharmonic Society, from its foundation in 1813 to its 50th year in 1862*.

He was secretary to the Philharmonic Society from 1850–64. (See *D.N.B.*)

Hogarth died in his eighty-seventh year, and was buried in Kensal Green Cemetery.

L. M. M.

HOL, Richard (*b.* Amsterdam, July 23, 1825; *d.* Utrecht, May 14, 1904), composer and conductor. He was conductor of the choir of the Maatschappij tot bevordering der Toonkunst in Amsterdam, 1856–63; he went in 1863 to Utrecht as musical director, organist and conductor of the town music school. Thanks to his stimulus and to his many-sided activities, Utrecht became the centre of the musical life of Holland during the second half of the 19th century. Hol composed a number of choral and orchestral works, chamber music and songs.

R. M[G].

HOLBORNE, Antony (*d.* 1602) and William, were brothers. There was published in 1597 a work bearing the title of

The Cittharn Schoole, by Antony Holborne, Gentleman, and seruant to her most excellent Maiestie. Herewnto are added sixe short Aers Neapolitan like to three voyces, without the Instrument: done by his brother, William Holborne.

It is dedicated to Thomas, Lord Burgh, Baron Gainsburghe. In the Preface the author says he was induced to publish these early works in consequence of some stranger having put forth corrupt copies of them. 'The Cittharn Schoole' contains 32 pieces (preludes, pavans, galliards, popular song tunes, etc.) for the cittharn alone, in tablature; 23 others for the cittharn with an accompaniment, in ordinary notation, for bass viol; and 2 more for the cittharn, with accompaniments for treble, tenor and bass viols. The six 'Aers' by William Holborne are stated to be 'the first fruites of Composition' done by him. They are printed in *Eng. Madr. Sch.* vol. xxxvi. The second of them speaks of Bonny Boots (*q.v.*) as dead, agreeing in that respect with one of Morley's Canzonets. 'The Cittharn Schoole' was unnoticed till 1847, when Rimbault partially described it in his *Bibliotheca madrigaliana*, from a copy, presumably unique, then in his possession, but now in the R.C.M. Music by Antony Holborne is also in Dowland's 'Varietie of Lute Lessons' (1610), and he is there called Gentleman Usher to Queen Elizabeth. A duet, 'My Heavy Sprite,' is in Dowland's 'Musical Banquet' (1610), and commendatory verses by him are prefixed to Morley's *Plaine and Easie Introd.* (1595 and 1608), and to Farnaby's Canzonets, 1598.

W. H. H.

HOLBROOKE, Joseph (Josef [1]) (*b.* Croydon, July 6, 1878), a prolific composer and ardent propagandist, studied at the R.A.M. under Corder (composition) and Westlake (piano). On leaving the R.A.M. in 1898 he held minor appointments as a conductor, and appeared as a pianist on the concert platform. On the whole, however, he has avoided executive work in order to devote himself to composition, and his chief public appearances have been as a pianist in the several series of chamber concerts he has given in London and elsewhere to introduce British music to the British public.

[1] The name so appears on many of his published scores.

In this cause he has been untiring and generous, for he has given these concerts through many seasons for the benefit of his contemporaries' works as well as his own.

He first came prominently before the public as a composer for the orchestra, and his symphonic poem 'The Raven' (after E. A. Poe, whose works have given him much congenial subject-matter) was played at the Crystal Palace in 1900. His grip of the orchestra as a means of expression arrested attention at once, and other works followed at various London concerts and provincial festivals. Those which may be considered as landmarks in the composer's career were 'Queen Mab' (Leeds Festival, 1904), 'The Bells' (Birmingham, 1906) for voices and orchestra, and 'Apollo and the Seaman' (Queen's Hall, 1908), the last named a symphony on a poem by Herbert Trench. At the first performance the poem was presented to the audience by means of lantern slides. Holbrooke first became known as an operatic composer when his 'Pierrot and Pierrette' (2 acts, words by Walter E. Crogan) was given by Beecham (His Majesty's, 1909). A more ambitious scheme followed in a trilogy of Wagnerian dimensions, though hardly of Wagnerian proportions, on British legends, 'The Cauldron of Anwyn,' the libretto by T. E. Ellis (Lord Howard de Walden), who has been an assiduous patron of Holbrooke's art. Two of the three works making the trilogy have appeared. 'The Children of Don' was first given at the London Opera House (June 1912), 'Dylan' at Drury Lane (July 1914). The third, 'Bronwen,' still (1926) awaits performance. 'The Children of Don' was given performances at the Volksoper, Vienna, and at Salzburg in 1923. Two slighter works, 'The Wizard' (Chicago, 1915) and 'The Stranger,' which opened the operatic season of the Liverpool repertory theatre (Oct. 1924), deserve mention. The exuberant versatility of Holbrooke's talent is admitted by all; his works have been widely performed, but scarcely one, unless it be the variations on 'Three Blind Mice,' frequently played at the Promenade concerts, can be said to have taken hold of a public which allows its admiration to be directed, but bestows its affections only where it will. The following is a list of his principal compositions:

ORCHESTRA AND CHORUS

Symphonic Poems:
- 'The Raven' (Poe). (Crystal Palace, 1900.)
- 'The Viking.'
- 'Byron' (Ode to Victory), chorus *ad lib.* (Leeds, 1906.)
- 'The Skeleton in Armour' (Longfellow).
- 'Ulalume' (Poe). (London, 1904.)
- 'Queen Mab.' (Leeds, 1904.)
- 'The Masque of the Red Death' (Poe).
- 'The Bells' (Poe), with chorus. (Birmingham, 1906.)
- 'Apollo and the Seaman' (Trench), with choral finale *ad lib.* (London, 1908.)

Dramatic Choral Symphony (homage to E. A. Poe), 4 soli, choir and orch. (Leeds, 1908.)

Variations:
- 'Three Blind Mice.'
- 'The Girl I left behind me.'
- 'Auld Lang Syne.'

Concertos:
Song of Gwyn ap Nudd, PF. and orch.
Violin Concerto.

Suites and pieces (some of them arrangements from other works) for small orch., or strings.

STAGE WORKS

'Pierrot and Pierrette.' Opera, 2 acts. (London, 1909.)
'The Snob.' Comic opera, 1 act.
'The Children of Don.' A drama. (London, 1911.)
'Dylan.' A drama. (London, 1914.)
'Bronwen.' A drama.
'The Wizard.' (Chicago, 1915.)
'The Stranger.' (Liverpool, 1924.)

Ballets:
'The Red Mask,' 'The Moth,' 'Coromanthe' and other from the operas.

CHAMBER MUSIC

Horn trio (op. 36), PF., vln., horn (or vla.).
Nocturne (op. 57), PF., vla., clarinet.
Quartet for strings (op. 17*b*), one movement.
Do. 'Impressions' (op. 59).
Do. 'The Pickwick Club' (op. 69), 2 parts.
Quartets, PF. and strings, No. 1 in G minor, No. 2 D minor.
2 Quintets for clarinet and strings (op. 27).
Quintet for PF. and strings, 'Diabolique' (op. 44).
Quintet for wind instruments, 'Miniature Suite' (op. 33*b*).
Sextet No. 1. 'Four Dances' (op. 20).
No. 2. (op. 43).
No. 3. PF. and wind (or strings) (op. 33*a*).
No. 4. 'In Memoriam,' PF. and strings (with C.B.) (op. 46).
Serenade for 5 saxophones and other wind (op. 52*a*).
Numerous songs, PF. pieces, etc.

C.

HOLCOMBE, Henry (*b.* probably Salisbury, *c.* 1690; *d.* London, *c.* 1750), was a chorister at Salisbury. He came to London while a boy, and sang in the Anglo-Italian operas at Drury Lane as Prenesto in 'Camilla' (1706, 1708), and the Page in 'Rosamond' (1707). On the breaking of his voice he left the stage and became a teacher of the harpsichord and singing, in which he was very successful. Holcombe issued as op. 1 six solos for a violin in 1745, and about the same year published two collections of songs, viz. 'The Musical Medley; or, A Collection of English Songs and Cantatas set to Musick,' and 'The Garland; a Collection of eleven Songs and Cantatas.' Two of his songs, 'Happy Hour' (printed in the *Musical Miscellany*) and 'Arno's Vale,' were much sung in their time. (See Mrs. Delany's *Autobiography*, i. 189.) W. H. H.

HOLDEN, John, lived in Glasgow during the latter half of the 18th century, settling there as a potter, and becoming a burgess about 1757. He published an *Essay towards a Rational System of Music*, Glasgow, 1770; other editions appeared in Calcutta, 1799, and Edinburgh, 1807. He published a 'Collection of Church Music, consisting of New Setts of the Common Psalm Tunes, with some other Pieces; adapted to the several Metres in the Version authorised by the general assembly . . . principally designed for the use of the University of Glasgow,' 1766. Fétis's statement that he was a professor in Glasgow University is an error.

W. H[E].

HOLDEN, Smollet. Dr. Petrie in his *Ancient Music of Ireland*, 1855, refers to him as 'the most eminent British composer of military music in his time.' He was the father of Dr. Francis Holden, who, with his sister, was instrumental in noting down many of the old Irish traditional airs. Smollet Holden kept a music shop at 26 Parliament Street, Dublin, at the end of the 18th century. He issued a very valuable collection of Irish airs, many being printed for the first time. It is in two volumes folio, and is entitled *A Collection of Old-Established Irish Slow and Quick Tunes*, *c.* 1806–07. Other of his publications include *A Selection of Masonic Songs*, *A Collection of Original Welsh Music*, *A Collection of* (24) *Quick and Slow Marches*, and a collection of Irish melodies published periodically. F. K.

HOLDER, Joseph William, Mus.B. (*b.* St. John's, Clerkenwell, 1764; *d.* 1832), was educated in the Chapel Royal under Dr. Nares. After quitting the choir he became assistant to Reinhold, organist of St. George the Martyr, Queen Square. He next obtained the post of organist of St. Mary's Church, Bungay, which he held for many years, after which he removed to the neighbourhood of Chelmsford. He took his degree of Bachelor of Music at Oxford in Dec. 1792, his exercise being an anthem, the score of which is preserved in the Bod. Lib. Holder's compositions consist of a Mass, anthems, glees (three collections published), canons, songs and pianoforte pieces, including arrangements of many of Handel's choruses. W. H. H.

HOLDER, Rev. William, D.D. (*b.* Nottinghamshire, 1616; *d.* Hertford, Jan. 24, 1697), deserves record here for his studies in phonetics. He was elected F.R.S. in 1663. He had succeeded in teaching a deaf-mute to speak, and he wrote a paper on the subject in *Philosophical Transactions* for May 1668, publishing his *Elements of Speech*, etc., in the following year. He was appointed a canon of St. Paul's in 1672. He was author of *A Treatise on the Natural Grounds and Principles of Harmony*, 1694; second edition 1731, a very able work, written chiefly for the service of the gentlemen of the Chapel Royal. An Evening Service in C and two anthems by him are in the Tudway Collection (Harl. MSS. 7338 & 7339). Dr. Holder was buried in the undercroft of St. Paul's Cathedral. He married a sister of Sir Christopher Wren, and had a considerable share in the latter's education. (See *D.N.B.*)

W. H. H., rev.

HOLE, (1) William. It may be claimed that he was the first to engrave music in England. This was the celebrated work *Parthenia, or the Maydenhead of the First Musicke that ever was printed for the Virginalls.* Folio. The imprint says that it was 'engraven by William Hole for Dorethie Evans.' There is no date, but this has been fixed at 1611. Later editions were issued from the same plates. William Hole in 1613 engraved the *Prime musiche nuove* of Angelo Notari, and the portrait of Michael Drayton which is prefixed to the 1627 edition of his works.

(2) Robert, of the same family, engraved a companion work to *Parthenia* named *Parthenia Inviolate*, *c.* 1614. Of this work only one copy is known, which is in the hands of an American collector. F. K.

HOLLÄNDER, Alexis (*b.* Ratibor, Silesia, Feb. 26, 1840), went to Breslau, where he was a pupil of Schnabel and Hesse, and conducted the Gymnasium scholar singing society. From 1858–61 he studied in Berlin at the Royal Academy under Grell and A. W. Bach, and was also a private pupil of K. Böhmer. In 1861 he was appointed instructor at Kullak's Academy, and in 1870 conducted the Cäcilienverein, being nominated professor in 1888. He has written several compositions for the piano, a suite for violin and piano, a pianoforte quintet; also songs, partsongs, studies as a preparation for choral singing, besides editing a volume of Schumann's pianoforte pieces. W. R. C.

HOLLÄNDER, (1) Gustav (*b.* Leobschütz, Upper Silesia, Feb. 15, 1855; *d.* Berlin, Dec. 6, 1915), violinist, teacher and composer, was taught the violin by his father, a physician, appearing in public as a prodigy when very young. From 1867–69 he studied with David at Leipzig, and then went to Berlin, where he was for five years a pupil of Joachim. In 1875 he became the principal violin-teacher at Kullak's Academy, and was appointed Royal Chamber Musician, also making a successful tour with Carlotta Patti in Austria. From 1878–81 he gave a series of subscription chamber concerts in Berlin, and in 1881 became leader of the Gürzenich orchestral concerts, and teacher at the Cologne Conservatorium. After Japha's retirement he took the leadership of the Cologne string quartet, playing with success not only locally but in various continental towns. In 1884 he was leader of the Stadttheater orchestra, and in 1894 led the Professorien Streichquartette, being in the same year appointed director of the Stern Conservatorium in Berlin. In 1896 he was engaged as Konzertmeister of a new orchestra in Hamburg, and has toured in Belgium, Holland and Germany. He composed several works for violin and piano, as well as arrangements, and a small violin concerto for pupils.

(2) Victor (*b.* Leobschütz, 1866), younger brother of Gustav, studied with Kullak. In 1897 he became substitute director of the Stern Conservatorium, in 1901 musical director of the Metropol Theater, and in 1908 of the Neuen Operetten Theater, in Berlin. He has composed pieces for the piano and several comic operas, 'Carmosinella' (Frankfort-on-Main, 1888), 'The Bay of Morocco' (London, 1894), 'Der Sonnenvogel' (1907), 'Der Regimentspapa' (Dresden, 1914), also 'San Lin' and 'Trilby.' (See *Riemann.*) W. R. C.

HOLLAND, Johann David (*b.* Herzberg, Hanover, *c.* 1746). He was music director at St. Catherine's, Hamburg, and in 1777 calls himself 'Musikdirektor am Domkapitel in Hamburg.' An oratorio of his was produced in 1774 by C. P. E. Bach. He also composed songs, instructive pieces, 'sleigh party' for orchestra, etc. Another contemporary composer of the same name is mentioned by Sowinski as having lived in Poland (*Q.-L.*).

HOLLANDE (Hollander), Jean de, appointed succentor at St. Donat, Bruges, Feb. 21, 1541, formerly at St. Sauveur there. Seven of his songs are preserved in collective volumes, 1543–53. (See *Q.-L.*)

HOLLANDER, Benno (*b.* Amsterdam, June 8, 1853), first appeared as a violinist in London in the Hanover Square Rooms when quite a child. On the advice of Isodor Lotto, who was playing at the Promenade Concerts at the time, the boy was sent to Paris to study at the Conservatoire with Massart. Here he had the good fortune to become acquainted with Berlioz during the last years of that master's life, and had the advantage of hearing Wieniawski, from whom he learnt much, and of studying composition with Saint-Saëns. He carried off the first violin prize in 1873, and came to London in 1876 after a long tour in Sweden, Denmark, Russia, Germany and France, where he made many successful appearances. On Costa's strong recommendation he remained in London. He joined Auer's quartet at the Musical Union, and played the viola frequently at the Popular Concerts. For the German Opera seasons of 1882 and 1884 he was leader of the orchestra under Richter, was appointed professor of the violin at the G.S.M. in 1887, and was leader of the orchestra for Henschel during his seasons of London Symphony Concerts. The Wagner concerts conducted by Mottl, Strauss, Weingartner and Levi were 'led' by Hollander, and the practical experience he had gained of conducting bore excellent fruit in the establishment of an organisation of his own, called the

(*i.e.* B.H.) Orchestral Society, which gave concerts of some interest in the Kensington Town Hall, beginning in May 1903. In 1910 he conducted a series of 3 concerts in London at which Saint-Saëns played the piano concertos of Mozart. Hollander's compositions include:

Two violin concertos with orchestra, a pastoral fantasia for the same (played by Ysaÿe, Queen's Hall, Feb. 1900), a 'dramatic symphonic poem,' 'Pompeii' (concert performance by London Choral Society, Dec. 1907), a septet for piano, strings and two horns, two string quartets, a trio for two violins and viola, a trio for piano, violin and violoncello, two sonatas for piano and violin, a sonata for piano solo, a symphony, 'Roland,' and two pieces for orchestra, 'Drame' and 'Comédie.' M., rev.

HOLLANDER, Christian Janszon (*d.* before 1570), from 1549 choirmaster at St. Walburg's, Audenarde, became in 1559 singer in the Imperial Chapel at Vienna under the Emperors Ferdinand I. and Maximilian II. A large number of motets by him are contained in the collections of the time, and especially in the *Thesaurus of Joannelli*, 1568, from which Commer has reprinted twenty-five. The only other works of Hollander that appeared in print are:

(1) A collection of German songs, sacred and secular, for 4 to 8 v. (Munich, 1570); (2) 'Tricinia' (Munich, 1573). From the former Commer has reprinted two sacred songs for 5 voices, 'O Herr durch

deinen bittern Tod,' 'Allmächtiger Gott der du all' Ding erhältst,' and two secular songs for four voices, 'Der Wein, der schmeckt,' 'Ach edles Bild.'

For a critical account of his motets, see Ambros's *Geschichte der Musik*, Bd. iii.

J. R. M.

HOLLINS, Alfred (*b.* Hull, Sept. 11, 1865), organist, is a remarkable example of the attainment of great proficiency in spite of total blindness. At the age of 9 he went to the Wilberforce Institution for the Blind at York, studying under the eldest brother of Sir Joseph Barnby. In Jan. 1878 he entered the Royal Normal College for the Blind at Upper Norwood, where he studied the pianoforte under Frits Hartvigson, and the organ under Dr. E. J. Hopkins, and it is remarkable that throughout his career he has maintained his skill equally on both instruments. He was quite a boy when he played Beethoven's E flat concerto at the Crystal Palace, under Manns's direction, and only 16 when he played to Queen Victoria at Windsor. He went to Berlin to study with Hans von Bülow, played before the King and Queen of the Belgians at Brussels, and the Empress Frederick at Berlin. He was appointed to the post of organist at St. John's Church, Redhill, in 1884. In the Music and Inventions Exhibition of 1885 he appeared with great success as an organist, and in 1886 was taken by the principal of the Royal Normal College, Dr. F. J. Campbell, to America, with a quartet party of blind performers. A second visit to the United States was made independently in 1888 when he played concertos with the chief orchestras of New York and Boston; but before that Hollins had studied again in Germany at the Raff Conservatorium at Frankfort; in 1886 he had appeared at one of the Popular Concerts, and in 1888 at the Philharmonic Concert, in Beethoven's E flat concerto. In 1888 he was appointed the first organist of the People's Palace, and organist of St. Andrew's Presbyterian Church, Upper Norwood. During his tenure of the latter post he was a professor of pianoforte and organ in the Royal Normal College. In 1897 he was appointed organist of Free St. George's Church, Edinburgh, when the organ was first introduced into that church. In Aug. and Sept. 1904 he gave a number of organ recitals in Australia, creating great enthusiasm by his wonderful skill. Subsequent recital tours have included three in South Africa (1907, 1909 and 1916). On the last of these he opened the organ at the Town Hall, Johannesburg, the specification for which he had drawn up. An extensive recital tour in the U.S.A. took place in 1925. Hollins's compositions are marked by sound musicianship, and no little originality. They include songs, church music and solos for various instruments, among the last-named being many organ pieces which have attained wide and deserved popularity, notably a couple of brilliant concert overtures. He is honorary Fellow of the R.C.O., and received in 1922 the degree of Doctor of Music, *honoris causa*, at Edinburgh University.

It is often the case that the performances and works of blind musicians are felt to be wanting in what may be called vitality; in many notable instances a certain dryness of style has undoubtedly been noticed; but if a practical argument against the assumption that it is universally the case were wanted, none better could be given than both the playing and the compositions of Hollins, both of which are eloquent and vividly full of vigour and feeling. An excellent article on him appeared in the *Mus. T.* for Oct. 1901, from which much of the above information is taken.

M.; rev. by H. G.

HOLMES, (1) Alfred (*b.* London, Nov. 9, 1837; *d.* Paris, Mar. 4, 1876), son of Thomas Holmes of Lincoln, a self-taught man, was at the age of 7 initiated by his father in the practice of violin-playing. With no other instruction than that of his parent and Spohr's 'Violin School,' he soon became distinguished, and especially noted for the performance of duets with his younger brother, Henry (2). At a later period their father made them study the classic French school of Rode, Baillot and Kreutzer. When about 10 years of age Alfred became principal soprano boy at the Oratory, then newly established in King William Street, Strand, in the building previously the Lowther Rooms, afterwards Toole's Theatre. On July 13, 1847, the two brothers made their first appearance in public at the Haymarket Theatre at the benefit of F. Webster, and played Auber's overture to 'Masaniello,' arranged as a violin duet. They were heard by Spohr about 1852, but did not again appear in public until 1853, in the summer of which year they played at a concert at the Beethoven Rooms, assisted by W. H. Webb, Piatti and Lindsay Sloper. In 1855 they went to Brussels, where they remained for several months performing with great success. In 1856 they visited Wiesbaden, Frankfort, Darmstadt, Leipzig, Mayence and Cassel, where Spohr paid them the compliment of dedicating his three grand duos to them. In 1857 they went to Vienna; after that to Sweden, where they remained for two years, and then to Copenhagen in 1860 and Amsterdam in 1861, meeting everywhere with great success.

In 1864 Alfred Holmes settled in Paris, where in 1866 he established a quartet party. In 1867 he made a tour in Belgium, Holland, Germany and Russia. At St. Petersburg he produced his 'Jeanne d'Arc,' symphony with solos and chorus, which was performed for the first time in England at the Crystal Palace, Feb. 27, 1875. Returning to Paris he gave some fragments of a symphony called 'The

Youth of Shakespeare,' at one of the Concerts Populaires, and an opera 'Inez de Castro,' was accepted, though never performed, at the Opéra. He afterwards produced two symphonies entitled 'Robin Hood' and 'The Siege of Paris,' and composed two others under the names of 'Charles XII.' and 'Romeo and Juliet.' His overture 'The Cid' was played at the Crystal Palace, Feb. 21, 1874, and another, 'The Muses,' after the composer's death in London.

(2) Henry (*b.* London, Nov. 7, 1839; *d.* San Francisco, Dec. 9, 1905), was also a chorister at the Oratory. After quitting his brother in Paris in 1865 he proceeded to Copenhagen and thence to Stockholm, where he remained some time, but ultimately returned to England and settled in London, where he was highly esteemed as a solo violinist and quartet-player. His compositions included four symphonies (No. 1, in A, was performed at the Crystal Palace, Feb. 24, 1872; another, 'Boscastle,' was given at a London symphony concert in 1887) and a violin concerto in F (Crystal Palace, Dec. 11, 1875). For some years from 1868 he gave chamber concerts under the title of Musical Evenings; he held the post of professor of the violin at the R.C.M. from its foundation until his enforced resignation in 1894, when he retired to San Francisco. W. H. H.

HOLMÈS (properly Holmes), Augusta Mary Anne (*b.* Paris, Dec. 16, 1847; *d.* there, Jan. 28, 1903), of Irish parents, and naturalised in France in 1879, was, in fact, a composer of French music, for, being a member of the school of Franck, she wrote music only to French words.

Her parents were strongly opposed to her musical propensities, and she began her career as a prodigy, playing the piano at concerts and in drawing-rooms, and singing airs of her own composition signed with the pen-name Hermann Zenta. She studied harmony and counterpoint with H. Lambert, organist of the cathedral at Versailles, and received excellent advice as to instrumentation from Klosé, bandmaster of the Artillerie de la Garde Impériale, and professor of the clarinet in the Conservatoire. In reality, however, Mlle. Holmès, whose character was one of great independence, worked alone both at her musical and literary studies, for between the time of her début and her intimacy with Catulle Mendès she always wrote her own librettos; but in 1875 she became aware of the necessity for more serious studies under a master, and enrolled herself as a pupil of César Franck. With the exception of an opera, 'Héro et Léandre,' submitted to the directors of the Opéra Populaire, and of the Psalm 'In exitu,' performed by the Société Philharmonique in 1873, her compositions nearly all date from this time.

She produced at the Concerts du Châtelet (Jan. 14, 1877) an 'Andante pastorale' from a symphony on the subject of Orlando Furioso, and in the following year she gained a second place after Dubois and Godard (bracketed together) at the musical competition instituted by the city of Paris. Her prize composition, a symphony entitled 'Lutèce,' was afterwards played at the concerts at Angers (Nov. 30, 1884). In 1880 Mlle. Holmès again entered the second competition opened by the city of Paris, and though she only gained an honourable mention she was fortunate enough to attract the attention of Pasdeloup, who performed the entire score of her work 'Les Argonautes' at the Concerts Populaires (Apr. 24, 1881), and this unexpected test proved to be entirely to her credit, and to the discomfiture of Duvernoy, whose 'Tempête' had been preferred to Mlle. Holmès's work by eleven judges against nine. On Mar. 2, 1882, Mlle. Holmès produced at the Concerts Populaires a Poème Symphonique entitled 'Irlande'; another symphony, 'Pologne,' after its production at Angers, was played at the same concerts on Dec. 9, 1883; and a symphonic ode for chorus and orchestra with recitative, entitled 'Ludus pro patria,' was given on Mar. 4, 1888, at the Concerts of the Conservatoire. The above, with a collection of songs called 'Les Sept Ivresses,' are the works by which Mlle. Holmès's vigorous talent may be judged. Certain portions of her work, as the opening of 'Irlande,' her most complete work, and the third part of 'Les Argonautes,' although they contain serious faults in prosody and in the union between the words and the music, are nevertheless creations of great worth, evincing by turns a charming tenderness, ardent passion and masculine spirit. It is true that the author did not always measure her effects; she gave rather too much prominence to the brass instruments, and in seeking for originality and grandeur she was sometimes affected and pompous; but this exuberance was at least a sign of an artistic temperament, and of a composer who had something to say and tried to give it a fitting expression. An 'Ode triomphale,' for solos, choir and orchestra, was played at the Paris Exhibition of 1889; a 'Hymne à la Paix,' for the same, at Florence in May 1890, at the fêtes in honour of Dante; and 'Au pays bleu,' a symphonic suite, was played in 1891. Her 4-act opera 'La Montagne noire' was produced at the Paris Opéra, Feb. 8, 1895, and had a considerable success. Two more operas, 'Astarte' and 'Lancelot du lac,' remain in MS. On July 13, 1904, a monument to her memory was unveiled in the St. Louis Cemetery, Versailles. A. J.; addns. G. F.

Bibl.—Paula Barillon-Baucké, *Augusta Holmès et la femme compositeur* (Paris, 1912); René. Pinchart du Page, *Une Musicienne versaillaise: Augusta Holmès* (Paris, 1921).

HOLMES, Edward (*b.* 1797; *d.* America, Aug. 28, 1859), school-fellow and friend of

Keats, was educated for the musical profession under V. Novello, and became a teacher of the pianoforte. He was engaged as musical critic of the *Atlas* newspaper. In 1827 he made a tour in Germany, and wrote a volume entitled *A Ramble among the Musicians of Germany*, etc., 1828. It reached a third edition. In 1845 he published *The Life of Mozart, including his Correspondence*, in an 8vo volume, which justly attracted great attention. This book, which was the result of a second visit to Germany, was characterised by Otto Jahn as the most useful, complete and trustworthy biography then in existence.[1] A new edition was prepared by Prout (Novello & Co., 1878). In addition to this, his great work, Holmes wrote a life of Purcell for the second issue of Novello's edition of his Sacred Music, an *Analytical and Thematic Index of Mozart's PF. works*, often reprinted by the same firm, analyses of several of Mozart's masses, which were published in the *Mus. T.*, with many other papers on musical subjects. He married the grand-daughter of S. Webbe. (See *Mus. T.*, Oct. 1, 1859.) W. H. H.

HOLMES, George (*d.* 1721), organist to the Bishop of Durham, was appointed organist of Lincoln Cathedral on the death of Thomas Allinson in 1704. He composed several anthems, two of which—'Arise, shine, O daughter of Zion,' composed on the Union with Scotland, 1706, and 'I will love Thee, O Lord'—are to be found in the Tudway Collection (Harl. MS. 7341), and others are in the choir books of Lincoln. His fine setting of the Burial Sentences is still sung in Lincoln Cathedral, and has been republished (Novello), edited by Dr. G. A. Bennett. Holmes composed an Ode for St. Cecilia's Day, but for what particular year is not stated; its contents, however, show it to have been written between 1703 and 1713. Some catches by a George Holmes are contained in Hilton's 'Catch that catch can,' 1652; their composer may possibly have been the father of the organist of Lincoln.

W. H. H., with addns.

HOLMES, (1) John, organist of Winchester Cathedral in the latter part of the 16th century, and organist of Salisbury Cathedral from 1602–1610, contributed to 'The Triumphes of Oriana,' 1601, the madrigal for five voices, 'Thus Bonny Boots the birthday celebrated.' Some church music of his composition is extant in MS. He was master to Adrian Batten and Edward Lowe. His son (2) Thomas (*d.* Salisbury, Mar. 25, 1638) was sworn a gentleman of the Chapel Royal, Sept. 17, 1633. Some catches by him are contained in Hilton's 'Catch that catch can,' 1652.

W. H. H.

HOLMES, William Henry (*b.* Sudbury, Derbyshire, Jan. 8, 1812; *d.* London, Apr. 23, 1885), son of a musician, entered the R.A.M. at its opening in 1822, and gained two of the first medals granted there for composition and the piano. In 1826 he became sub-professor and subsequently professor of the piano. As a teacher he was remarkably successful, having trained some of the most eminent of English musicians; among them Sterndale Bennett, the two Macfarrens, J. W. Davison and others. His knowledge of pianoforte music was very great, and as a virtuoso he long enjoyed a high reputation. His first appearance at the Philharmonic was in Mendelssohn's Introduction and Rondo, Mar. 24, 1851; and as late as 1876 he performed at the Alexandra Palace a concerto of his own, in A major, written for the Jubilee of the R.A.M. His numerous compositions of all classes are still in MS. Like his friend Cipriani Potter he was always ready to welcome new composers and new music, in proof of which we may name the fact that it was at his instigation and under his care that Brahms's first PF. concerto was first played in England by Miss Baglehole, at the Crystal Palace, Mar. 9, 1872. G.

HOLST, Gustav Theodore (*b.* Cheltenham, Sept. 21, 1874), one of the most prominent composers in England of his generation.

The family, originally Swedish, settled in Baltic Russia early in the 18th century, whence Matthias von Holst (1767–1854) migrated to England in 1807 with his eight-year old son, Gustavus Valentin, who eventually married an Englishwoman and settled at Cheltenham. Their son, Adolf von Holst (1846–1901) married an English pianist, Clara Lediard, and was the father of Gustav, who dropped the use of the 'von' during the war. Despite the foreign origin of his name, Gustav Holst's ancestry is thus preponderatingly English, and associated with those western counties whence have come many representative English composers of this generation and the last. His father intended him to become a pianist, but from the earliest days he turned his attention for preference to composition. A village organistship gave him the first opening in a direction which was to have important results for his career—the handling of choirs, of which he had conducted several, besides a small orchestra, before coming to London, where he entered the R.C.M. in 1893. As a boy he had tried seven or eight times to win a scholarship, but he did not succeed until 1895, within a few days of passing the age-limit. It was for composition, which he studied with Stanford, having previously had instruction in theory from Rockstro. He also studied the piano and organ respectively under Sharpe and Hoyte, but a tendency to neuritis in the hand led him to take up the trombone under Case. This hand trouble, which has often caused him to employ a musical amanuensis, was indirectly a blessing in disguise, for it led to the intimate orchestral experience and practical sense of interpretation

[1] Jahn's *Mozart*, 2nd ed. Vorwort. p. xv.

which have contributed so much to his technical equipment. It was during these student years that he formed the abiding friendship with Vaughan Williams which has had a pronounced influence upon his career.

On leaving the R.C.M. he joined the Carl Rosa Opera Company as first trombone and *répétiteur*, and played for many years in the Scottish and other orchestras. He was also for some seasons organist at the Royal Opera, Covent Garden. It was in 1903 that he entered upon his career as a teacher, which has been crowned with remarkable success, again in consequence of his practical outlook on music. He then became music-master at Edward Alleyn School, Dulwich, and the following year musical director at the Passmore Edwards Settlement, retaining the former post until 1919, but relinquishing the latter in 1907, when he became musical director at Morley College. Meanwhile he was appointed in 1905 music-master at St. Paul's Girls' School. These two positions he still holds, besides teaching composition at the R.C.M. since 1919, but he has been obliged to throw up the similar post he held at Reading College from 1919–23. He was suffering from overwork and had already decided to reduce his teaching engagements, when, in that year, he fell from the platform at Reading, sustaining a shock which would not have been serious but for the previous strain, which made a period of rest imperative. He nevertheless fulfilled an engagement in May to conduct several of his own works at the University of Michigan, Ann Arbor, and returned to work in the autumn. In Feb. 1924 he gave up all teaching, lecturing and conducting, and spent the rest of the year in the country. He was allowed to write, and took advantage of the enforced freedom from distractions. That same year he was elected a Fellow of the R.C.M. The only other incidents bearing upon his musical development are a holiday spent in Algeria, which inspired the ' Beni Mora ' Suite, and, in Oct. 1918, a journey to Salonika for the purpose of organising music among the troops under the Y.M.C.A. Army Education scheme. The following March he went to Constantinople, and thence to several camps in Asia Minor. His entire career has been one of useful and productive activity.

As a composer his beginnings were remarkable more for the intensity of his preoccupation with music than for premature brilliance or facility. He was unusually free alike from vague aspirations and from the vanity of cleverness, desiring only to make music as well as he might. Though with the approach of maturity he has found deeper sources of inspiration and a wider variety of aim, the main incentive has remained the same, and is stronger even than the mystical inclinations suggested by his choice of subjects. The best-known of his early works is the Ballet suite of 1900, which was performed and published under the auspices of the Patron's Fund, to which is due also the performance of ' The Mystic Trumpeter,' afterwards the first of Holst's compositions to be performed by the Royal Philharmonic Society. Meanwhile the ' Cotswolds ' Symphony had been given at Bournemouth in 1902. He was also giving much attention to choral writing, and to the study of folk-song; the latter bearing early fruit in the Somerset Rhapsody of 1907. About 1906 he entered upon what has come to be known as his ' Sanskrit ' period, which may be said to have lasted until 1911. During those years he was attracted by the Hindu epics, but especially by the hymns of the *Rig-Veda*. His first opera, ' Sita,' which was placed second in the Ricordi competition of 1908 (the prize being awarded to E. W. Naylor's ' The Angelus ') is based upon an episode from the *Ramayana*, but has otherwise little in common with the works that followed. These comprise four sets of choral hymns from the *Rig-Veda*, other settings for solo voice, an *opera di camera*, ' Savitri,' based upon an episode from the *Mahabharata*, an ode, ' The Cloud Messenger,' for chorus and orchestra, and ' Two Eastern Pictures ' for female chorus and harp, both the latter being derived from the *Kalidasa*. For these works he mostly wrote his own texts, in the setting of which he acquired a peculiarly sensitive feeling for the elasticity of English prose accentuation, out of which grew subsequently his addiction to irregular and asymmetric rhythms, or, rather, his allegiance to the rhythmic in preference to the metric accent. In these works there is no spurious or superficial Orientalism, but an intimate penetration of the text. Nevertheless, reinforced by the Algerian Suite ' Beni Mora,' they brought the composer for the time a reputation for Oriental associations which had to be lived down afterwards. Towards the end of this period he turned his attention to the resources of the military band, for which he wrote two suites, and he reverted to his love of the folk-song idiom in the ' St. Paul's ' suite for strings, thus named after the school, besides numerous choral settings.

The next phase of Holst's career opened with ' The Planets,' a suite of seven orchestral tone-poems suggested by astrological associations. Because it begins with a singularly powerful depiction of Mars, it was thought to owe inspiration to the war period, but in fact the composition was thought out much earlier, and the scoring was in progress when war broke out. Many of Holst's works have had this prolonged preparation. His third opera, ' The Perfect Fool,' was actually in his mind for fifteen years before being completed in 1921. ' The Planets ' was first given a semi-private

morning performance at Queen's Hall in 1918, on the eve of the composer's departure for Salonika—performed for the first time in public at a Philharmonic Concert the following year, with the exception of 'Venus' and 'Neptune.' It is still rarely performed in its entirety, but groups of from three to five of its sections constantly appear in orchestral programmes. Then followed the 'Hymn of Jesus,' completed in 1917 and performed two years later by the Philharmonic Society and Choir, which had the effect of confirming in another direction the deep impression made on the public by the success of 'The Planets.' From being a composer highly esteemed in a somewhat narrow circle, Holst suddenly became a celebrity from whom great works were expected. His name acquired enhanced prominence at the big provincial Festivals with the 'Ode to Death' (Leeds, 1922), 'The Evening Watch,' motet (Gloucester 1925), and the Choral Symphony, after Keats (Leeds 1925), and reached an even wider public through performances by the British National Opera Company of his operas 'The Perfect Fool' (completed 1921, and produced at Covent Garden in May 1923), 'Savitri,' and 'At the Boar's Head' (composed 1924, produced at Manchester in Apr. 1925). 'A Fugal Overture,' which is an independent work, though associated in performance with 'The Perfect Fool,' was written in 1922, a 'Fugal Concerto' for flute, oboe and strings, on the American journey of 1923, and a Toccata for piano in 1924.

It would be hazardous to venture generalisations upon so varied and copious an output. It has, however, some persistent traits: a high degree of technical proficiency of the kind that is shown by an uniformly practicable manner of writing, and by the close relation of means to effect, but which is personal rather than orthodox; a fondness for insistent uneven time-measures (5-4, 7-4, etc.) where symmetry is the intention, and at others an unusual rhythmic independence of metrical barlines, especially in the setting of words; copious melodic invention, with a flexible melodic line often influenced, but not dominated, by the folk-song idiom; an intimate sense of choral effect; and a feeling for polyphony which is directly based upon experience in preference to theory. The vein of mysticism to which reference has been made expresses itself with equal directness in the simplicity of the Four Songs for voice and violin unaccompanied, and the complexity of the 'Hymn of Jesus.' Directness of expression is, in fact, the ideal he has kept before him. He has little liking for the vagueness which passes under the name of atmosphere, or for subterfuges of whatever kind, and it is often in this simplicity that consists the inspiration of his work.

E. E.

LIST OF WORKS

1895. Op. 1, 'The Revoke,' opera (one Act).*†
1896. Op. 2, Fantasiestucke, for oboe and strings.*†
Op. 3, Quintet for PF. and wind.*†
Op. 4, Four songs: 'Margaret's Slumber Song,' 'Soft, Soft Wind,' 'Soft and Gently,'* 'Awake, my Heart.'
1897. Op. 5, 'Clear and Cool,' five-part chorus and orch.*†
1898. Op. 6, 'Ornulf's Drapa,' scena for baritone and orch.*†
1899. Op. 7, 'Walt Whitman,' overture.*†
1900. Five part-songs: 'Sylvia,' 'Love is enough,' 'Autumn,' 'Come away, Death,' 'Love Song.' 'Ave Maria,' eight parts, female voices.
Op. 10, Suite in E flat (Patron's Fund), called 'Ballet Suite.'
Op. 8, 'Cotswolds' Symphony.* (Bournemouth, 1902.)
1902. Op. 11, 'The Youth's Choice,' opera.*†
Op. 12, Partsongs: 'Dream Tryst,' 'Ye Little Birds,' 'Her eyes the glow-worm lend thee,' 'Now is the month.'
1903. Op. 13, 'Indra,' symphonic poem.*†
Op. 14, Quintet for wind.*†
1902. Op. 15, Six baritone songs: 'Invocation to Dawn,' 'Fain would I,' 'Sergeant's Song,' 'In a Wood,' 'Between us now,' 'I will not let thee go.'
Op. 16, Six soprano songs: 'Calm is the Morn,' 'My True Love,' 'Weep no more,' 'Lovely, kind,' 'Cradle Song,' 'Peace.'
1903. Op. 17, 'King Estmere,' ballad for chorus and orch.
1904. Op. 18, 'The Mystic Trumpeter,'* soprano solo and orch. (Patron's Fund.)
1905. Op. 19, No. 1, 'Song of the Night,' vln. and orch.*†
1911. Op. 19, No. 2, 'Invocation,' v'ci. and orch.* (May Mukle, Queen's Hall, 1911.)
Op. 20, (*a*) Songs from 'The Princess,' for female voices.
(*b*) Four Carols for mixed voices.
1906. Op. 22, Songs without words: 'Marching Song,' 'Country Song,' for small orch.
Op. 23, 'Sita,' opera in 3 acts.*†
1907. Op. 24, 'Hymns from the Rig-Veda,' for solo voice: Dawn,' 'Varuna,' 'Creation,'' Indra,' 'Maruts,' 'Frogs,' 'Faith,' 'Vac,' 'Varuna' (11).
'The Heart Worships,' soprano song.
Op. 21, (*a*) 'Songs of the West,'* orch. (Selection of West Country Songs.)
(*b*) 'Somerset Rhapsody,'* orch. (Produced by Edward Mason.)
1908. Op. 25, 'Savitri,' opera di Camera. (Produced 1916.)
Op. 26, 'Choral Hymns from the Rig-Veda.'
1908. Group 1, Mixed chorus and orch.
1909. Group 2, Female voices and chorus.
1910. Group 3, Female voices and harp.
1912. Group 4, Male voices and orch. (London: Edward Mason.)
1909. Op. 27, (*a*) Incidental music to 'A Vision of Dame Christian.'* (A Masque at St. Paul's Girls' School.)
(*b*) Incidental music to Stepney Pageant (for children).*
Op. 28, (*a*) First suite for Military Band.
1911. Op. 28, (*b*) Second suite for Military Band.
1910. Op. 29, No. 1. Oriental Suite in E minor for orch., 'Beni Mora' (London: Balfour Gardiner Concerts.)
1911. Op. 29, No. 2, Fantastic Suite for orch., 'Phantastes.'* (Patron's Fund.)
1910. Op. 30, 'The Cloud Messenger,' Ode for chorus and orch. (London: Balfour Gardiner's Concerts.)
'Christmas Day,' chorus and orch.
Four Whittier Songs, 'Partsongs for Children.'
1911. Op. 31, 'Two Eastern Pictures,' partsongs for female voices and harp.
Op. 31, No. 1, 'Hecuba's Lament' from 'The Trojan Women,' for alto solo, female chorus, and orch.
Op. 31, No. 2, 'Hymn to Dionysius,' for chorus and orch. (London: Balfour Gardiner Concerts.)
1912. Two Psalms for chorus, strings and organ.
1913. St. Paul's Suite, for stringed orch.
1914. 'Dirge for Two Veterans,' partsong for male voices and brass.
1915. Op. 32, 'The Planets,' suite for large orch., 7 movements. (Royal Philharmonic Society, 1919, with the exception of 'Venus' and 'Neptune.')
1916. Op. 33, Japanese Suite for orch. (Coliseum Theatre, 1916, and Queen's Hall Promenades, 1919.)
Op. 34, Partsongs for mixed voices: 'To-morrow shall be my dancing day,' 'Bring us in good ale,' 'Terly Terlow,' 'Lullay.'
Op. 35, Four songs for voice and vln.: 'Jesu Sweet,' 'I sing of a Maid,' 'My soul has nought,' 'My leman is so true of love.'
Choruses from 'Alcestis,' for female voices, harp and flutes.
Op. 36, Three Hymns for chorus and orch.: 'Let all mortal flesh keep silence,' 'Turn back, O man,' 'A Festal Chime.'
Op. 36, Six choral folk-songs: 'The Seeds of Love,' 'Matthew, Mark,' 'The Blacksmith,' 'Swansea Town,' 'I love my love,' 'There was a Tree.'
1917. Op. 37, The 'Hymn of Jesus,' for two choruses and semi-chorus, orch., PF. and organ. (Carnegie Trust.)
Op. 37, Partsongs for children: 'The Corn Song,' 'Song of the Lumbermen,' 'A Dream of Christmas.'
1919. Op. 38, 'Ode to Death,' chorus and orch. (words by Walt Whitman). (Leeds Festival, Oct. 1922; London, Bach Choir, Dec. 1923.)
1921. Op. 39, 'The Perfect Fool,' opera. (B.N.O.C., Covent Garden, 1923.)
1922. Op. 40, No. 1, Fugal overture for orch.
1923. Op. 40, No. 2, Fugal concerto for flute, oboe and strings. (Promenade Concert, Queen's Hall.)
1924. Op. 41, First choral symphony, soprano solo and orch. (words from Keats). (Written for Leeds Festival, 1925.)

* Unpublished. † Unperformed.

1924. Op. 42, 'The Evening Watch,' motet (first of a series of motets for unaccompanied chorus; words by Vaughan). (Gloucester Festival, 1925.)
Op. 43, 'At the Boar's Head,' opera. (B.N.O.C., Manchester, April 1925.)
Toccata for piano solo.

HOLSTEIN, Franz von (*b.* Brunswick, Feb. 16, 1826; *d.* Leipzig, May 21/22, 1878), the son of an officer of high position. He was himself obliged to adopt the military profession, but eagerly embraced every opportunity of improving his musical knowledge. He studied with such success under Griepenkerl that in 1845, while he was working for an examination, he found time to finish an opera in two acts, 'Zwei Nächte in Venedig,' which was privately performed. He went through the Schleswig-Holstein campaign, and on his return to Brunswick set to work upon an opera on the subject of 'Waverley.' This more ambitious work in five acts was finished in 1852, and was shown to Hauptmann, who was so pleased with it that he persuaded Holstein to leave the army and devote himself to art. From 1853–56, therefore, with a considerable interval occasioned by ill-health, he studied at Leipzig, and produced several very promising works, among them a concert overture, 'Loreley.' He went to Rome in the winter of 1856–57, and continued his studies there, and subsequently at Berlin and Paris. In 1869 a new opera, 'Die Haideschacht,' was produced with success at Dresden, and was heard on all the principal stages of Germany. A comic opera, 'Die Erbe von Morley,' was produced in 1872 at Leipzig, and in 1876 yet another, 'Die Hochländer,' was given at Mannheim. Besides the dramatic works he left a posthumous overture, 'Frau Aventiure,' a solo from Schiller's 'Braut von Messina,' and 'Beatrice,' a scena for soprano with orchestra. M.

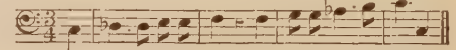
HOLTHUSIUS, Johannes, of Kempen, rector of the Augsburg Cathedral school, *c.* 1567, wrote 'Compendium cantionum ecclesiasticarum,' 1567 (another ed. 1579). E. v. d. S.

HOLYOKE, Samuel, A.M. (*b.* Boxford, Mass., U.S.A., 1771; *d.* Concord, N.H., U.S.A., 1816), an American teacher and composer of both vocal and instrumental music. He published *Harmonia Americana* (printed in type at Boston, 1791)—a collection of hymn-tunes and other pieces; *The Instrumental Assistant* (vol. i. 1806, vol. ii. 1807, Exeter, N.H.); *The Columbian Repository of Sacred Harmony* (Exeter, N.H., 1809), a very voluminous work; and, with Oliver Holden, *The Massachusetts Compiler*. G.

HOLZ, Karl (*b.* Vienna, 1798; *d.* there, Nov. 9, 1858), an Austrian official, able violinist, and devoted lover of music. In 1824 he became one of Schuppanzigh's quartet party, and an active member of the direction of Gebauer's Spirituel Concerte, in which he led the first violins. He was a jovial, pleasant fellow, devoted heart and soul to Beethoven, who dubbed him 'Mahagoni-Holz,'[1] and often invited him to dinner, where he took more than his share of his entertainer's wine—'a hard drinker, between ourselves,' says Beethoven.[2] Possibly drink was not his only failing, if we may so interpret the 'Monsieur terrible amoureux' of another letter of Beethoven's.[3]

In 1826 Beethoven informed him by letter[4] that he had chosen him for his biographer, in the confidence that whatever information might be given him for that purpose would be accurately communicated to the world. According to Schindler, Beethoven afterwards repented of this arrangement. In 1843 Holz made over his rights to Gassner of Carlsruhe, but nothing was done.

One of the last times that Beethoven's pen touched the paper before he took to his deathbed was to add his signature and a line of music (in a strange scale) to a note of his dictation to Holz, 'Dec. 1826' (Nohl, *Letters*, 385):



C. F. P.

HOLZBAUER, Ignaz (*b.* Vienna, 1711; *d.* Mannheim, Apr. 7, 1783), composer. He was a chorister in St. Stephen's Church, and was destined for the law, but devoted all his spare time to music, and by study of Fux's *Gradus* made himself a good contrapuntist. On Fux's advice he went to Italy, running away from the Prince of Tour and Taxis to whom he was secretary at Laybach; but a fever, caught at Venice, obliged him to return. He next became Kapellmeister to Count Rottal in Moravia, and while there married. Returning to Vienna in 1745, the court theatre engaged him as director of music, and his wife as singer. In 1747 they started on a tour in Italy, and in 1751 he became first Kapellmeister to the Duke of Würtemberg at Stuttgart. In 1753 his pastoral opera 'Il figlio delle selve' (Schwetzingen) procured him the appointment of Kapellmeister to the Elector Palatine at Mannheim. It was during this time that the Mannheim orchestra attained that excellence of performance which made it famous, though it is difficult to say how much of this was due to Holzbauer and how much to Cannabich the leader. In 1757 he produced 'Nitteti' at Turin with great success, and in the following year his best work, 'Alessandro nell' Indie' was well received at Milan. In 1776 he composed his only German opera, 'Günther von Schwarzburg' (Mannheim), which was brilliantly successful. When the orchestra was transferred to Munich, Holzbauer remained at Mannheim; he was entirely deaf for some years before his death. He composed other operas besides those

[1] Letter of Aug. 29, 1824.
[2] Letter, Aug. 11, 1825.
[3] Nohl, No. 380.
[4] Aug. 30.

mentioned, and church and instrumental music (see *Q.-L.* for list), all now forgotten, though not without value in their day, as we may judge from the testimony of Mozart, no lenient critic:

'I heard to-day a Mass of Holzbauer's, which is still good although twenty-six years old. He writes very well, in a good church style; the vocal and instrumental parts go well together, and his fugues are good.' (Letter, Nov. 4, 1777.)

And again:

'Holzbauer's music' (in "Günther") 'is very beautiful—too good for the libretto. It is wonderful that so old a man has so much spirit, for you can't imagine how much fire there is in the music.' (Nov. 14-16, 1777.)

He evidently behaved well to Mozart, without any of the jealousy which he too often generated. The score of 'Günther von Schwarzburg' is printed in the *D.D.T.*, vols. viii. and ix., and a thematic list of 65 symphonies is given in *D.T.B.*, Jhrg. iii. vol. i. M. C. C.

HOLZBLASINSTRUMENTE (Ger.), the 'wood-wind' department of the orchestra.

HOLZBOGEN, Johann Georg (*d.* Munich, Nov. 7, 1775), an excellent violinist, a pupil of Tartini *c.* 1753. After his return to Munich he was appointed court Konzertmeister in 1762. Burney, who heard him, praises his brilliant technique as well as his temperament. On June 19 and 22, 1770, he gave concerts at Frankfort-on-M. with Leitgeb, the horn virtuoso. Gerber (1) mentions a number of his compositions; Eitner (*Q.-L.*) could only trace a symphony *a* 4, and a trio and nocturne for 2 violins and violoncello. E. v. d. S.

HOMBERGER, Paul (*b.* 1560; *d.* Ratisbon, Nov. 19, 1634), a pupil of Giov. Gabrieli, cantor and teacher in 1601. He composed Psalmodia Vespertinae, MS. 1607, and a large number of occasional songs in parts and for single voices (*Q.-L.*).

HOMER, Louise (*née* Beatty, *b.* Pittsburg, U.S.A., 1874), operatic contralto. She studied music in Philadelphia and Boston; singing, etc., in Paris with Fidèle Koenig and Paul Lhérie, and married the composer, Sidney Homer, in 1895. She gained her early experience in opera in France, making her début in 1898 at Vichy as Leonora in 'La favorita.' Engaged by Maurice Grau for Covent Garden, she sang there in 1899–1900, appearing first in the small part of Lola in 'Cavalleria Rusticana,' and later as one of the Valkyries. After a season at the Brussels Monnaie she returned to America, and made her début there at San Francisco as Amneris in 1900. Subsequently she entered upon a long and successful career at the Metropolitan, New York It was there that her fine voice developed its full beauty and power, chiefly for a couple of years in Italian and French operas, then in the leading contralto rôles of Wagnerian music-drama, Orfeo, the Witches in 'Hänsel und Gretel' and 'Königskinder,' Dame Quickly in Verdi's 'Falstaff,' etc. She also earned a high reputation in oratorio and as soloist with the principal American orchestras.

Bibl.—*International Who's Who in Music.* H. K.

HOMER, Sydney (*b.* Boston, Dec. 9, 1864), studied with Chadwick at Boston and also with Rheinberger and others at Munich and Leipzig. Returning to America he taught and lectured in Boston until in 1900 he removed to New York. He has been exceedingly successful as a composer of songs, some of which have become very popular in America. (See *Amer. Supp.*)

HOMILIUS, Gottfried August (*b.* Rosenthal, Saxony, Feb. 2, 1714; *d.* June 2, 1785), a pupil of J. S. Bach, and master of Adam Hiller. He matriculated at the university of Leipzig in 1735; in 1742 he became organist of the Frauenkirche in Dresden, and in 1755 director of the music in the three principal churches there, and cantor of the Kreuzschule, the choir of which he brought to a high pitch of excellence. He enjoyed a considerable reputation among his contemporaries as an organist, especially for his skill in registration. He was an industrious composer, and in the latter part of the 18th century his larger church works were ranked very high. His numerous sacred compositions are characterised by a peculiarly happy vein of melody, and, in accordance with the taste of the day, an avoidance of polyphonic treatment of the parts. On the other hand, it is difficult to compare his music with more modern homophonic compositions. His treatment of his themes—as is the case throughout this period in which Bach's influence was paramount—is always interesting, and sometimes masterly. His most important works are his motets, model compositions of the kind. Little of his music has been printed, but he was very liberal in allowing copies of his works to be taken. Of his 32 motets some excellent examples are to be found in his pupil J. A. Hiller's 'Vierstimmige Motetten,' in Sander's 'Heilige Caecilia' (Berlin, 1818–19), Weeber's 'Kirchliche Chorgesänge' (Stuttgart, 1857), and Trautwein's 'Auswahl.' Specimens of his organ works are to be found in Körner's *Orgelvirtuos.* A Pater Noster for four voices, fully bearing out the description of his style just given, is printed in Hullah's 'Vocal Scores.' His published works include, a 'Passions-Cantate' (1775); a Christmas oratorio, 'Die Freude der Hirten über die Geburt Jesu' (1777); 'Sechs deutsche Arien für Freunde ernsthafter Gesänge' (1786) and a 'Weihnachtsmotette.' Those still in MS. are much more numerous, and comprise a course of church music for Sundays and festivals; several Passions, including one according to St. Mark, perhaps his best work; a 'Choralbuch' containing 167 chorales; and finally organ music, consisting of fugues, chorales with variations, and

trios. (See the article on him by Spitta in the *Allgem. deutsche Biographie*, and the *Vierteljahrsschrift für Musikwiss.*, vol. 10, No. 3, p. 346, where an extensive list of his works is to be found.) A. M.

HOMOPHONY (*ὁμοφωνός*), voices or instruments sounding alike—unison. The term is sometimes applied to music written in what is called the monodic style. (See MONODY.) But it is now ordinarily employed for music in plain harmony, the parts all sounding together, as opposed to the polyphonic treatment, in which the several voices or parts move independently of each other or in imitation. (Cf. COUNTERPOINT and POLYPHONY.) G.

HONAUER, LEONZI, lived in Paris *c.* 1760, where a large number of his compositions for chamber music, especially harpsichord sonatas with and without accompaniment, were published between 1760–70. Some of his works (including sonatas, together with Schobert) appeared in London about that time (*Q.-L.*).

HONDT, GHEERKIN (GERARD) DE, choirmaster (*c.* 1539) at Hertogenbosch, where he composed motets in honour of the confrérie. Only a limited number of his compositions have so far been recovered, some dated 1542, and these are declared so masterly in form and so fresh in conception that they defy their age (*Q.-L.*; *Fétis*).

HONEGGER, ARTHUR (*b.* Havre, Mar. 10, 1892), composer. Although a member of the group of French musicians known as the 'Six,' he is of Swiss parentage. He began by studying harmony with R. Ch. Martin, and the violin with Capet, and subsequently spent two years at the Conservatoire of Zürich. In 1912 he returned to France and entered the Paris Conservatoire, where he studied harmony, counterpoint and fugue under Gédalge and Widor, and conducting under Vincent d'Indy. Honegger continues to live in France, but frequently spends the summer months in the country of his origin, chiefly at Zürich.

Honegger's first work of importance, a sonata for violin and piano, appeared in 1916, and the following year saw the production of a string quartet and two orchestral works, 'Le Chant de Nigamon' and the prelude to 'Aglavaine et Sélysette.' In Dec. 1918, the Théâtre du Vieux-Colombier in Paris produced the masque 'Le Dit des jeux du monde,' the first work on a large scale which fully revealed the young composer's individuality. In 1919 followed a second sonata for violin and piano, and the incidental music to Max Jacob's 'La Mort de Sainte-Alméenne.' The year 1920 proved a year of exceptional productivity, for it saw not only the appearance of three new sonatas (for viola and piano, violoncello and piano and 2 violins unaccompanied) and the 'Pastorale d'été' for small orchestra, which was awarded the 'Prix Verley,' but also the production, at the Autumn Salon, of the ballet 'Vérité et mensonge.' To 1921 belong the pantomimic symphony 'Horace victorieux' and the incidental music for 'Le Roi David,' a play by the Swiss poet René Morax, produced at Mézières (Switzerland) on June 12. In 1922, Honegger was working at music for André Gide's 'Saul,' and in 1923 at a score intended for a production of Shakespeare's *Tempest*. The chief work of 1924 is the 'Pacific No. 231,' an orchestral description of a steam engine, and this was followed by 'Judith,' another dramatic work for the Mézières theatre. Apart from these larger works, Honegger has written a number of piano and organ pieces, songs and chamber works.

Arthur Honegger attaches much importance to questions of musical structure and to a complex polyphonic style, as distinct from harmony and colour. He inclines towards grave and tragic subjects and austere, ample forms. His musical texture is for the most part elaborately contrapuntal, proceeding in melodic lines, the convergence of which produces a rich and varied harmonic fabric of a peculiarly harsh polytonality. Literary or pictorial aspects, even in the case of his music for the stage, are always thrust into the background in favour of a purely musical, symphonic element.

Honegger devoted more time to hard study than most of his contemporaries, with the result that he developed comparatively slowly. In his early works his wrestling with the problems of medium and form betrays itself in the subordination of his imagination to such technical considerations, and it was not until he had reached the age of 26 that he succeeded in expressing himself convincingly within the formal restrictions he had set himself. In 'Le Dit des jeux du monde,' which dates from that time, he also showed that he is not insensible to the value of new discoveries in the domain of orchestral colour. The work is scored for a string nonet, flute, trumpet and percussion only, while the orchestra of 'Le Roi David' consists of wood-wind, brass, double bass, piano and harmonium, the composer gaining remarkably full and varied effects in both cases. A concert version of 'Le Roi David,' virtually an oratorio, was produced in the Coliseum at Rome in March 1926, and later in the year repeated at Zürich in the festival of the Int. Soc. for Contemporary Music. E. B.

HONORIO, ROMUALDO, a 17th-century monk of the Calmaldolenses, composed 2 books of masses (Venice, 1642, 1645), 'Concerti a doi tre e quattro voci' with some psalms in 4 and 5 parts (1638), some songs in collective volumes, etc. (See *Q.-L.*)

HOOK, JAMES (*b.* Norwich, June 3, 1746; *d.* Boulogne, 1827), studied music under Garland, organist of the cathedral. When a very young man he came to London and composed some songs which were sung at Richmond and

Ranelagh, and which he published as his op. 1. In 1769 he was engaged at Marylebone Gardens as organist and composer, and continued there until 1773. In 1774 he was engaged at Vauxhall Gardens in the same capacities, and continued there until 1820. He was for long organist of St. John's, Horsleydown. During his engagements at Marylebone and Vauxhall he is said to have composed upwards of 2000 songs, cantatas, catches, etc. He gained prize medals at the Catch Club in 1772, for his catch, 'One morning Dame Turner,' and in 1780 for 'Come, kiss me, dear Dolly.' In 1776 Hook brought out 'The Ascension,' an oratorio. He composed the music for the following dramatic pieces :

'Dido,' 1771 ; 'The Divorce,' composed in 1771 for Marylebone, but not produced until 1781 at Drury Lane ; 'Trick upon Trick,' 'Il Dilettante,' 'Country Courtship,' and 'Cupid's Revenge,' 1772 ; 'Apollo and Daphne,' 1773 ; 'The Fair Peruvian,' 1776 ; 'The Lady of the Manor,' 1778 ; 'William and Nancy,' 1779 ; 'Too civil by half,' 1783 ; 'The Double Disguise,' 1784 ; 'The Triumph of Beauty,' 1786 ; 'Jack of Newbury,' 1795 ; 'Diamond cut Diamond,' 1797 ; 'Wilmore Castle,' 1800 ; 'The Soldier's Return,' 1805 ; 'Tekeli,' 'The Invisible Girl,' and 'Catch him who can,' 1806 ; 'Music Mad' and 'The Fortress,' 1807 ; 'The Siege of St. Quintin,' 1808 ; 'Killing no Murder' and 'Safe and Sound,' 1809. Besides these he composed a number of odes, such as that on the return of peace, 1783, and music for the following, the dates of production of which are uncertain : 'The Wedding,' 'Love and Virtue,' 'The Cryer of Vauxhall,' 'The Pledge,' 'Coralie,' 'Blanche and Edgar,' and 'The Country Wake.'

Many of his songs were published in collections, as 'The Feast of Anacreon,' 'Hours of Love,' etc., but the greater number were issued singly. Hook composed several concertos for the organ or harpsichord, and sonatas for the pianoforte, and was author of *Guida di musica*, a book of instruction for the pianoforte. Several of his glees, catches and rounds are printed in Warren's Collections.

Several members of Hook's family were eminent in literature. His first wife, Miss Madden (*d.* Oct. 19, 1795), was authoress of 'The Double Disguise.' His son, James Hook, D.D., Dean of Worcester (*b.* 1772 ; *d.* 1828), was author of the words of 'Jack of Newbury,' 'Diamond cut Diamond,' etc. His younger son, Theodore Edward (*b.* 1788 ; *d.* 1841), was a well-known humorist ; and his grandson, Walter Farquhar Hook, D.D., Dean of Chichester (*b.* 1798 ; *d.* 1875), son of James, was a famous divine. W. H. H.

HOOPER, (1) Edmund (*b.* Halberton, Devon, *c.* 1553 ; *d.* July 14, 1621), is said to have been a chorister in Exeter Cathedral ; he became connected with the choir of Westminster Abbey about 1582, and on Dec. 3, 1588, was appointed master of the children. He was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalms,' published by East in 1592. He was employed similarly by Ravenscroft for his Psalter (1621) and two of his harmonisations for this were included in Sternhold and Hopkins's 'Whole Book of Psalms' (1721) (see Psalter). On Mar. 1, 1603/04, he was sworn a gentleman of the Chapel Royal, and on May 9, 1606, was appointed organist of Westminster Abbey. Three anthems by him are printed in Barnard's collection, and six others, and a set of Preces, Psalms and Responses are contained in Barnard's MS. collections in the R.C.M., and two anthems in the Tudway Collection (Harl. MSS. 7337 and 7340). He contributed two pieces to Leighton's 'Teares or Lamentacions,' 1614, and another to Thomas Myriell's 'Tristitiae remedium' (1616). An Almaine and Coranto by him are in the 'Fitzwilliam Virginal Book' (see Virginal Music). He was buried July 16, 1621, in the cloisters of Westminster.

His eldest son, (2) James (*d.* Dec. 1651), was a lay-vicar of Westminster.

The following is a list of his church music in MS. :

SERVICES, ETC.

Full Service. T.D. and B. Tenb. O.B./24. M., P.H. ; Durh. O.B. A2/25.
Full Service ('short'). M. and N.D P.H.
Verse Service. M., N.D., P.H. ; Tenb. O.B./21 ; Durh. O.B. A2/37.
'Flat Service—last that he ever made'—including V. ; T.D. ; J. ; M. and N.D. unfinished. Tenb. O.B./490.
M. and N.D. 'of 5 parts.' Durh. C18/55. Imp.
S. and G. P.H.
Preces and Psalms. R.C.M. 1051/89. Bassus cantoris part only.
Responses. R.C.M. 1057/90. Bassus cantoris part only.

ANTHEMS

A Fruitfull Branch of Jesse. Harl. 6343/39. Words only.
Alas, that I offended ever. B.M. Add. MSS. 31,418. Score.
Almighty God who has given us. Collect for Christmas Day. Durh. ; P.H. ; Harl. 7340. Score.
Almighty God who madest. Verse anthem. Collect for the Circumcision. Durh. ; P.H. ; B.M. Add. MSS. 30,478-9. Tenor cantoris part only.
Behold, it is Christ. Barnard.
Hearken, ye Nations. Verse anthem. Ch. Ch. 56-60. Bass part wanting. R.C.M. 1045-51. Treble part only.
I will magnify Thee. Durh. ; Durh. O.B. A3/86 ; Ch. Ch. O.B. 1001.
O God of Gods. Verse anthem. Durh. ; P.H. ; R.C.M. 1045-51.
O how glorious art Thou. Harl. 6346/4*b*. Words only.
O Lord in Thee is all my trust. Verse anthem. Durh. ; R.C.M. 1048 and 1051. Medius cantoris and bassus cantoris parts only.
O Lord, turn not away Thy face. Verse anthem. Durh. ; R.C.M. 1045-51.
O Lord, upon Thee do I call. B.M. 3437 *g*. 19. Four-part harmonisation in score included in Sternhold and Hopkins's 'Whole Book of Psalms,' 1712.
O Thou God Almighty. Barnard. This is also in MS. in many places about the country, and in B.M. Add. MSS. 30,478-9.[1]
O sing unto the Lord. R.C.M. 1045-51 ; Tenb. O.B. 239.
Remember not, O God. Verse anthem. Tenb. O.B./125.
Teach me Thy ways. Barnard, and in B.M. Add. MSS. 30,478-9.[1]
The Blessed Lamb. Verse anthem. Durh. ; P.H. ; Ch. Ch. 56-60. Bass part wanting.
Thee will I laud. B.M. 3437 *g*. 19. Four-part harmonisation in score included in Sternhold and Hopkins's 'Whole Book of Psalms,' 1712.
Unto the hills. Verse anthem. Tenb. O.B./123*b*.
Welspring [*sic*] of Bounty. B.M. Add. MSS. 31,418/34*b*. Score.

W. H. H. ; addns. J. M^K.

HOPKINS, a family of English musicians, several of whom were distinguished organists. The head of the family was (1) Edward (*b.* 1757 ; *d.* 1790), a horn-player, whose two sons were (2) George (*d.* 1869), clarinettist, and (3) Edward (*d.* 1859), bandmaster of the Scots Guards.

George Hopkins had two sons (4) and (5) as follows :

(4) Edward John (*b.* Westminster, June 30, 1818 ; *d.* London, Feb. 4, 1901) was for 55 years organist of the Temple Church, London, the composer of much church music, and an authority on organ construction, on which subject he was an important contributor to the first edition of this Dictionary.

He became in 1826 a chorister of the Chapel Royal under William Hawes. On quitting the

[1] Contains the tenor cantoris part only, and is wrongly attributed to W. Mundy.

choir in 1833 he studied under Thomas Forbes Walmisley. In 1834 he was chosen organist of Mitcham Church, in 1838 organist of St. Peter's, Islington, and in 1841 of St. Luke's, Berwick Street. In 1843 he was appointed organist of the Temple Church, the musical service of which under his care acquired great reputation. As an accompanist he was quite unrivalled. Hopkins composed many church services, anthems, chants and hymn tunes. Many of the last named hold an assured place in the repertory of English Church music. His anthems 'Out of the deep' and 'God is gone up' obtained the Gresham prize medals in 1838 and in 1840 respectively. He was also composer of 'May day' (duet) and 'Welcome' (trio), and author of *The Organ, its History and Construction*, an excellent treatise published in conjunction with Dr. Rimbault's *History of the Organ* in 1855; 2nd edit. 1870; 3rd edit. 1877. His articles on organ construction were an important feature of the first edition of this Dictionary. He edited Bennet's 'Madrigals,' and Weelkes's 'First Set of Madrigals' for the Musical Antiquarian Society, and the musical portion of 'The Temple Church Choral Service.' He received the degree of Mus.D. from the Archbishop of Canterbury in 1882. He had sung at the coronation of William IV. in 1831, and he lived to join the choir at the Diamond Jubilee of Queen Victoria in 1897. On the completion of his fifty years' service as organist of the Temple, in May 1893, he had a presentation from the Benchers. He retired in 1898. He is buried in Hampstead Cemetery.

(5) JOHN (*b.* Westminster, Apr. 30, 1822; *d.* Rochester, Aug. 27, 1900), was a chorister of St. Paul's from Sept. 1831 to Sept. 1838. In Aug. 1838 (before quitting the choir) he was appointed to succeed his brother as organist of Mitcham Church. He afterwards became successively organist of St. Stephen's, Islington, June 1839; St. Benet's, Paul's Wharf, July 1841; Trinity Church, Islington, May 1843; St. Mark's, Jersey, Feb. 1845; St. Michael's, Chester Square, 1846; and Epsom Church, Jan. 1854. In May 1856 he succeeded his cousin, John Larkin Hopkins (6), as organist of Rochester Cathedral, a post which he held till his death. John Hopkins composed services, anthems, chants, hymn tunes, voluntaries, pianoforte sketches, songs and partsongs, a few of which have been published.

The family of Edward (2) included two sons and three daughters. Both the sons were organists. One of them, (6) JOHN LARKIN (*b.* Westminster, Nov. 25, 1820; *d.* Ventnor, Apr. 25, 1873), was a chorister of Westminster Abbey under James Turle. In 1841 he succeeded Ralph Banks as organist of Rochester. In 1842 he graduated Mus.B. at Cambridge. In 1856 he removed to Cambridge on being appointed organist to Trinity College and to the University. He proceeded Mus.D.[1] in 1867. He composed many services and anthems, and published a collection of his anthems. In 1847 he edited, in conjunction with the Rev. S. Shepherd, a collection of the Words of Anthems used in Rochester Cathedral.

Of the daughters of Edward (2) one, Sophia, married W. H. HANN (*q.v.*), the viola-player, another, Louisa, married Richard Lloyd and became the mother of Edward LLOYD (*q.v.*).

W. H. H., with addns.

HOPKINSON, FRANCIS (*b.* Philadelphia, Penn., U.S.A., Sept. 21, 1737; *d.* there, May 9, 1791), was the composer of the first piece of secular music produced in America, the song 'My Days have been so Wondrous Free,' 1759. Although a lawyer by profession, he was deeply interested in music and a good player of the harpsichord as well as a composer. He composed several other songs (eight were published in a collection in 1788), and an instrumental march is attributed to him. He devised an improved method of quilling harpsichords (he is the 'English mechanic' mentioned by Fétis under his name in the *Biographie universelle*), provided Franklin's harmonica with a keyboard and invented a kind of metronome. He was active in political life, and was one of the signers of the Declaration of Independence and a member of the Convention that framed the Constitution of the United States.

BIBL.—O. G. SONNECK, *Francis Hopkinson and James Lyon* (1905).

R. A.

HOPKINSON. The greater part of the pianoforte-making of this country has centred in London, and the firm of J. & J. Hopkinson —though founded and at first carried on exclusively at Leeds—cannot now be quoted as an exception. John Hopkinson established his workshops in Leeds in 1835, and removed them to London in 1846. The warerooms were at first in Soho Square, and were in 1856 removed to Regent Street, where the business was carried on until 1882, when it was removed to 95 New Bond Street. From 1892–1900 the business was carried on at 34 Margaret Street, Cavendish Square, and in the latter year it was moved back to the present address, 84 New Bond Street. Branch show-rooms at Kilburn were opened in 1900. From 1886–95 a music-publishing business was carried on in addition to the pianoforte trade. Hopkinson patented a repetition action for a grand pianoforte in 1850, and in 1862 he further patented a 'harmonic pedal,' producing the octave harmonics from the strings by the contact, at the exact half of the vibrating length, of a very slender strip of felt governed by a special pedal. The firm gained high distinction at the Exhibitions of 1862 and 1878—at the latter the Great Gold

[1] He had previously received the degree from Canterbury in 1857.—West's *Cath. Org.*

Medal. A similar distinction was conferred at the Music and Inventions Exhibitions of 1885. John Hopkinson retired in 1869, leaving his brother, James Hopkinson, the first place in the business. The latter's son, John, was a director of the company formed in 1895.

Later the firm was taken over by the Vincent Music Company, Ltd. A. J. H.

HOPPER, a name applied to the jack or escapement lever in the action of a pianoforte, or to the escapement lever with its backpiece, regulating screw, etc., complete. (See GRASSHOPPER.) It is so named because this lever hops out of the notch against which its thrust has been directed, allowing the hammer to rebound, and leaving the string free to vibrate. A. J. H.

HORATIO DE PARMA is praised by Maugars, in a letter dated Rome, Oct. 1, 1639, as one who did wonders on the viola da gamba during the late 16th century. It appears that his real name was Bassani, and Scipio Cerreto mentions him in 1601 as a Neapolitan viol-player who was then dead. A few of his pieces, in MS., are in the B.M. Library (E. van der Straeten, *History of the Violoncello*).

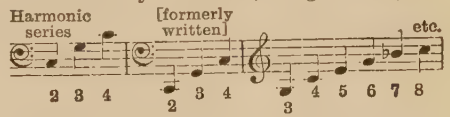
HORN, French Horn, (1) HAND HORN (Fr. *cor, cor de chasse*; Ger. *Horn, Waldhorn*; Ital. *corno, corno di caccia*; (2) VALVE HORN (Fr. *cor-à-pistons*; Ger. *Ventilhorn*; Ital. *corno ventile*). For illustration of the hand horn see *PLATE LXXXIII.*, for the valve horn see *PLATE LXXXIV.*

The orchestral horn with or without valves is a brass instrument which is characterised by its tube coiled in circular form expanding into a wide bell and by being played with a funnel-shaped mouthpiece.

The horn in F, which appears to have been its pitch when it was first introduced into the orchestra, and which is still the pitch in which it is most used in England, is a tube of about 12 feet in length, including the 'F-crook.' At the end in which the mouthpiece is inserted its diameter is about a quarter of an inch, and the conical expansion, which, in proportion to its length, is much more gradual than on instruments of the bugle type, rapidly increases, or flanges out, at the bell mouth to a rim of about eleven inches diameter. The general lines of the cone are hyperbolic, but a certain portion of the tubing is cylindrical, owing to the provision to be made for changing the pitch by crooks or slides. The mouthpiece is about five-eighths of an inch across inside the rim, and its 'cup' is of a deep funnel-shape, in this respect differing greatly from the cup of the trumpet mouthpiece, which is almost hemispherical. The mouthpieces of bugles, cornets and saxhorns are intermediate in character between these two. (See MOUTHPIECE.)

Such an instrument as described is capable of giving the notes of the harmonic series up to about the sixteenth, although the prime is practically useless, and those above the twelfth are difficult. As a means of effecting slight changes of pitch for tuning purposes the instrument is fitted with a pair of slides connected by a U-shaped bow, and in some cases the various lengths of tube for the different pitches required are fitted to supplementary slides. The more usual construction, however, is one in which the body of the horn terminates in a conical ferrule at a length of about 90 inches from the rim of the bell. Into this ferrule various crooks or bent tubes fit, each one of which is of the size to receive the mouthpiece at its smaller end.

The notation used is that which represents the true sounds of an alto horn pitched in the 8-foot C. The parts are written in the treble clef, with the exception of occasional low notes: these are written in the bass clef, and formerly always an octave lower than they sound, thus (the prime, or first note of the harmonic series, which is barely obtainable, being omitted):



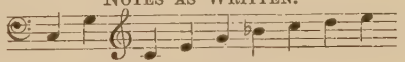
The horn is treated as a transposing instrument, and therefore the various crooks give sounds lower than the notation, according to the following table:

Horn in	Transposes
B♭ alto	a tone
A♮ "	a minor third
A♭	a major third
G	a perfect fourth
F	a perfect fifth
E♮	a minor sixth
E♭	a major sixth
D	a minor seventh
C	an octave
B♭ basso	a major ninth

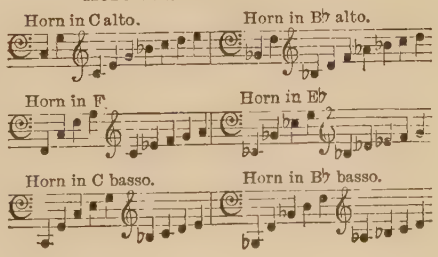
and to these are sometimes added crooks for A♮ and A♭ basso.

The following examples will serve to illustrate the relationship between the notation and the sounds produced: the prime being omitted in each case, the range of compass shown extends from the second to the tenth harmonic:

NOTES AS WRITTEN.

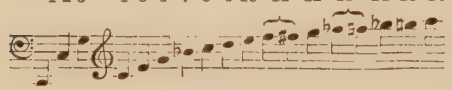


ACTUAL SOUNDS PRODUCED.



Writing out the scale fully for the proper tones from No. 1 to No. 16 we have the following:

Harmonic Series—
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



The notes Nos. 7 and 14 in the series are slightly flatter than shown by the notation, and the notes Nos. 11 and 13 cannot be strictly represented on the staff: their true pitch in each case lies between the notes under the brackets. The tone of the horn being very flexible, the flatness of the notes Nos. 7 and 14 can be corrected by the pressure of the lip, and by a slight degree of 'hand-stopping' a good F can be obtained from No. 11, and a good A♭ from No. 13. A is obtained from Nos. 7 and 14 by somewhat less stopping than is required for a semitone.

The method of stopping the horn is not by introducing the closed fist into the bell, but the open hand, with the fingers close together, some way up the bore. By drawing the fingers back, the natural sounds are again produced. The degree in which the horn is stopped is not the same for all stopped notes, there being half and whole stopping. In the first, by raising the hand the bell alone is, as it were, closed; in the second the hand is introduced as far as if it were intended almost to prevent the passage of air. The 'half-stop' is used to depress an open note by a semitone, and the 'whole-stop' in like manner gives a tone; more than this in the ordinary way cannot be done by stopping. In view of the fact that it has been frequently stated that stopping raises the pitch instead of lowering it, a brief explanation of the matter is necessary.

It is very easily proved that the insertion of the hand to a very limited extent in the bell-mouth of a wind instrument slightly flattens its pitch, and any other obstruction has the same effect; and it would appear to follow that an increase of the obstruction must increase the amount of that effect. Now, assume that by the introduction of the hand a note is obtained between C and D, the 8th and 9th harmonics: the question arises, Is the new note C sharpened to C♯, or D flattened to D♭? It seems unreasonable to assert that a course, which, when operating to a slight extent, undoubtedly causes flattening, should, when the extent is increased, suddenly cause sharpening; and probably this opinion would never have arisen were it not that, with the same insertion of the hand, a note a semitone higher than the 4th harmonic (or the C an octave lower than the 8th) can be produced, and many other notes also.

The real cause of the effect appears to be this: the introduction of the hand so modifies the general form of the bell-mouth as to give rise to an inharmonic, or disturbed harmonic, series of tones. In certain simple cases the possibility of such a series is easily proved by direct experiment, but the extreme flexibility of the horn makes the proof more difficult on this particular instrument. However, it is submitted that the apparent sharpening of the two C's, the 4th and 8th harmonics, the notes chosen for illustration, is really the production of the 5th and 9th proper tones, of a new inharmonic, or distorted scale.[1]

Between the stopped or 'hand notes' and the open notes there is an obvious difference in character and quality which it is impossible wholly to suppress, but which may be sufficiently modified so as not to offend the ear. This object is attained by blowing the open notes softly, so as to reduce the contrast between their sonorousness and the closed or 'stuffed' (*étouffé*) character of those modified by means of the hand. But, on the other hand, in rapid melodic passages, the alternation of open and stopped notes tends to produce uncertainty and unevenness.

The introduction of the VALVE (*q.v.*) whereby the length of the tube could be instantaneously altered revolutionised both playing and writing for the horn. The three valves have placed a complete chromatic scale of even tone-quality at the service of the composer. The introduction of the valve-horn into the orchestra was gradual and there are scores in which parts are written for both types of instruments. Halévy, the first to use valve-horns, writes for both in 'La Juive,' and Wagner did the same in his early operas. The hand-horn is considered to be superior in that its lightness and vibratile power, together with the absence of abrupt bends and sinuosities in the bore, adds materially to the brilliancy of the tone. It would be as well if the older instrument could always be used for the performance of classical music.

The stopped notes on the valve-horn are of course freely used, produced either by the hand or by the introduction of a mute into the bell. This mute is usually made of metal, pear-shaped, and pierced axially for free passage of air, and is so designed as not to alter the pitch.

The part so to be played is usually marked *con sordino* (Ger. *mit Dämpfer* or *gedämpft*). These notes are *piano* tones. When great lip-pressure is used, their quality changes greatly, and the composer's intentions should be indicated by the placing of a small cross over the note with the word stopped (Fr. *cuivré* or *sons bouchés*; Ger. *gestopft*).

Up to the time of Beethoven two horns were customary in the orchestra. He introduced

[1] See the writer's paper on the French Horn in the *Musical Association Proceedings* for June 15, 1909.

three into the 'Eroica' symphony and later frequently used four. Mozart, however, had already used four in 'Idomeneo,' Cherubini also in 'Lodoïska' and Méhul in 'Mélidore et Phrosine.' Six and even eight horns are now commonly in request.

The valve-horn being normally provided with the 'F-crook' is written for as a transposing instrument, the part sounding a fifth lower. The practice is growing of giving the part a key-signature one flat less or one sharp more than the key of the movement. This saves the writing of accidentals and is convenient for the player, who, having to sense mentally the note before playing it, is helped by the indication of key or tonality in so far as such is suggested by the music. It is better nowadays when using the bass clef for the deep notes to write them in their proper octave.

History.—In popular language all instruments with cupped mouthpieces are frequently called either horns or trumpets. The two terms, however, even when used in the broadest sense, are not properly interchangeable, for 'horn,' as signifying any instrument having its origin in a natural horn, may be held to include the trumpet, but 'trumpet,' having a much more limited significance, cannot include the horn. By withdrawing trumpets (including with them, for this purpose, trombones) from the whole group of lip-blown instruments, we have left under the term horn a large variety of wind instruments, the mutual relationship and developments of which can be easily understood, and if we speak of horns *and* trumpets and not of horns *or* trumpets, we are using terms which can be defined with some accuracy, and which afford a useful means of classifying the two main divisions of brass instruments. (See Wind Instruments.)

Among primitive races of men, the convenience both in war and the chase of some means of signalling more powerful than that afforded by the human voice must have led to the appreciation of some rude instrument fashioned from a conch-shell, an ox-horn, or an elephant's tusk. The interior form of all these objects is approximately conical, and such a tube, when blown with the lips at the small end, gives a succession of notes approximately in the harmonic series, the exact agreement between the notes obtained and this series depending chiefly upon the precise internal form of the horn. Other things being equal, the better the intonation of the horn, the greater is the ease of blowing, and the greater its carrying power; it is, therefore, not unreasonable to suppose that the more powerful horns would be particularly prized, and men's ears would become accustomed to the true intervals of the common chord. The gradual evolution of the best signalling instrument is, therefore, closely connected with music itself. This power of giving the common chord cannot be realised, however, on very short horns, and the instrument must be from three to four feet long for the first six harmonics. These on a horn of about four feet long are c, c', g', c'', e'', g''.

Horns of metal (see Buccina; Cornu) were used in the Roman armies, and also by the Greeks and other more ancient nations. Large war-horns (somewhat improperly called trumpets) were also used by the Norsemen, and drawings of interesting specimens of these are given in Du Chaillu's work, *The Viking Age*.

Coming to mediæval times, we find the bugle carried by knights was often made of ivory, richly carved, and known as the 'oliphant,' and various forms of forester's or hunting horns were in use. There were also Burgmote horns, the property of town corporations, and horns used for transferring inheritances in connexion with feudal proprietorship.

From these various instruments used either in war, in the chase, or for purely ceremonial purposes, our modern horns have grown. The ordinary fox-hunter's horn agrees most closely with a natural horn, but has no musical value. Longer than this are the various post- and coach-horns, on the best of which bugle-calls can be given. The military Bugle (*q.v.*) ranks in this group. The Saxhorns (*q.v.*) are essentially bugles, but differentiated by the introduction of valves from horns of the simple type. The orchestral or French horn in its most simple form, without valves, is the outcome of the longer horns used in hunting. The short horns or bugles were by degrees lengthened, the bore reduced in diameter, and the inconvenience of a long horn, especially on horseback, obviated by bending the instruments into one or more circular turns. In this form it is easily carried over the shoulder, and is known as the Cor de chasse or Waldhorn. It is difficult to say at what precise date this horn superseded the more ancient cornet of wood, horn or ivory, which was more akin to the bugle, and it is probable that all were used contemporaneously. Special hunting calls and fanfares in four and five distinct parts for horns in F as used by the huntsmen of the German princes are extant, and the gradual development of the instrument in France may be gathered from the following notes.

Louis XI. of France ordered the statue on his tomb to be dressed in the costume of a hunter with his cornet at his side. Dufouilloux dedicated a treatise on Venery to Charles IX., who had himself written a similar work. He therein praises the cornet, and imitates its sound by the word *tran*. In the woodcuts contained in his work, and in pictures of Louis XI.'s projected monument, the cornet appears to have only a single ring or spiral; being thus competent to produce only a few notes. In the edition of Dufouilloux published in 1628, however, the

king and his lords are represented as having cornets with a second half-circle in the middle. Louis XIII., who was extremely fond of hunting the fox, invented a call, to distinguish that animal, containing several different notes, which show that for their proper intonation the instrument itself must have made progress, and increased in length. Louis XV., however, and his master of the hunt, M. de Dampierre, composed and selected the greater number of calls and fanfares used in the royal hunt, which are still employed up to the present time.[1]

Three kinds of hunting airs are to be made out. (1) Calls (*tons de chasse*), of which there are about thirty-one. These are intended to cheer on the hounds, to give warning, to call for aid, and to indicate the circumstances of the hunt. (2) Fanfares, of which there is one for each animal, and several for the stag, according to his age and antlers. (3) Fancy airs performed as signs of joy or after a successful hunting.

The best-known calls are the *Réveillée*, the *Lancé* and *Relancé*; the *Hourvari*, or default; the *Débuché*; the *Volcelest* (when the fresh footmark of the animal is found); the *Halali*, and the *Mort*. Of fanfares there are the *Royale*, sounded for a stag of ten points—invented by Louis XV.; the *petite Royale*, sounded for the wild boar; various others distinguishing the wolf, fox, weasel and hare; and the *Fanfare de St. Hubert*, as the patron saint of hunting, only sounded on his day. (3) The third series approximates more than the others to regular musical performances, and furnishes the link between the use of the horn as a signal and as a melodious instrument. These airs are many and various, named after royal personages or distinguished hunters. *Donner du cor* is the term for sounding the horn.

The players of these hunting airs and calls, and the companies who heard them, thus became practically acquainted with the possibilities of their instruments both in melody and harmony. Towards the close of the 17th century the coiling of the huntsman's horn, which was sufficiently large to be worn obliquely round the body, resting on one shoulder and passing under the opposite arm, was modified so as to give the proportions of the orchestral horn as we now know it. The records of the Royal Theatre of Dresden show that there were two horns in the orchestra in 1711. It was introduced into the Imperial Opera at Vienna from 1712–40, and it appears that its use was then discontinued for a time. It was much objected to when first heard in the orchestra, as coarse and vulgar; and severe strictures were indulged in at the introduction of a rude instrument of the chase among more refined sources of sound, such as the violins and oboe.

[1] Louis XV. is credited with the composition of one fanfare. See G. de Marolles, *Monographie de la trompe de chasse.*

In 1717 Lady Mary Wortley Montagu referred to the fondness of the Viennese for it, and said she considered it as a 'deafening noise.'

In consequence of this prejudice, when the horn was originally transferred in Germany from the hunting-field to the orchestra, it was suggested to introduce a mute or damper into the bell, for the purpose of softening the tone; this was at first made of wood, and afterwards of card-board. It was the custom to produce a like effect in the oboe by filling the bell, made globular for the purpose, with cotton-wool; a plan which suggested to Hampl, a celebrated horn-player at the court of Dresden about the year 1770, to do the same with the horn. To his surprise, the insertion of the pad of cotton lowered the pitch of the instrument by a semitone. Struck with the result, he employed his hand instead of the pad, and discovered the first and original method by which the intervals between the harmonic series of open notes could be partially bridged over. Hence the instrument itself came to be called the 'hand-horn.' Sir John Hawkins mentions a concerto played by an artist named Spandau with the help of the hand notes in 1773, 'attempering the sound by the application of his fingers in the different parts of the tube.' In France it was introduced into the orchestra by Campra in the opera 'Achille et Déidamie' in 1735, and probably before that date by Lully; in 1759 Rameau used a couple of hunting-horns in one of his operas. The horn was, however, first used in England as early as 1720 by the opera band in the Haymarket, in Handel's 'Radamisto.'

It may be noted that the only horn of which Praetorius gives an illustration in his *Syntagma* (published in 1618) is the closely coiled 'Jägertrommet.' The horns of that period, whether coiled thus closely or in a wide circle to go over the shoulder, were not differentiated so distinctly from the trumpet as they subsequently were, and we find that about a century elapsed from the time of Praetorius to the time when, after modifications of the conical bore and of the mouthpiece, the instrument was fitted to take its place in the orchestra with its general proportions established substantially as we now have them.

D. J. B.; incorp. material from W. H. S.

HORN, Johann Kaspar (*b.* Feldsperg, Austria, 2nd half of 17th cent.), composed a large quantity of allemandes, courantes, etc., for viols with and without wind instruments, published between 1664 and 1678. (For list see *Q.-L.*)

HORN, (1) Karl Friedrich (*b.* Nordhausen, Saxony, 1762; *d.* Aug. 5, 1830). After studying music under Schröter at Nordhausen, he came in 1782 (Mrs. Papendiek says, as a valet) to London, where Count Brühl, the Saxon Ambassador, patronised him, and introduced him

RUSSIAN HORN BAND OF THE 18TH CENTURY
From an old print.

PRINTED IN GREAT BRITAIN

as a teacher amongst the English nobility. Having published his first work, 'Six Sonatas for the Pianoforte,' he was appointed music-master in ordinary to Queen Charlotte and the Princesses, an office which he held until 1811. In 1808, in conjunction with Samuel Wesley, he began the preparation of an English edition of J. S. Bach's *Wohltemperirtes Clavier*, which was published in 1810. In 1824 he succeeded William Sexton as organist of St. George's Chapel, Windsor. Horn composed some 'Military Divertimentos,' 'Twelve Themes with Variations for the Pianoforte, with an accompaniment for Flute or Violin,' and several sets of sonatas. He was also author of a Treatise on Thorough-bass.

His son, (2) CHARLES EDWARD (*b.* St. Martin's-in-the-Fields, 1786; *d.* Boston, Oct. 21, 1849), received his early musical education from his father, and in 1808 had a few lessons from Rauzzini. Returning to London, he endeavoured to obtain a position as a concert singer, but not succeeding he changed his course, and on June 26, 1809, appeared at the English Opera House, Lyceum, in M. P. King's opera, 'Up all night.' In the next year he composed and produced 'The Magic Bride,' upon which he quitted the stage and studied singing under Thomas Welsh. Horn's musical setting of Moore's second attempt at an opera libretto, 'M. P., or the Blue Stocking,' was produced at the English Opera House, London, Sept. 4, 1811, but was a failure. Shortly afterwards, a more successful work, 'The Beehive,' was produced at the same house. He arranged 'Allan Water,' which was introduced into his 'Rich and Poor' in 1812. In 1818 he wrote music for Moore's 'Lalla Rookh,' and had it performed in Dublin; it met with little favour. Four years later his 'Dirce' and 'Annette' were given at the Theatre Royal, Dublin. In 1814 he reappeared as the Seraskier in Storace's 'Siege of Belgrade,' with great success. His connexion with the theatres both as composer and singer lasted for many years. His voice was poor, but of such extensive compass that he was able to undertake baritone as well as tenor parts. He visited Dublin again in 1823, bringing back with him, as an articled pupil, M. W. Balfe. On the production of 'Der Freischütz' in 1824 at Drury Lane, Horn took the part of Caspar, displaying considerable histrionic ability. His 'Peveril of the Peak' (1830) had a passing popularity. In 1827–29 he was one of the composers at Vauxhall; in 1830 he played Fenton in *The Merry Wives of Windsor* at the Theatre Royal, Dublin. In 1831 and 1832 he was director of the music at the Olympic. In 1833 he went to America and introduced several English operas at the Park Theatre, New York, with marked success. A severe illness having deprived him of the use of his voice, he retired from the stage and began teaching, and established himself in business as an importer and publisher of music in connexion with a Mr. Davis. During his stay in America he produced an oratorio entitled 'The Remission of Sin.' In the beginning of 1843 Horn returned to England. In 1845 his oratorio, renamed 'Satan,' was performed by the Melophonic Society, and he was appointed musical director at the Princess's Theatre. In 1847 he again went to America, and on July 23 was elected conductor of the Handel and Haydn Society of BOSTON (*q.v.*). Early in 1848 he revisited England for a short time, and produced his oratorio 'Daniel's Prediction.' Upon his return to Boston he was re-elected conductor of the Handel and Haydn Society, June 10, 1848. His productions for the theatre include:

'The Magic Bride' and 'Tricks upon Travellers' (with Reeve), 1810; 'M. P.,' 1811; 'The Beehive' and 'The Boarding House,' 1811; 'Rich and Poor,' and 'The Devil's Bridge' (with Braham), 1812; 'Godolphin, the Lion of the North,' 1813; 'The Ninth Statue' and 'The Woodman's Hut,' 1814; 'Charles the Bold,' 1815; 'The Persian Hunters,' 1816; 'The Election' and 'The Wizard,' 1817; 'Lalla Rookh,' Dublin, 1818; 'Dirce' and 'Annette,' 1822; Songs in 'The Merry Wives of Windsor' (with Webbe, jun., Parry, etc., including the popular duet, 'I know a bank'), and 'Actors al fresco' (with T. Cooke and Blewitt), 1823; 'Philandering,' 1824; 'The Death Fetch,' 1826; 'Pay to my order,' 1827; 'Peveril of the Peak,' and 'Honest Frauds' (containing the beautiful ballad, 'The deep, deep sea,' originally sung by the composer, and afterwards raised to the summit of popularity by the singing of Malibran), 1830.

He also composed 'Nourjahad,' the date of performance of which is uncertain; his last opera, 'Ahmed al Kamel,' was produced at the New York National Theatre in 1840 (*D.N.B.*); a cantata entitled 'Christmas Bells,' a set of canzonets, besides numerous single songs, glees, etc., and edited a collection of Indian Melodies. Some of his songs, 'Cherry ripe,' 'Thro' the wood,' 'I've been roaming,' and 'Ev'n as the sun,' were highly popular.

W. H. H.; addns. W. H. G. F.

HORN BAND (Russian). In 1751 J. A. Maresch, a horn-player attached to the court of the Empress Elizabeth of Russia, conceived the idea of forming a band exclusively composed of hunting-horns. (See *PLATE XXXV.*). The instruments varied in length from one foot to seven feet, covered a distance of four octaves, and were thirty-seven in number. Most of the players could only produce the one fundamental tone, but a few of the smaller horns produced two notes. The difficulty of playing with precision by such a band as this must have been enormous; but nevertheless the first concert at Moscow in 1755 was a huge success. Horn bands became the rage with all the great nobles, and they frequently sold the bands—horns and players—to one another. In 1817 one of these bands visited Germany, and performed a Te Deum at Mannheim. Another band visited France and England in 1833. In the latter case there were twenty-two performers led by a clarinet. Two complete sets of these horns made of hammered copper were exhibited in the Vienna Exhibition, 1892. Further particulars may be found in Dalyell's *Musical Memoirs of Scotland*, p. 170.

See also *Catalogue du Musée Instrumental du Conservatoire Royal de Bruxelles*, vol. ii. book v.

J. C. B.

HORNPIPE, in its present meaning, a step dance, also a particular type of melody in common time to which this is danced. The name appears to have been derived from a certain early rude instrument mentioned by Chaucer in his translation of the *Romaunt of the Rose*, the original of which is in date about the middle of the 13th century. Chaucer translates 'Estives de Cornoaille' into 'Hornpipes of Cornwailes.' The instrument of this day must have been a pipe made from the horn of an ox or other animal, which, from a primitive design, most likely culminated in the Stock and Horn (see STOCKHORN) in common use in certain districts of Scotland and Wales during the earlier portion of the 18th century.

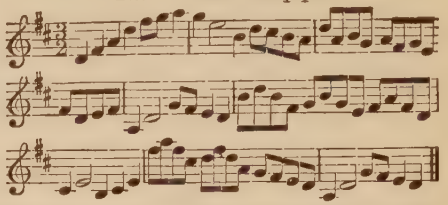
Stainer and Barrett in their *Dictionary of Musical Terms* suggest that 'hornpipe' has been originally 'cornpipe,' named from a pipe of straw, and mentioned by Shakespeare in the line, 'When shepherds pipe on oaten straws'; but the present writer would rather refer it to its more obvious original, a pipe made from a horn (cf. PIBGORN).

As a dance the hornpipe was well known in this country in the 16th century. There is a 'Hornepype' by Hugh Aston[1] (*temp.* Hen. VIII.) in the B.M. MSS. Reg. Appendix 58. Barnaby Rich, writing in 1581, mentions its popularity, and Ben Jonson in the *Sad Shepherd* speaks of it as 'the nimble hornpipe.' Among the country people of Lancashire and Derbyshire the hornpipe was much cultivated, and for a long time after its disappearance in other parts, these counties were famous for it.

Hawkins names one John Ravenscroft, a Wait of the Tower Hamlets, who was especially noted for the playing and composition of hornpipes; he prints a couple of these (in date about 1700) in his *History*. All these early hornpipes are in triple time, and the method of dancing them is now unknown. As many are included in collections of country dances some would be danced as these are, but there is a probability that they were also, like the modern hornpipes, danced by a single performer to either a bagpipe or a violin. Though there are several books of hornpipes mentioned in the advertisements of early 18th-century music books, yet very few collections have survived in our libraries. One of the books of hornpipes so advertised[2] is called 'A Collection of original Lancashire Hornpipes old and new . . . being the first of this kind published. Collected by Thomas Marsden, price 6d.'[3]

The following is a fairly typical example of an early triple time hornpipe; it is found in several books of country dances issued about 1735 as—'Wright's Collection of 200 Country Dances,' vol. i., and one of Walsh's 'Compleat Country Dancing Master,' etc.

The London Hornpipe.

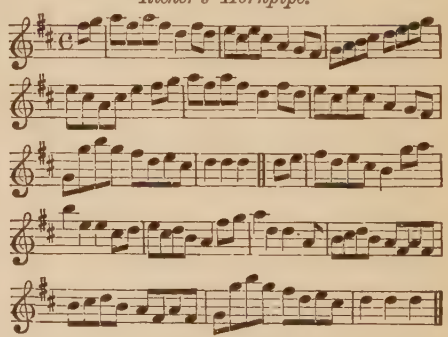


Earlier specimens may be seen under the titles 'Ravenscroft's Hornpipe' and 'Bullock's Hornpipe,' in the third volume of 'The Dancing Master' (Pearson and Young), *c.* 1726. The numerous hornpipes of Henry Purcell's[4] theatrical and harpsichord music belong to this type.

About 1760 the hornpipe underwent a radical change, for it was turned into common time and was altered in character. Miss Anne Catley, Mrs. Baker, Nancy Dawson and other stage dancers, introduced it into the theatre, and they have given their names to hornpipes which are even now popular.

Dr. Arne included a couple of common time hornpipes into his version of 'King Arthur,' 1767.

A specimen of the late hornpipe is here given. It is named after one Richer, a rope and circus dancer of some celebrity in his day.

Richer's Hornpipe.[5]

The stage hornpipe was generally danced between the acts or scenes of a play even as late as 1840 or 1850.

The hornpipe's association with sailors is probably due to its requiring no partners, and occupying but little dancing space—qualities essential on shipboard.

The latest modern development of the hornpipe is to break up the regular time and even notes of the old common time ones, by making the bars up of dotted quavers and semiquavers, producing a sort of 'Scotch snap.'

[1] Printed in *Musica antiqua*, a portion in Wooldridge's edition of Chappell's *Popular Music*.
[2] In Keller's *Thorough Bass*, published by John Cullen in 1707.
[3] The book was published by H. Playford in 1705. W. H. G. F.
[4] The sailor's dance in the third act of 'Dido and Æneas' in common time, often called a hornpipe, was not so called by Purcell. It approximates to the later type.
[5] Published in Dublin, 1794. W. H. G. F.

Handel ends the seventh of his 12 Grand Concertos with one which may serve as a specimen of the hornpipe artistically treated. In his 'Semele' the chorus, 'Now Love, that everlasting boy,' is headed *alla Hornpipe*.

F. K., with addns.

HORSLEY, (1) WILLIAM (*b.* London, Nov. 15, 1774; *d.* there, June 12, 1858), having at the age of 16 chosen music as a profession, was articled for five years to Theodore Smith, a pianist and minor composer, from whom he received but small instruction and much ill-usage. He profited greatly, however, by his intimacy with the three brothers Pring and Dr. Callcott, his association with whom led him to the practice of purely vocal composition, and he soon produced many excellent glees, canons and rounds, besides services and anthems. He became organist of Ely Chapel, Holborn, in 1794, and was made a member of the Royal Society of Musicians in 1797. In 1798 a suggestion of his resulted in the establishment of the CONCENTORES SODALES (*q.v.*). About the same time he was appointed assistant organist to Dr. Callcott at the Asylum for Female Orphans, upon which he resigned his appointment at Ely Chapel. On June 18, 1800, he graduated Mus.B. at Oxford, his exercise being an anthem, 'When Israel came out of Egypt.' On the revival of the Vocal Concerts in 1801, Horseley produced several new compositions, and for several years continued to supply them, not only with glees and songs, but also with instrumental pieces, amongst which were three symphonies for full orchestra. In 1802, Callcott having resigned the organistship of the Asylum, Horsley was appointed his successor. In 1812 he was chosen organist of the newly erected Belgrave Chapel, Halkin Street, Grosvenor Place, which he held in conjunction with the Asylum. He was one of the founders of the Philharmonic Society in 1813. In 1838 he succeeded J. S. Stevens as organist of the Charter House, still retaining his other appointments. He was elected member of the Royal Academy of Music at Stockholm in 1847. Horsley published five Collections of Glees (1801–07); a Collection of Hymn and Psalm Tunes, 1820; a Collection of forty Canons; a Collection of Psalm Tunes with Interludes, 1828; many single glees and songs, sonatas and other pieces for the pianoforte, and *An Explanation of the Major and Minor Scales*, 1825. He contributed several glees to Clementi and Co.'s *Vocal Harmony*, the second edition of which was issued under his care. He edited a Collection of the Glees, etc., of Dr. Callcott, to which he prefixed a memoir of the composer and an analysis of his works, and Book I. of Byrd's 'Cantiones Sacrae' (for the Musical Antiquarian Society). Horsley holds a deservedly high rank among glee composers. His 'By Celia's Arbour,' 'See the Chariot at Hand,' 'Mine be a Cot,' 'Cold is Cadwallo's Tongue,' 'O Nightingale,' and others, have long held, and will doubtless long continue to hold, a foremost place in the estimation of lovers of that class of composition. He married in 1813 Elizabeth Hutchins, eldest daughter of Dr. Callcott, who survived him until Jan. 20, 1875. He was buried in Kensal Green Cemetery. During Mendelssohn's visit to England in 1829 he began an acquaintance with the Horsley family which ripened into an intimate friendship, as is evident from the letters printed in *Goethe and Mendelssohn*.

Horsley's son, (2) CHARLES EDWARD (*b.* London, Dec. 16, 1822; *d.* New York, Feb. 28, 1876), instructed in music by his father and in the pianoforte by Moscheles, was sent, in 1839, on Mendelssohn's [1] advice, to study under Hauptmann at Cassel, whence he afterwards went to Leipzig, and enjoyed the friendship and instruction of Mendelssohn himself.[2] Whilst in Germany he produced several instrumental compositions, amongst them a trio for pianoforte, violin and violoncello, and an overture, the latter performed at Cassel in 1845. Returning to England he became organist of St. John's, Notting Hill, and produced several oratorios, 'David' and 'Joseph,' both composed for the Liverpool Philharmonic Society; and 'Gideon,' composed for the Glasgow Musical Festival, 1860; an anthem for the consecration of Fairfield Church, near Liverpool, 1854; and music for Milton's 'Comus,' besides many pieces for the pianoforte, songs, etc. In 1862 he quitted England for Australia, becoming organist of Christ Church, South Yarra, Melbourne; while there he wrote an ode entitled 'Euterpe,' for solos, chorus and orchestra, for the opening of the Town Hall, Melbourne, in 1870.[3] After remaining in Melbourne for some time he removed to the United States, and died in New York. His body was brought back to England and buried in the family grave in Kensal Green Cemetery. He edited his father's Glees in 1873, and a *Text Book of Harmony* by him was published posthumously in Dec. 1876, by Sampson Low & Co.

W. H. H.; addns. from *D.N.B.*, etc.

HORTENSE EUGÉNIE DE BEAUHARNAIS (*b.* Paris, Apr. 10, 1783; *d.* Viry, Oct. 5, 1837), daughter of Josephine, Queen of Holland and mother of Napoleon III., known as 'La reine Hortense,' the reputed authoress (at Utrecht, 1807) of both words and melody of 'Partant pour la Syrie,' an air which was to the Second Empire what the 'Marseillaise' was to the Republic. Her musical knowledge was very slight, but in Drouet she had a clever musician for secretary, who has left an amusing account [4] of the manner in which he was required to reduce into form the melodies which she

[1] See Letter, Jan. 17, 1839, in *Goethe and Mendelssohn*, 116.
[2] *Ibid.*, Mar. 15, 1841.
[3] A selection was performed at the Crystal Palace, Mar. 25, 1876.
[4] See Pougin's supplement to *Fétis*, art. 'Drouet.'

hummed. Whether Drouet or the Queen of Holland were the real author of the pretty tune in question, it is certain that she will always be credited with it. M. C. C.

HORTUS MUSARUM, an interesting collection of lute music belonging to the library of Dunkerque (France), in 2 vols., published by Phalèse, Louvain, 1552–53. The first volume contains 16 fantaisies, 2 pieces without title: composers, A de Rota, Simon Sentler, Francesco da Milano, etc.; 92 transcriptions of motets and chansons. The second volume contains 26 transcriptions of the same. Composers: Crecquillon, Jehan Loys, Clemens non Papa, Josquin des Prés, etc. Of the latter's compositions, transcribed, are the Stabat Mater, Eya Mater, Benedicta, etc., for solo voice and lute.

Bibl.—H. Quittard, *L'Hortus Musarum de 1552–53 et les arrangements de pièces polyphoniques pour voix seule et luth* (*Sammelb. der I.M.G.*, 1907). M. L. P.

HORWUD, John (?) (late 15th and early 16th cent.), English composer of sacred music. An early 16th-century MS. in the Eton College Library contains the following motets by Horwud:

'Gaude flore virginali,' *a* 5; Salve Regina, *a* 5; 'Magnificat et exultavit,' *a* 5.

'An Inventarye of the Pryke Songys longynge to the Kyngys College in Cambryge' (1529), printed in *The Ecclesiologist* for Apr. 1863, refers to 'Horwud's gaude,' no doubt the same composition as that referred to above. W. Barclay Squire (see *Archæologia*, vol. lvi.) refers to a John Horwood, Horword or Harwood whose name occurs (1487) in Allen's *Skeleton Collegii Regalis Cantabrigiensis*, who became a fellow of King's in 1494, and who subsequently took holy orders. A William Horwode was appointed, in 1477, to teach singing and playing on the 'clavychordes' to the choristers at Lincoln.

Bibl.—Davey, *Hist. Eng. Mus.*; A. R. Maddison, *A Short Account of the Vicars Choral . . . of Lincoln Cathedral.* J. Mk.

HOSTE, Spirito L', of Reggio, from 1547 master of the music of Don Ferrante Gonzaga. He composed 6 books of madrigals, 3-6 v., and a book of church music (Magnificat, hymns, motets) between 1547 and 1568 (*Q.-L.*).

HOSTINSKY, Otokar (*b.* Martinov, Bohemia, Jan. 2, 1847; *d.* Prague, 1910), a writer on æsthetics and musical history, one of the first defenders of the Wagnerian principles in Bohemia.

Soon after completing his university course, he was appointed professor of æsthetics in the Czech University at Prague. His views on the subject of Wagner's reforms were shared by Smetana and Fibich, without prejudice to the strongly national tendency of the former. Early in his literary career Hostinsky wrote a reply to Hanslick's *Vom musikalische Schöne* entitled *Die Lehre von den musikalischen Klangen* (Prague, 1879). He acted as musical critic to various leading Prague newspapers: *Hudební Listy* (1870–72), *Pokrok* (1871), *Politik* (1872) and *Národní Listy* (1881–82). But his most valuable work was done in the sphere of æsthetics and history. It would be impossible to enumerate here more than a few of his articles and essays, but they are invaluable to students of Czech music, especially the analysis of Smetana's opera 'Dalibor' (in *Dalibor*, 1873), the article on *Melodrama* (*Lumír*, 1885), *On the Present Condition of Czech Music* and *Czech Musical Declamation* (both in Chvala's series *Rozpravy Hudební*, Fr. Urbánek, Prague), a series of articles on the *Secular Folksongs of the Czechs*, all as yet untranslated. His *Brief Survey of Musical History* (*Stručný přehled dejin hudby*, 1886) remains uncompleted. Apart from national music, Hostinsky wrote on *Theatrical Representations in Ancient Athens*, on *Hector Berlioz*, and on *Mozart's 'Don Juan' and Artistic Progress*. He furnished librettos for Fibich's 'Messinska nevěsta' (Bride of Messina) and Rozkošny's 'Popelka.' R. N.

HOTETERRE, a family of famous French players and makers of wood wind instruments. (1) Jean (*d.* 1678) and his sons, (2) Nicolas (*d.* 1694) and (3) Martin (*d.* 1712), are mentioned as 'symphonistes' (hurdy-gurdy players) playing in the orchestra of the ballet performances at the French court. (4) Louis (*d.* 1719 or 1720) and (5) Nicolas, called Colin (*d.* Dec. 14, 1727), the sons of Nicolas (2), were famous flautists and oboists in Lully's orchestra. Their portraits appear with those of Lully and Marin Marais in Hyacinthe Rigaud's fine picture in the National Gallery, London. Louis is mentioned as flautist at the French court in 1664 and continued until Jan. 22, 1714, when he ceded his place to his nephew, Pierre Chedeville. His brother Nicolas (5) entered the royal music in 1666 or 1667 as oboist; in 1672 he was in the same capacity in the King's Musketeers. A MS., 'Recueil de branles,' etc., which belonged to Fétis, cannot be traced in the Brussels Library. The most illustrious member of the family was (6) Jacques, called 'Le Romain' (*b.* ? Paris; *d.* there, *c.* 1761), the son of Martin (3), who after his father's death called himself Jacques-Martin. He received his surname apparently from a prolonged sojourn at Rome. He was probably born at Paris, where Martin had married. After his return from Italy, being already a musician-in-ordinary to the king, he was appointed, between 1705 and 1707, in the royal band of the 'Grande Écurie' as bass-oboist and violoncellist. He brought the playing of the transverse flute (German flute) to such perfection that it hastened the disappearance of the flûte-à-bec (recorder), and many members of the nobility and aristocracy became his pupils. Jacques was the author of a *Traité de flûte* (1707), which appeared in many

editions, the last, augmented by Baillaux, after 1760. His *L'Art de préluder sur la flûte traversière* gives his name as 'Jacques H. Le Romain' in the *privilège*, dated Dec. 12, 1711. He composed also several books of flute pieces, sonatas and suites for 2 flutes and basso continuo, as well as a Tutor and pieces for the musette (bagpipe). E. Thoinan gives his portrait from an engraving by B. Picart in *Les Hotteterre et les Chedeville*, wherein he corrects the grave errors concerning these families in all existing dictionaries, from documentary evidence. E. v. d. S.

HOTHBY, John (*b.* England; *d.* there, Nov. 6, 1487), a learned musician of the Carmelite order. He was a graduate of Oxford and lectured there in 1435. William Worcester was his pupil there at that time, and calls him 'Friar John Hobby.' He is said to have travelled in Spain, France and Germany, and to have settled about 1440 in Florence; other accounts say that he lived for many years at Ferrara; he certainly left traces of his work in both of these places. Hothby, or Ottobi, as he was called in Italy, is known to have spent the greater part of the last seventeen or eighteen years of his life at Lucca, from about 1468 to Mar. 1486, in which year he was summoned back to England by his sovereign, Henry VII. He is said to have returned at once to England, and to have died there, Nov. 6, 1487. Certainly his death was announced to the chapter of Lucca on Nov. 16 in the latter year. He appears to have been invited there by the canons of St. Martin's to teach music in their schools, in which he was most successful, judging from the testimonial given to him by the Commune of Lucca on his departure. He was Doctor of Theology, and held several important ecclesiastical preferments in the town of his adoption. In addition to music in its various branches, he also taught grammar and arithmetic in the schools of St. Martin's. His known works are:

(1) 'Ars musica'; (2) a dialogue on music, in which the author quotes, among others, Dunstable, Dufay and even Okeghem; (3) a letter in Italian, refuting the censures of Osmense, a Spaniard (of these three there are copies in the National Library at Florence); (4) 'La Calliopea legale' (copies in the same library; at Venice; and, in an epitomised form, at the British Museum); (5) 'Regulae super proportionem' (copies in the libraries of the Liceo Communale at Bologna, at Venice, and in the Bibliothèque Nationale at Paris—the latter dated 1471, and in the hand of a pupil of Hothby's); (6) 'De cantu figurato'; (7) 'Regulae super contrapunctum'; (8) 'Manus per genus diatonicum declarata'; (9) 'Regulae de monochordo manuali' (copies of these last four at Bologna); (10) 'Quid est proportio' (copies at the B.M. and Lamb. Pal.); (11) 'Tractatus quarundam regularum artis musices' (copies at Florence and at the B.M.); (12) another treatise on counterpoint, beginning 'Consonantia interpretatur sonus cum alio sonans' (in the Paris MS., immediately following the 'Regulae super proportionem,' but without Hothby's name attached to it).

No. 4 has been published by Coussemaker in his *Histoire de l'harmonie au moyen âge*, p. 295; and Nos. 5-7 in his *Scriptores de musica*, vol. iii. pp. 328-34. The Bologna MS. is itself a copy of one at Ferrara (since lost), said to have been made by Padre Martini; the Ferrara MS. contained also a Kyrie, a Magnificat and other compositions by Hothby.

Bibl. — Kornmüller, art. in Haberl's *Kirchenmusikalisches Jahrbuch*, 1893; Schmidt, *Die Calliopea legale des J. Hothby* (Leipzig, 1897). A. H.-H.; addn. W. H. G. F.

HOTMAN, see Hautman.

HOTZ (Hotus), Pierre du (*d.* Brussels, *c.* 1586), singer in the Spanish chapel of Charles V., *c.* 1556; maître de chapelle in 1559 to the governors of the Netherlands at Brussels, afterwards under Alba. Only two hymns of his composition are known so far; one, 'Heroi canimus,' 6 v., in 'Vierteljahrsschrift f. Musikgeschichte,' ix. 404, is of great merit (*Q.-L.*).

HOVE, Joachim van den (*b.* Antwerp, late 16th cent.), a lutenist who published his first work, 'Florida sive cantiones . . .' for 2 voices and lutes, at Leyden, 1601; his second work, 'Delitiae musicae . . .,' songs and dances arranged for lute, *ib.* 1612; a third book, 'Praeludia . . .' for lutes and viols, appeared at the Hague in 1616. E. v. d. S.

HOVINGHAM FESTIVALS. These festivals were founded in 1887 by one of the ablest amateurs of his day, Canon Thomas Percy Hudson (afterwards Pemberton), a Fellow of Trinity College, Cambridge, who became Rector of Gilling in the North Riding of Yorkshire. In the neighbouring village of Hovingham there is a riding-school attached to the mansion of Sir William Worsley, who willingly lent it for the concerts, and material help in the finance was afforded by John Rutson of Newby Wiske. The 12th of these festivals, which took place at irregular intervals, usually two in every three years, was conducted, as were its predecessors, by Canon Pemberton in 1903, and on his leaving the neighbourhood soon after there was a break in their continuity. In 1906 a 13th festival was held, under the general conductorship of Tertius Noble, then organist of York Cathedral, at which Canon Pemberton co-operated, conducting Mozart's 'Jupiter' Symphony, but after this effort it was not found possible to continue these unique events. In the *Mus. T.* of Dec. 1903, a list is given of the chief works performed at these festivals, including novelties by Alan Gray, E. W. Naylor, T. T. Noble, Arthur Somervell, Mrs. Tom Taylor, Miss Alexandra Thomson and Charles Wood. Joachim was a frequent visitor, and many of the chief artists of the time appeared at these festivals, an enthusiastic and deserved tribute to which, and to their founder, will be found in Stanford's *Interludes* (1922), at p. 149 *et seq.* H. T.

HOWARD, Samuel (*b.* 1710; *d.* London, July 13, 1782), a chorister of the Chapel Royal under Croft, and subsequently a pupil of Pepusch; was afterwards organist of St. Clement Danes, and St. Bride, Fleet Street. In 1744 he composed the music for 'The Amorous Goddess; or, Harlequin Married,' a pantomime produced at Drury Lane. In 1769 he graduated as Doctor of Music at Cambridge. He composed numerous songs and cantatas (many of which appeared under the name of 'The British Orpheus,' in several books, and others in various

collections), sonatas and other pieces for instruments. He assisted Boyce in the compilation of his 'Cathedral Music.' An anthem of his, with orchestra, 'This is the day,' was published in 1792. A melodious song by him, 'O had I been,' from 'Love in a Village,' is given in the *Musical Library*, vol. iii. W. H. H.

HOWELL, (1) James (*b.* Plymouth, 1811; *d.* Aug. 5, 1879). Possessing a fine voice he was, at an early age, taught singing, and at 10 years of age sang in public. He was brought to London in 1824, and in the next year admitted a pupil of the R.A.M., where he studied singing under Rovedino and afterwards under Crivelli, and the pianoforte and clarinet under T. M. Mudie. He subsequently learned the double bass under Anfossi, and made it his special instrument. Appointed a professor of the R.A.M., he soon took his place in all the best orchestras, and on the death of Dragonetti in 1846 succeeded him as principal.

His elder son, (2) Arthur (*b.* 1836; *d.* Apr. 16, 1885), was an excellent double-bass player and bass singer; and for some time was stage manager to the Carl Rosa Opera Company.

His younger son, (3) Edward (*b.* Feb. 5, 1846; *d.* Jan. 30, 1898), held the post of principal violoncello at the Royal Italian Opera, and in the principal orchestras for many years. He was educated at the R.A.M., at which he became professor of the violoncello. He was a member of Queen Victoria's Band and the Philharmonic Society, and appeared at the Crystal Palace and elsewhere as a soloist on many occasions. He adapted Romberg's treatise into *A First Book for the Violoncello*. He retired in 1896.

W. H. H.

HOWELLS, Herbert (*b.* Lydney, Gloucestershire, Oct. 17, 1892), composer. In 1905 he became a pupil of Herbert Brewer at Gloucester, was articled in 1909 and remained there until 1911. In the summer of 1911 he withdrew from Gloucester Cathedral in order to devote himself to composition, and although he was at that time entirely self-taught as regards the creative side of his art, the works he composed gained him, in Feb. 1912, an open Scholarship in composition at the R.C.M. There he studied composition under Stanford. In the following November he had the satisfaction of hearing the first public performance of one of his works in London, Richard R. Terry conducting his 'Mass in the Dorian Mode' at Westminster Cathedral. On July 10, 1913, his first orchestral work was heard, when Sir Charles Stanford conducted his Concerto in C minor for piano and orchestra at Queen's Hall.

In 1916–17 Howells contributed some articles on music to the *Athenæum*, and the former year saw the completion of the 'Lady Audrey's Suite' for strings. The same year the Carnegie Trust accepted the piano quartet in A minor, the first work published under its auspices, and several new chamber works were heard in London, a 'Phantasy String Quartet' being awarded a Cobbett Prize.

He was for a short time suborganist at Salisbury Cathedral, where his health broke down. Between 1917 and 1920 Howells spent most of his time alternately in Gloucestershire and at St. Thomas's Hospital. In 1920 he was appointed to teach composition at the R.C.M., and Sir Henry J. Wood included two small orchestral pieces of his, 'Merry-Eye' and 'Puck's Minuet,' in the programmes of the Queen's Hall Promenade Concerts. The following year he visited South Africa and conducted at Cape Town, and in 1923 he travelled in Canada and the U.S.A. At the Gloucester Festival of 1922 an important work for soprano and tenor solo, organ and orchestra called 'Sine Nomine,' was heard for the first time, and at the Promenade Concerts of that year was produced an orchestral piece, 'Procession,' which was repeated at a Symphony Concert of the New Queen's Hall Orchestra on Oct. 14. The most important compositions of 1923 were a 'Pastoral Rhapsody' for orchestra; a sonata in E minor for violin and piano, dedicated to Albert Sammons; and a string quartet, 'In Gloucestershire,' produced by the Spencer Dyke Quartet on Jan. 30, 1924.

The chief work of 1924 was the piano concerto, dedicated to Harold Samuel. A slight but charming orchestral work, 'Paradise Rondel' was first heard at the Gloucester Festival of 1925.

The music of Howells, without being consciously 'national,' is unmistakably English in character. It betrays the composer's love of nature in its gentlest and most unostentatious aspects, and a certain affection for old traditions, which the composer respects for their original beauty and fitness; but he never resorts to them as the mere facile expedients into which long usage is apt to turn all artistic conventions. In Howells's chamber music, such as the quartet 'In Gloucestershire,' and the clarinet quintet, there is a tendency to reconcile classical form with impressions of the open air, while elsewhere the composer has made successful attempts at emulating the Elizabethan composers in their endeavour to infuse one single sustained mood into a whole work. The 'Procession' for orchestra may be cited as being successful in this respect. The actual idiom used by Howells is, of course, entirely modern, and traditional features are never introduced unless they are likely to expand his range of expression. 'Sine Nomine,' for instance, is a piece of true English cathedral music in spite of the fact that it has nothing in common with conventional Anglican church music, for, although couched in musical terms that belong to the present day, it is designed expressly for performance in a venerable edifice with which

the composer has been intimately acquainted from his youth. Elsewhere Howells has experimented successfully with unusual orchestral combinations: in 'Procession' he makes effective use of piano and organ, and in 'Merry-Eye' and 'Puck's Minuet' curiously constituted small orchestras, both including piano parts, are used with the happiest results. E. B.

HOWES, WILLIAM (*b.* near Worcester; *d.* Windsor, Apr. 21, 1676), a singer in Windsor Chapel until the outbreak of the Revolution in 1642; afterwards at Christchurch, Oxford, and musician to Cromwell. After the Restoration he was cornet-player in the Royal Chapel. In 1657 he signed, with Hingston, the petition for a national college of music. A catch of his is in Hilton's 'Catch that catch can.'

E. v. d. S.

HOWGILL, WILLIAM, organist at Whitehaven in 1794, and afterwards in London; published 'Four Voluntaries, part of the third chapter of the Wisdom of Solomon for three voices, and Six favourite Psalm Tunes, with an accompaniment for the Organ'; 'Two Voluntaries for the Organ, with a Miserere and Gloria Tibi, Domine,' and 'An Anthem and two preludes for the Organ.' W. H. H.

HOYLE, JOHN (*d. circa* 1797), was author of a dictionary of musical terms entitled *Dictionarium musica* (sic), *being a complete Dictionary or Treasury of Music*, published in 1770, and republished with a varied title in 1790. It is a mere abridgment of Grassineau's Dictionary (see GRASSINEAU). W. H. H.

HOYOUL (HOYEUX, etc.) (*b.* Hainault, *c.* 1548), a choir-boy in Stuttgart court chapel. His voice broke in 1563. He was a pupil of Lassus from 1564–65; in the latter year he returned to Stuttgart as alto and composer. In 1587 he calls himself choir musician and composer to the Duke of Würtemberg. He composed sacred songs in Latin, 5-10 v., 1587; 2nd book in German, 1589; motets and a Mass in MS. E. v. d. S.

HUBAY, JENO (originally known as EUGEN HUBER) (*b.* Budapest, Sept. 14, 1858), violinist and composer. From his father, Karl Hubay (Huber), violin professor at the Pest Conservatorium, and Kapellmeister of the Hungarian national opera, he received his first instruction, and was heard in public, in a Viotti concerto, at the age of 11. But though hailed by the Hungarian press as a wonder-child, his precocity was, fortunately, not exploited, and he was sent at the age of 13 to the Hochschule at Berlin, where he studied for five years under Joachim. During this period he was in the receipt of a Hungarian State stipend, and at its conclusion returned to Budapest. Subsequently (in 1878) he visited Paris, appeared with success at the Pasdeloup concerts, and made the acquaintance of Vieuxtemps, whose intimate friend he became, and whose posthumous works were edited and in some cases completed by him (shortly after the composer's death in 1880). In 1882 he was appointed to a post filled by many brilliant violinists, that of principal professor at the Brussels Conservatoire, but in 1886 he accepted, from patriotic motives, an offer to return to his native town to fill the position at the Conservatorium which became vacant on the death of his father. Both at Brussels and Budapest he formed quartets, in the one place with Josef Servais, in the other with Hegyesy (subsequently Popper) as violoncellists. He was knighted in 1907 and made an honorary doctor of the Klausenberg University in 1913. He has toured as a soloist in most European countries, and by virtue of a certain romantic quality to be noticed in his style and tone (he plays on a very fine Amati) has made a great name on the Continent. As a quartet leader he was enthusiastically praised by Brahms. He has composed several operas, of which the most successful has been a two-act version of Coppée's 'Luthier de Crémone'; also several songs, four violin concertos (the 'Dramatique,' op. 21; in E, op. 91; in G minor, op. 99; and 'Concerto all' antica,' op. 101), a 'sonate romantique' for violin and piano and numerous violin pieces of which the 'Scenes from the Czardas' are the type, founded mostly on Hungarian national tunes. He has edited several books of studies and has been very successful as pedagogue, his pupils including the names of Szigeti, Vecsey, Erna Rubenstein, Eldering, Eddy Brown and Jelly d'Aranyi. W. W. C.

HUBER, HANS (*b.* Schönenwerd, Switzerland, June 28, 1852; *d.* Basle, Dec. 25, 1921), composer, received his first initiation into music from his father, an accountant and good amateur musician. At the age of 7 he was examined by Dr. Ulrich Munzinger of Solothurn with such brilliant results that he was allowed to follow a musician's career. He received his first systematic training at a religious institution attached to the order of St. Ursula at Solothurn, where he enlisted as a chorister under Cantor Aloys Walker. Not without uneasiness his ecclesiastical tutors saw him make such astonishing progress at the piano that, by the time he was 11 years old, he had scarcely anything more to learn from them. He now passed into the hands of a secular teacher, Carl Munzinger, grandson of his old patron, and on leaving school he remained at Solothurn for some time in the endeavour to make a living by giving private lessons. But his ambitions remained unsatisfied until, in 1870, he realised the plan of entering the Leipzig Conservatorium, where he remained until 1874, studying under Reinecke, Richter, Wenzel and Oscar Paul, but remaining uninfluenced by the conservative tendencies of the institution.

The next three years were devoted to teaching at Thann and Wesserling, in Alsace,

and in Oct. 1877 Huber took up his residence at Basle. Here he began to make a name for himself as pianist and composer, but the Conservatorium, no less reactionary than that of Leipzig, did not see fit to bestow an appointment on the most significant musician in the city until 1889. In 1892 the University of Basle conferred on him the honorary degree of D. Phil., and in 1896 he succeeded Selmar Bagge as director of the Conservatorium, a post from which he only retired in 1918, compelled by the illness which was eventually to prove fatal.

Hans Huber is the most important Swiss composer of the second half of the 19th century. His musical idiom, although wavering between the influences of Brahms and Liszt, is not without distinctive features. His most characteristic works are his eight symphonies, some of which are successful attempts at continuing the line of development of the 'Programme Symphony' of Spohr and Raff. Huber's first symphony (op. 63, 1882) takes its subject from the history of William Tell; the second (op. 115) from the paintings of Arnold Böcklin; the third (op. 118) bears the sub-title of 'Heroic' and is partly based on the Death Dance of Holbein; the fifth that of 'Der Geiger von Gmünd'; and two others are entitled 'Ländliche' and 'Schweizerische Symphonie.' The last of the eight symphonies ('Frühlings-Symphonie') was finished in the course of 1920.

Huber wrote five works for the stage, including 'Weltfrühling' (Basle, 1894), 'Kudrun' (Basle, 1896), 'Florestan' and 'Die schöne Bellinda,' and the very extensive catalogue of his works further includes:

Cantatas, Masses, Oratorios ('Mors et Vita'); Sommernächte, a Serenade (op. 87), 'Carneval' and 'Römischer Carneval' for orchestra; Concertos for piano and for violin; a large number of chamber works, piano pieces and songs, etc. E. B.

B:BL.—E. Refardt, *Hans Huber: Beiträge zu einer Biographie.* (Leipzig, Zürich, 1922.)

HUBERMANN, Bronislaw (*b.* Czenstochowa near Warsaw, Dec. 19, 1882), violinist. He received his first instruction from Michalowicz, a teacher in the Conservatorium, and performed, at the age of 7, Spohr's second violin concerto, besides taking the leading part in a quartet of Rode. After taking a short course of lessons under Isidor Lotto, a distinguished pupil of the Paris Conservatoire, he was taken by his father, in May 1892, to Berlin, where he studied for eight months under the direction of Joachim, and was able already in 1893 to make public appearances in Amsterdam, Brussels and Paris. Playing in London in May 1894, he attracted the notice of Adelina Patti, who introduced him the following year to an Austrian audience, engaging him to play at her farewell concert given at Vienna on Jan. 12, 1895. At this concert he made a sensation, and attracted the favourable notice not only of the capricious Viennese public, but also of Hanslick and Brahms. He then made *tournées* through Austria, Italy, Germany, Russia, America and England. An incident of his Italian journey was his engagement by the Municipality of Genoa to play, in one of the chambers of the Town Hall, on Paganini's Guarnerius violin, an honour he shares with the late Camillo Sivori. This took place on May 16, 1903. Hubermann is a resident of Vienna, but is heard at regular intervals in other musical centres. With an excellent technique, especially of the right hand, he is able to give a good account of all the great concertos and solos for the violin, but he is at his best in chamber music, for which he is pre-eminently suited by his interpretative gifts. W. W. C.

HUCBALD (*b. circa* 840; *d.* 930). The musical work of this famous monk of St. Amand is confined to his treatise, *De harmonica institutione.* Gerbert in his *Scriptores*, i. 121-229 printed other treatises under his name, particularly an anonymous *Alia musica* and a group of treatises distinguished by a peculiar notation—the *Musica Encheiriadis*, the *Scholia Encheiriadis* and the *Commemoratio brevis de tonis*, etc. These are now generally described as Pseudo-Hucbald or attributed to Otger of Tornières (see Otger). Hucbald's own Tract is of much less interest than these: and is mainly a description of the Gamut with a brief account of the Eight Modes. He was a prominent member of a learned group of writers in France during the second part of the 9th century, and he wrote a curious Eulogy of Charles the Bald. But his chief works were hagiographical. W. H. F.

HUDGEBUT, John, a London music publisher, who employed Heptinstall and other printers. His name is attached in 1679 to an exceedingly curious engraved work (probably unique), now in the Bodl. Lib.

A Vade Mecum for the Lovers of Musick shewing the Excellency of the Rechorder . . . MDCLXXIX. London, printed by N. Thompson for John Hudgebut, at the sign of the Golden Harp, and Hoeboy in Chancery Lane.

Obl. 8vo. In 1695 he published from Heptinstall's press the 'Songs in the Indian Queen . . . by Mr. Henry Purcell,' and in the preface he, with another bookseller who was concerned in the work, calmly confesses that it is published without knowledge of the author. 'Thesaurus musicus,' 5 volumes of songs by various composers, was issued by Heptinstall, 1693–96.

F. K., with addns.

HUDSON, George, collaborated with Dr. Charles Coleman and Henry Lawes in the composition of a dramatic entertainment, the text by Sir Wm. Davenant, performed at Rutland House in Charterhouse Yard, May 23, 1656. This was written so as to evade the prohibition of stage plays (Hawkins, *Hist.* ii. 679). In 1661 he was a member of the royal private music, and in 1668 he was appointed composer to the court together with Mathew Locke. E. v. d. s.

HUDSON, (1) ROBERT, Mus.B. (*b.* London, Feb. 25, 1732; *d.* Eton, Dec. 19, 1815), was a tenor singer, and sang when a young man at Ranelagh and Marylebone Gardens. In 1755 he was assistant organist of St. Mildred, Bread Street. In 1756 he was appointed vicar-choral of St. Paul's, in 1758 a gentleman of the Chapel Royal, and in 1773 almoner and master of the children of St. Paul's, which offices he resigned in 1793. He was also music-master at Christ's Hospital. Hudson was the composer of 'The Myrtle,' a collection of songs in three books, published in 1767; of a service and some chants, and many hymn tunes. He also set for five voices the lines on Dr. Child's monument at Windsor, beginning 'Go, happy soul.'

His daughter (2) MARY (*d.* Mar. 28, 1801) was, in 1790, and till her death, organist of St. Olave, Hart Street, and St. Gregory, Old Fish Street. She was the composer of several hymn-tunes, and set for five voices the English version of the Latin epitaph on Purcell's gravestone, 'Applaud so great a guest.' W. H. H.

HÜE, GEORGES ADOLPHE (*b.* Versailles, May 6, 1858), French composer, studied under Paladilhe (counterpoint and fugue) and Reber at the Conservatoire for composition, and competed for the Prix de Rome in 1878, when he obtained honourable mention, and the prize itself in 1879 for his 'Médée.' The 'Cressent' prize was awarded to him for 'Les Pantins,' an opéra-comique in 2 acts, performed at the Opéra-Comique, Dec. 28, 1881, and a mention was offered by the city of Paris for his 'Rübezahl,' a symphonic legend in 3 parts (Concerts-Colonne, 1886). Hüe is a master of the art of musical colour, and is also remarkably skilful in the development of his ideas; he excels in works of an elegiac character. His numerous symphonic works include:

Symphony, 'Rübezahl', symphonic legend in three parts (Colonne Concerts, 1886); 'Résurrection' (Concerts du Conservatoire, 1892); 'Le Berger,' a 'ballade et fantaisie' for violin (Colonne Concerts, 1893); 'Jeunesse,' on a poem by Hettich (Colonne Concerts, 1897); etc.

His works for the stage are:

'Les Pantins,' opéra-comique, 2 acts (Opéra-Comique, Dec. 28, 1881); 'Cœur brisé,' pantomime (Bouffes Parisiens, 1890); 'La Belle au bois dormant,' incidental music (Théâtre de l'Œuvre, 1894); incidental music for 'Les Romanesques' (E. Rostand) (Comédie-Française, 1894); 'Sakuntala'; 'Le Tsarevitch,' 3 acts; 'Le Roi de Paris,' lyric drama, 3 acts (Opéra, Apr. 26, 1901); 'Le Miracle,' lyric drama, 3 acts (Opéra, Dec. 30, 1910); 'Siang Sin,' ballet-pantomime, 2 acts (Opéra, Mar. 19, 1924); 'Titania,' musical drama, 3 acts (Opéra-Comique, Jan. 20, 1903); 'Dans l'ombre de la cathédrale,' lyric drama, 3 acts (Opéra-Comique, Dec. 7, 1921).

On Mar. 4, 1922, he succeeded Saint-Saëns as member of the Académie des Beaux-Arts.

G. F.; rev. M. L. P.

HUEFFER, FRANCIS, Ph.D. (*b.* Münster, May 22, 1843; *d.* London, Jan. 19, 1889), author and musical critic. After studying modern philology and music in London, Paris, Berlin and Leipzig, he fixed his residence in London and devoted himself to literary work. His first articles appeared in the *North British Review*, in the *Fortnightly Review* (when under John Morley's editorship), and in the *Academy*, of which he became assistant editor. At a time when England hesitated to acknowledge the genius of Wagner, Hueffer brought home to amateurs the meaning of the modern developments of dramatic and lyrical composition by the publication, in 1874, of his *Richard Wagner and the Music of the Future*. He was in 1878 appointed musical critic of *The Times*. He wrote librettos for several English composers. Thus 'Colomba' and 'The Troubadour' were written for Mackenzie, and 'The Sleeping Beauty' for Cowen. He made an excellent adaptation of Boito's libretto of Verdi's 'Otello.'

As early as 1869 Hueffer had published a critical edition of the works of Guillem de Cabestanh, which gained him the degree of Ph.D. from the University of Göttingen, and led to his election to the 'Felibrige,' or Society of modern Troubadours, of which Mistral (the author of *Mireijo*), Théodore Aubanel, and other distinguished poets were the leading spirits. *The Troubadours*, a history of Provençal life and literature of the Middle Ages, appeared in 1878; and a series of lectures on the same subject was delivered at the Royal Institution in 1880. A collection of *Musical Studies* from *The Times*, etc., was published in 1880, and soon appeared in various translations; *The Life of Wagner*, the first of the *Great Musicians* series, in 1881; *Italian and other Studies* in 1883. *The Correspondence of Wagner and Liszt*, a translation, followed soon after the publication of the *Briefwechsel*, by Breitkopf & Härtel in 1888. He made occasional contributions to the *Quarterly* and other reviews, and composed some songs from time to time. L. M. M.

HÜLLMANDEL, NIKOLAUS JOSEPH (*b.* Strassburg, 1751; *d.* London, 1823), a pupil of C. P. E. Bach, appears as harpsichord virtuoso in London in 1771. After visiting Italy, and living for some time at Paris, he returned to London at the outbreak of the Revolution in 1790. Fétis speaks highly of him as a performer. He composed a large number of sonatas for harpsichord and pianoforte with and without violin accompaniment, and wrote also *Principles of Music* and *Instructions for the Pianoforte*.

HÜNTEN, FRANZ (*b.* Coblenz, Dec. 26, 1793; *d.* there, Feb. 22, 1878). His father DANIEL was organist at Coblenz. In 1819 he went to the Paris Conservatoire, studying the piano with Pradher, and composition with Reicha and Cherubini. He lived by teaching and arranging pieces for the pianoforte, and in time his lessons and compositions commanded high prices, although the latter, with the exception of a trio concertante for pianoforte, violin and violoncello, were of little value. His *Méthode nouvelle pour le piano* (Schott) had at one time a reputation. In 1837 he retired

to Coblenz, and lived on his means till his death. His two brothers, WILHELM and PETER, were for many years successful pianoforte teachers at Coblenz and Duisburg. F. G.

HUGHES, HERBERT (*b.* Belfast, Mar. 16, 1882), composer, collector and editor of Irish folk-song, received his musical education at the R.C.M. (1901). As an original member of the Irish Folk-song Society he helped to edit its early journals (1904), and also edited 'Irish Country Songs' (2 vols.). He has published many Irish songs collected by himself with tastefully designed piano accompaniments. As a composer he excels in works of the lighter kind, and his 'Rhymes' (studies in imitation) and 'Parodies' show a delightful sense of humour skilfully expressed in musical terms. Since 1911 Hughes has been a member of the musical staff of the *Daily Telegraph*. C.

HUGH THE DROVER, ballad opera in two acts; text by Harold Child, music by R. Vaughan Williams. Produced privately by R.C.M., July 4, 1924, and publicly by B.N.O.C., His Majesty's Theatre, July 14, 1924.

HUGO VON REUTLINGEN (HUGO SPECHTZHART (*b.* 1285 or 1286; *d.* 1359 or 1360), known by his treatise *Flores musicae*, published Argentinae, 1488, and many subsequent editions, the latest with a German translation by C. Beck, Stuttgart, 1868. He collected also the songs of the 'flagellanti' in 1349, which were republished by P. Runge (*Monatshefte f. Mus. Gesch.* 32, 147).

HUGUENOTS, LES, opera in 5 acts; words by Scribe and Deschamps; music by Meyerbeer. Produced Paris, Opéra, Feb. 29, 1836; in German, Covent Garden, June 20, 1842; in French, June 30, 1845; in Italian, Covent Garden, as 'Gli Ugonotti,' July 20, 1848; in English, Surrey Theatre, Aug. 16, 1849; New York, Astor Place Opera House, June 24, 1850. Like 'William Tell,' the opera is in England always greatly shortened in performance. In the early days of Harris's operatic management at Drury Lane, it was given with the fifth act, and lasted till nearly one o'clock in the morning.

For a remarkable criticism by Schumann, see the *Neue Zeitschrift*, Sept. 5, 1837, and *Gesammelte Schriften*, ii. 220. G.

HULL, ARTHUR EAGLEFIELD, Mus.D. (*b.* Market Harborough, Mar. 10, 1876), has written extensively on many musical subjects and has done much educational work in Yorkshire. He founded the Huddersfield Chamber Music Society in 1900 and a College of Music there in 1908. A wider public service was the foundation of the BRITISH MUSIC SOCIETY (*q.v.*) in 1918. In 1912 he became editor of the *Monthly Musical Record* (see PERIODICALS, MUSICAL). He revised W. T. Best's edition of the 'Complete Organ Works of J. S. Bach' (10 vols.), and has undertaken much other editorial work. His more important literary works include *Modern Harmony* (1914), an enterprising attempt to find a logical basis for the practice of modern composers, and monographs on *Scriabin* and *Cyril Scott*. In 1924 *A Dictionary of Modern Music and Musicians* was published under his editorship (see DICTIONARIES OF MUSIC). He is also a contributor to the present edition of this Dictionary. C.

HULLAH, JOHN PYKE, LL.D. (*b.* Worcester, June 27, 1812; *d.* London, Feb. 21, 1884), was an English musician conspicuous for his work in the cause of popular choral singing. He received no regular musical instruction until 1829, when he was placed under William Horsley. In 1833 he entered the R.A.M. for the purpose of receiving instruction in singing from Crivelli. He first became known as a composer by his music to Charles Dickens's opera, 'The Village Coquettes,' produced at the St. James's Theatre, Dec. 5, 1836. The whole of the music was destroyed in a fire at the Edinburgh Theatre soon after the production of the piece there. This was followed by 'The Barbers of Bassora,' a comic opera, produced at Covent Garden Theatre, Nov. 11, 1837, and 'The Outpost,' at the same theatre, May 17, 1838. In 1837 he became organist of Croydon Church, and composed some madrigals. Soon after this Hullah's attention was turned to popular instruction in vocal music; and attracted by the reports of Mainzer's success as a teacher, he visited Paris, only to find Mainzer's classes entirely dispersed. In 1839 he went to Paris, and remained for some time observing Wilhem's classes, then in the full tide of success. On his return to England he made the acquaintance of the late Sir James Kay Shuttleworth, then Dr. Kay, and undertook the instruction of the students in the Training College at Battersea, the first established in England, and just opened under the direction and at the cost of Dr. Kay and Mr. Edward Carlton Tufnell. On Feb. 18, 1840, he gave his first class-lesson at Battersea, and from that day dates the movement he originated.

On Feb. 1, 1841, he opened at Exeter Hall a school for the instruction of schoolmasters of day and Sunday schools in vocal music by a system based on that of Wilhem. Not only schoolmasters, but the general public flocked to obtain instruction, and country professors came to London to learn the system and obtain certificates of being qualified to teach it. The system was acrimoniously attacked, but it outlived all opposition. From his elementary classes Hullah formed two schools, an upper and a lower, and gave concerts in Exeter Hall, the members of his upper school forming his chorus, and the orchestra being completed by professional principal singers and instrumentalists. Remarkable among these were four historical concerts illus-

trating in chronological order the rise and progress of English vocal music, given at Exeter Hall in 1847. At this time his friends and supporters determined on erecting and presenting to him a concert hall, and, having procured a piece of ground near Long Acre, the foundation stone of St. Martin's Hall was laid June 21, 1847. The hall was opened, although not entirely completed, on Feb. 11, 1850, and Hullah continued to give his concerts there until the building was destroyed by fire, Aug. 28, 1860. During the existence of the upper school he brought forward a large number of unknown works, old and new. From 1840–60 about 25,000 persons passed through his classes. In 1844 Hullah was appointed professor of vocal music in King's College, London, an office which he held till 1874. He held similar appointments in Queen's College and Bedford College, London, with both of which he was connected from their foundation. From 1870–1873 he was conductor of the students' concerts of the R.A.M. On the death of his old master, Horsley, in 1858, Hullah was appointed organist of the Charter House, where since 1841 he had carried on a singing-class. For many years he conducted the annual concert of the children of the Metropolitan Schools at the Crystal Palace. In Mar. 1872 he was appointed, by the Committee of Council on Education, Inspector of Training Schools for the United Kingdom, which office he held till his death. In 1876 the University of Edinburgh gave him the honorary degree of LL.D., and in 1877 he was made a member of the Society of St. Cecilia in Rome and of the Musical Academy in Florence. In 1880 and 1883 he was attacked by paralysis, and died in London, being buried in Kensal Green Cemetery.

Hullah composed many songs, some of which—such as 'O that we two were Maying,' 'Three Fishers,' 'The Storm'—were very popular. His literary remains, however, are of greater importance. They include:

A Grammar of Vocal Music (1843), *A Grammar of Harmony* (1852), and *A Grammar of Counterpoint* (1864), *The History of Modern Music* (1862), and *The Third or Transition Period of Musical History* (1865) (courses of Lectures delivered at the Royal Institution of Great Britain), *The Cultivation of the Speaking Voice* (1870), *Music in the House* (1877), and numerous essays and other papers on the history and science of music contributed to various periodicals. He edited *Wilhem's Method of teaching Singing adapted to English use* (1841), *The Psalter, a Collection of Psalm Tunes in four parts* (1843), *The Book of Praise Hymnal* (1868), *The Whole Book of Psalms, with Chants*; and a large number of vocal compositions in parts, and other publications for the use of his classes. Amongst these should be named *Part Music* (reprinted as *Vocal Music*), for four voices, and *Vocal Scores*—two most admirable collections of the classics of choral music, full lists of which were published in the earlier editions of this Dictionary; *Sacred Music* (1867) *The Singer's Library*; *Sea Songs*, etc., etc.

A memoir by his second wife, published in 1886, has been used in correcting the above article.

W. H. H., with addns.

HULLEBROECK, Emiel (*b.* Ghent, 1878), pianist, singer and composer, has done notable work in reviving among the Flemings of Belgium and among the people of Holland the practice of communal singing. To nearly two hundred of the best type of popular lyrics by such writers as Lambrecht Lambrechts, René de Clercq, etc., he has set music of a simple and attractive character, and has himself taught large numbers of Dutch-speaking people in Europe and America to sing them, so that some of his songs are accepted as part of the *corpus* of Flemish folk-song. Many of them, including 'Hemelhuis' (Heaven, home), which is the most popular of all, are of a directly moral character, but there are also humorous songs, working songs, character songs and national songs of various types. Some of the melodies are based on older ones, but most are quite original. Their musical character is generally far above that of the average modern popular song.

H. A.

HUME, Tobias (*d.* Apr. 16, 1645), an officer in the army, and an excellent performer on the viola da gamba; published in 1605

'The First Part of Ayres, French, Polish, and others together, some in Tabliture, and some in Pricke-Song. With Pavines, Galliards and Almaines for the Viole de Gambo alone . . . and some Songs to bee sung to the Viole,' etc., containing 116 airs in tablature and five songs.'

The title 'Musicall Humors,' sometimes applied to the publication of 1607, is printed at the top of every page of the 'First Part of Ayres.' In 1607 he published

'Captaine Hume's Poeticall Musicke principally made for two basse-viols, yet so contrived that it may be plaied eight severall waies upon sundry instruments with much facilitie,'

etc., containing eighteen instrumental and four vocal pieces. In 1642, being then a poor brother of the Charter House, he presented a 'True Petition of Colonel Hume' to the House of Lords offering his services against the Irish rebels, which he afterwards printed, but it is evident from its contents that he was labouring under mental delusion. There is no authority for his rank of colonel. (See Eng. Sch. of Lutenist Song-writers.)

W. H. H.

HUMFREY, Pelham (as he himself wrote his name, although it is commonly found as Humphry or Humphrys, with every possible variety of spelling) (*b.* 1647; *d.* Windsor, July 14, 1674). In 1660 he became one of the first set of Children of the re-established Chapel Royal under Captain Henry Cooke. Whilst still a chorister he showed skill in composition, as appears by the second edition of Clifford's 'Divine Services and Anthems,' 1664, which contains the words of five anthems 'composed by Pelham Humfrey, one of the Children of His Majesties Chappel,' the music of two of which is still extant. During the same period he joined Blow and Turner, two of his fellow-choristers, in the composition of what is commonly known as the Club Anthem.[1] In 1664 he quitted the choir and was sent abroad by Charles II. to pursue his studies. He received from the Secret Service money in that year 'to defray

1 Said by Dr. Tudway to have been composed on a naval victory over the Dutch by the Duke of York; but it cannot have been so, as no such event occurred until June 1665, at which time Humfrey was abroad. The statement of Dr. Boyce and others that it was composed as a memorial of the fraternal esteem and friendship of the authors is much more probable. Humfrey is said to have composed the former, and Blow the latter portion of the anthem, Turner's share being an intermediate bass solo.

the charge of his journey into France and Italy, £200'; in the following year from the same source £100, and in 1666, £150. His studies were prosecuted chiefly in Paris under Lully. On Jan. 24, 1666–67, he was during his absence appointed a gentleman of the Chapel Royal in the room of Thomas Hazard, deceased. He returned to England in the following October, and on the 26th was sworn into his place. Amusing references to Humfrey's skill and conceit are in Pepys's *Diary*, Nov. 1667. Anthems by him were at once performed in the Chapel Royal. On the death of Captain Cooke, Humfrey was appointed his successor on July 15, 1672, as Master of the Children. On Aug. 8 following he had a patent (jointly with Thomas Purcell) as 'Composer in Ordinary for the Violins to His Majesty.' Humfrey died at the early age of 27, and, three days afterwards, was buried in the cloisters of Westminster Abbey, near the south-east door. Humfrey was married, and his daughter, Mary, was buried in Westminster Abbey, Feb. 1673–1674. His will, proved July 30, 1674, by his relict, Catherine, is dated Apr. 23, 1674. It is short, leaving all to his wife except 20 shillings each to his cousin Betty Jelfe, Blow and Besse Gill for rings. He signs 'Humfrey,' and it is also signed by J. Blow.

Humfrey was the composer of several fine anthems, seven of which are printed, but without the orchestral parts, in Boyce's *Cathedral Music*. The greater part of these, together with six others and the Club Anthem, also an Evening Service in E minor, are contained in the Tudway Collection (Harl. MS. 7338), and others are extant at Ely, Salisbury, Windsor, Oxford and the Fitzwilliam Museum. Many are also in the R.C.M. Three Sacred Songs by him, and a Dialogue, composed jointly with Blow, are printed in 'Harmonia Sacra,' book ii. 1714. He composed two Odes for the King's Birthday, 'Smile, smile again,' and 'When from his throne,' and an Ode for New Year's Day, 'See, mighty sir.' Many songs by him are included in 'Choice Ayres, Songs and Dialogues,' 1676–84; and in the publication, called 'The Ariel's Songs in the Play call'd The Tempest,'[1] his setting of 'Where the bee sucks' is to be found. Important new light has been shed on Humfrey as a composer for the stage by the discovery of a MS. of the 17th century (undated) called 'The Vocal Musick in *The Tempest* by Mr. Pelh. Humfrey,' preserved in the library of the Paris Conservatoire (see TEMPEST, THE). The MS. has been fully described by Mlle. Pereyra.[2] Its contents, beginning with 'The Song of the 3 Divells,' a trio in which recitative solo passages alternate with ensembles, and ending with the Masque of Neptune, shows the influence of Lully, and is a distinctive contribution to that evolution of English opera which Matthew LOCKE and Henry PURCELL (*q.v.*) pressed forward.

Humfrey's song, 'I pass all my hours in a shady old grove,' was printed in Playford's 'Choice Songs,' 1673, on a half-sheet in 1700, and then in the appendix to Hawkins's *History*. J. S. Smith included five songs by Humfrey in his 'Musica Antiqua,' amongst them 'Wherever I am and whatever I do,' composed for Dryden's 'Conquest of Granada,' part i. 1672. Humfrey is said to have been the author of the words of several songs published in the collections of his time, and to have been a fine lutenist.[3] He introduced many new and beautiful effects into his compositions. He was the first to infuse into English church music the new style which he himself had learnt from Lully. A curious orchestral piece attributed to him in the Conservatoire of Brussels is mentioned in *Q.-L.* as being set for strings, oboes, trumpets and drums, but Eitner thinks it is hardly possible to assign it to so early a writer as Humfrey.

W. H. H.; addns. W. B. S. and C.

HUMMEL, (1) JOHANN JULIUS (*d.* Berlin, Feb. 12, 1798), a music publisher at Amsterdam (from *c.* 1766) and Berlin (from 1774), who published many important works. The business was dissolved in 1821. (2) JOHANN BERNHARD (*b.* Berlin, 1760; *d.* before 1806), son of Johann Julius, an excellent pianist and composer of pianoforte sonatas, etc., and songs; also a book on *Modulation*. He lived for some time at Warsaw, but returned to Berlin after his father's death.

HUMMEL, JOHANN NEPOMUK (properly Johan NEPOMUKA) (*b.* Nov. 14, 1778; *d.* Weimar, 1837), was the son of Joseph Hummel, the director of the Imperial School of Military Music at Presburg. He married Elisabeth Röckl, an opera singer (*b.* 1793; *d.* Weimar, 1883). He was a contemporary of Beethoven, Cramer, Kalkbrenner, Weber and Field.

For Johann's first musical studies his father selected the violin, but this only led to signal failure, and the boy was allowed to take up the piano instead. Upon this instrument he at once displayed a most remarkable facility,[4] so much so that when, in the year 1785, the Imperial School at Presburg was dissolved, and Joseph Hummel obtained the position of conductor at Schikaneder's Theatre in Vienna, whither the boy accompanied him, Mozart was so struck with the child's playing that he offered

[1] Husk declared that 'The Ariel Songs,' etc., were inserted as a separately paged sheet in some copies of 'Choice Ayres' (1676). Barclay Squire questioned this statement. See *Musical Quarterly*, vol. 7, p. 570. C.

[2] *La Musique écrite sur la Tempête d'après Shakespeare par Pelham Humfrey*, Bulletin de la Société Française de Musicologie, No. 7, Oct. 1920.

[3] On Mar. 10, 1665/6, he was appointed Musician for the lute in the Royal Band. W. H. G. F.

[4] It should be remembered that the piano, though still constructed with the light Viennese action, and buckskin hammers, favouring ease of execution and hardness of tone, was just receiving at the hands of Broadwood those improvements which have since been adopted by all the great piano-makers in the world.

to give him lessons, and for that purpose took him to live with him in his house in the Grosse Schulenstrasse. Here he remained for two years, and although his lessons were very informal and irregular he made immense progress, and Mozart predicted for him a brilliant future. At the close of the two years (1787) Hummel made his first appearance at a concert given by Mozart, and his success was so decided that his father resolved to take him on a concert tour through Germany and Holland; they then visited Edinburgh, where Hummel made a great success, and then went south to London, where they lived for about a year, the boy meanwhile receiving instruction from Clementi. On Oct. 27, 1788, he gave a concert at Oxford which included a quartet of his own. Hummel played with Cramer at the Crown and Anchor Tavern, London, in Jan. 1791, and at the Hanover Square Concert Rooms, May 5, 1792. The programme announced that 'Master Hummel' would play a Concerto (by Mozart), and the performance was given under the direction of Salomon. On the conclusion of the visit to London, Hummel made a short stay in Holland, and by way of that country returned to Vienna in 1793.[1] He now devoted himself to more serious study of composition under Albrechtsberger, who was now, at the age of 67 a veteran among teachers, but by no means superannuated. And in addition to the classic instruction of Albrechtsberger, and the advice of Haydn, Hummel also sought the assistance of Salieri for dramatic composition. It was presumably at this time that some, if not all, of his four operas were composed. Between this date and the year 1803 Hummel made a concert tour to St. Petersburg, where he was very well received. In 1803 he was back in Vienna, where he appears to have held an engagement in the Court Theatre; but in the following year, 1804, he accepted the very important post of Kapellmeister to Prince Esterhazy, a post rendered famous by Haydn. Hummel retained this post until 1811, and it was during his tenancy of office that Beethoven's Mass in C was first performed (1810), on which occasion some remark of Hummel's caused an unfortunate estrangement between him and Beethoven, which continued until the time when Hummel visited Beethoven in his last illness, and, almost in the shadow of death, the old enmity faded away. Hummel resigned his post in 1811, and for the last time returned to Vienna, where he lived, without appointment, as a teacher and concert player until 1816, in which year he once more undertook the duties of court Kapellmeister, this time at Stuttgart. However, the duties or the surroundings seeming uncongenial, he in 1820 exchanged his appointment for a similar one at Weimar. Frequent leave of absence was granted him, of which he took advantage to revisit St. Petersburg in 1822, and to visit Paris, on the conclusion of his Russian tour. It was about this time that Hummel began to give up public playing, and to turn his attention to conducting the orchestra. It is true he made a visit to Paris again in 1829 but, being coldly received, immediately came to London, where his playing still excited the former enthusiasm. After a short sojourn in Weimar (1831–33), he returned to London as conductor of the German Opera Company at the King's Theatre. Here he seems to have remained only for one season, for he was again in Weimar in 1833, and never again left that city, until in 1837 death closed a brilliant career.

In appearance Hummel was large and rather ungainly, while his dress was the reverse of foppish. His face was that of a healthy business man with an abundance of common sense and *savoir faire*.

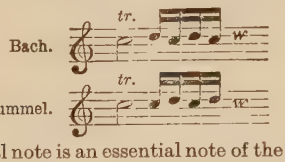
Considering that Hummel was the pupil of Mozart, Haydn, Salieri, Clementi and Albrechtsberger; the fellow-pupil of Beethoven, and the teacher of Czerny, Hiller, Henselt and Thalberg, to whom he doubtless transmitted his style, his music is almost exactly what might be expected from a brilliant virtuoso in such circumstances. Add to this the fact that he was a public player upon the piano with the old Viennese action, so eminently suited to a facile execution of light ornamentation, but deficient in expressing depth of emotion, and we have a pretty complete idea of Hummel's methods—and we no longer wonder at his making use of themes which at times were hardly worthy of the delicate and tasteful costumes in which he clothed them, or at his being apt to regard his music more from the standpoint of a virtuoso, than from that of a purely intellectual and emotional musician.

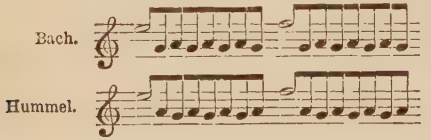
The same set of influences no doubt dominated Hummel's mind when he played; but it is hardly possible that a player, environed as he was by much of the finest talent the world has ever seen, can have been the mere animated machine that some would have us believe. Wherever he appeared as a pianist, Hummel achieved very distinct success; and in order to hold his own with credit in a city where, under the refreshing shadow of Mozart and Haydn, Beethoven reigned over an assemblage of ability, which contained Schubert, Moscheles and Ries (in addition to those already named), a man must have had more than mere cleverness and dexterity to recommend him. Besides, Hummel's strongest point was his remarkable power as an extempore player. In this department he was considered a rival to Beethoven, a fact which speaks for itself. Hummel did not achieve his reputation as a pianist by perform-

[1] Beethoven also came to Vienna in this same year, and placed himself under Haydn and Albrechtsberger, so that the two young men, fellow-students under two professors, probably became acquainted with each other.

ing his own compositions only, and therefore he must have had the 'gift of interpretation,' as well as the gift of speech; and in this connexion it is pleasant to remember that the symphonies of Beethoven became known to many people, and perhaps were only known, through the medium of the excellent arrangements for piano duet, which were made by Hummel. In his later years Hummel published his celebrated *Piano School* (1824), in which he advocates a rational system of fingering. Although of course not free from the tradition that the thumb should be forbidden to play upon the black keys, he argued that, apart from this restriction, the same shaped passage or figure should be fingered in the same way wherever it occurred, thus foreshadowing the modern method of fingering, alike in all keys.

He tried to alter the manner of playing the shake (which had hitherto followed the tradition of C. P. E. Bach, in beginning upon the auxiliary note) by insisting that it should start upon the principal note: and when the



principal note is an essential note of the melody, common sense would seem to be in Hummel's favour. He also tried to reverse the accepted meaning of the direct turn ∼, and the inverted turn ʃ, and to reverse the accent in the 'simplified shake' when accompanied by holding notes as in the Rondo of the 'Waldstein' sonata. The object of these last two changes is not so obvious as that of the first, though the third

was suggested by the desirability of all the accents being placed upon the notes which would have sounded with the melody note, had there been no shake; a view which would certainly meet with the approval of harmonists. Hummel also suggested the use of this mark ⚠ to indicate the use of the 'Celeste' Pedal, invented in its present form by Sebastien Erard, as distinguished from the 'shifting' Pedal, first used by Stein, which permitted the use of one, two, or three strings, at will. ('Nach und nach mehre Saiten,' Beethoven Sonata, op. 101.) The Piano School altogether was a decided advance upon the previous methods, and a valuable contribution to the more logical development of the technique, which, already raised to a high degree of excellence by Clementi, was soon to receive such vast improvement from the methods of Czerny, Liszt, Schumann and Chopin. It should be remembered that Czerny was the pupil of Beethoven and Hummel, that the playing of Hummel was a 'revelation to him,' and that he was the teacher of Liszt, so that modern pianists, whilst acknowledging their indebtedness to C. P. E. Bach and Clementi, owe a great deal to the Viennese School and to Hummel in particular.

Hummel's compositions, which number 127, contain the following. There are a great many more without opus numbers, and in many cases the same number is attached to two different compositions (see *Q.-L.*).

Op.
1. Variations.
2. 3 Sonatas B♭ and G, with Flute, Violoncello, in C for Piano Solo.
3. Scotch Country Dances.
4.
5. 3 Sonatas B♭, F, Viola, E♭ with Violin.
6. Caprices.
7. 3 Fugues for PF.
8. Ricercare.
9. Two Caprices.
10.
11. Rondo in E♭.
12. Trio in E♭.
13. Sonata in E♭. Piano.
14. Variations. Piano and Violin.
15. Variations.
16. 6 Balli tedeschi.
17. Concerto. Piano and Violin in G.
18. Rondo (? Grand Fantasia) in E♭. Piano.
19. Sonata for Piano and Viola.
20. Sonata in F minor. Piano.
21. Variations.
22. Trio in F.
23. Balli ongaresi.
24. 12 Minuets and Trios.
25.
26. Hélène et Paris, Ballet.
27. 12 Minuets.
28. 12 Deutsche Tänze.
29. 12 Redowas.
30. String Quartets in C, G, E♭.
31. Tänze f. d. Apollo Saale.
32.
33. Das belebte Gemälde, Ballet.
34. Piano Concerto in C.
35. 4 Songs (Trio in G).
36.
37. Pièces originales.
38. Sonata in C. Piano.
39. Variations.
40. Variations (12 Deutsche Tänze).
41.
42. 6 Pièces très faciles.
43. Music to Johann von Grunland (or Finnland).
44. 12 Deutsche Tänze.
45. Tänze für dem Apollo Saale.
46. Pantomime, 'Der Zauberring.'
47.
48.
49. Rondo in F (? Caprice).
50. Sonata for PF. and Flute.
51. Duet Sonata in E♭ or Divertissement. Piano.
52. Rondoletta.
53. Potpourri in G minor. PF. and Violin.
54. Variations for Clarinet and Piano.
55. La bella capricciosa.
56. Rondo in A.
57. Variations.
58. Sappho, Ballet héroïque.
59.
60. Übung-Stücke from 'Piano School' (also Opera, 'Die Eselshaut').
61. Die gute Nachricht.
62. Patriotic Choruses.
63. No. 1 Serenade.
64. Sonata for PF. and Flute.
65. Trio in G.
Op.
66. No. 2 Quartet for Piano, Guitar, Clarinet, and Bassoon (also called Serenade).
67. Preludes.
68. Sappho de Mitylène.
69. Rückfahrt des Kaisers, Opera.
70. 6 Polonaises.
71. La Sentinelle. Piano, voice, violin, guitar.
72.
73. Concertino in D.
74. Septett.
75. Adagio. Variation and Rondo.
76. Variations.
77. Mass in B♭.
78. Adagio, etc., for PF.
79.
80. Mass in E♭.
81. Sonata in F♯ minor. Piano
82. Polymelos, Russian Songs.
83. Trio in E.
84.
85. Concerto in A minor. Piano.
86.
87. Quintet for PF. and strings.
88. Gradual for Four Voices.
89. Offertory. Alma Virgo. Sop. Solo and Chorus (Concerto in B minor).
90.
91. 6 Valses aus dem Apollo Saale.
92. Duet Sonata A♭. Piano.
93. Trio in E♭.
94. Potpourri for Viola and Orch.
95. Second ditto.
96. Trio in E♭.
97. Variations, PF. and Orch.
98. Rondo.
99. Notturno. Piano Duet and Two Horns.
100. Opera, Matilde von Guise.
101. Overture in B♭.
102. Variations, Oboe and Orch.
103. 3 Grand Waltzes.
104. Sonata ? Clarinet and Piano.
105. 3 Amusements en forme des caprices.
106. Sonata in D. Piano.
107. Bagatelles.
108. Amusement. Piano, Violin.
109. Rondo in B minor.
110. Piano Concerto in E.
111. 3 Easy Pieces (Mass in D).
112. Ländler.
113. Piano Concerto in A♭.
114. Military Septett.
115. Variations, PF. and Orch.
116. Fantasia on Oberon.
117. Rondo.
118. Tyrolean Air and Variations.
119. Variations.
120. Rondo, La Galante.
121.
122. Rondo villageois.
123. Fantasie on Air from Neukomm.
124. Fantasie on Figaro.
125. 24 Études. Piano.
126. Rondo (Sonata, PF. and Vln.).
127. Rondo, Retour de Londres.

Anweisung zum Pianofortespiel (published 1828).

D. H.

HUMORESKE, a title adopted by Schumann for his op. 20 and op. 88, No. 2, the former for piano solo, the latter for piano, violin and violoncello. Heller and Grieg have also

used the term for pianoforte pieces—op. 64 and opp. 9 and 16 respectively. There is nothing obviously 'humorous' in any of these, and the term 'caprice' might equally well be applied to them. Many later composers have adopted the title. G.

HUMPERDINCK, ENGELBERT (*b.* Siegburg, Rhine provinces, Sept. 1, 1854; *d.* Sept. 27, 1921), a composer who rose with lightning rapidity to a very high pinnacle of popular fame and that mainly on the strength of a single opera, 'Hänsel und Gretel.'

After studying at the Gymnasium at Paderborn he entered the Cologne Conservatorium under Ferdinand Hiller in 1872, and while a student there he won (1876) the Frankfort Mozart Stipendium. By the aid of this fund he proceeded to Munich, where he was a pupil at first of Franz Lachner and later of Josef Rheinberger at the Royal Music School (1877–1879). Next Humperdinck won the Mendelssohn Stiftung of Berlin in 1879, and promptly went to Italy, where at Naples he met Richard Wagner. At Wagner's invitation Humperdinck followed him to Bayreuth, and materially assisted him during 1880–81 in the preparation for the production of 'Parsifal.' But having won still another prize in the latter year—the Meyerbeer prize of Berlin—he set out south once more, and after travelling again in Italy, France and Spain, he settled for two years at Barcelona, where in 1885–86 he taught theory of music in the Conservatoire. In 1887 he returned to Cologne, and from 1890–96 he was a professor at the Hoch Conservatorium in Frankfort; he was a teacher of harmony in Stockhausen's Vocal School, as well as musical critic for the *Frankfürter Zeitung*. Meanwhile he had not been idle as a composer, for in 1880 he produced a Humoreske for orchestra, which enjoyed a vogue in Germany; in 1884 his popular choral work 'Das Glück von Edenhall' was first sung, and the choral ballade 'Die Wallfahrt nach Kevlaar' in 1887, as well as a large quantity of music in the smaller forms, for male or mixed choirs.

In 1893 his masterpiece, the opera 'Hänsel und Gretel' (libretto by his sister A. Wette), was brought to a hearing at Weimar on Dec. 23, and immediately captivated all music-lovers, so that it ran a rapid course the wide world over (London, Apr. 1895), and was warmly welcomed as an antidote to the then prevailing craze for the lurid work of the young Italian school of Mascagni, etc. This he followed up with another opera (originally a play accompanied with music throughout), 'Königskinder' in 1896, and 'Dornröschen' in 1902, neither of which made any success comparable with that of the first-named work. The full operatic version of 'Königskinder' appeared in New York, 1910, Berlin and London, 1911. A 'Maurische Rhapsodie' for orchestra was produced in 1898. In 1896 the Kaiser created Humperdinck professor, and in 1897 he went to live at Boppard, but in 1900 he was once again in Berlin, where he had been appointed head of a Meister-Schule for musical composition, and a member of the Senate of the Royal Akademie der Künste. His opera, 'Die Heirath wider Willen,' was brought out at Berlin, Apr. 14, 1905. Incidental music to a number of plays followed for productions in Berlin, namely *The Merchant of Venice* (1905), *The Winter's Tale* and *The Tempest* (1906), *As You Like It* (1907), *Lysistrata* (Aristophanes) (1908), *The Blue Bird* (Maeterlinck) (1910). That to *The Miracle* (London, 1911) attracted wider attention because of the magnificence of Reinhardt's production both in Europe and in America (1924). Two other operas, 'Die Marketenderin' (Cologne, 1914) and 'Gaudeamus' (Darmstadt, 1919), must be named. (See *Riemann.*)

R. H. L., with addns.

BIBL.—OTTO BESCH, *Engelbert Humperdinck*, pp. 112. (Leipzig, 1914.)

HUMPHREYS, SAMUEL (*d.* Canonbury, Jan. 11, 1738), was employed by Handel to make additions to the libretto of his oratorio 'Esther,' to fit it for public performance in 1732. He subsequently provided him with the words of 'Deborah' and 'Athaliah.' He was also author of 'Ulysses,' an opera set to music by John Christopher Smith, and of a poem on the Duke of Chandos's seat at Canons. He died at Canonbury, aged about 40 years. W. H. H.

HUMPHRIES, JOHN (*b.* 1707; *d. circa* 1730), English violinist and composer. His first work was published, as he states in his preface, 'as the first-fruits of a young gentleman now not above 19.' This work is 'Six Solos for a violin, and a bass with a thorough-bass for the harpsichord, composed by John Humphries, published for the author 1726. Engraved on copper by T. Cross,' folio. His opera seconda was 'XII Concertos in seven parts for two Violins,' etc. etc., London, printed for, and sold by B. Cooke, folio. Another set was published as opus iii. by Cooke, and both sets were reissued by John Johnson. Hawkins speaks of Humphries as 'a young man of promising parts, and a good performer on the violin.' Alfred Moffat, who has published an arrangement of one of Humphries' violin pieces in his series 'Old English Violin Music' (Novello), has elicited the foregoing facts, and points out that Hawkins in part of his notice confuses John Humphries with J. S. HUMPHRIES (*q.v.*).

F. K.

HUMPHRIES, J. S., a composer for the violin. He published 'XII Sonatas for two Violins with a Thorough Bass,' opera prima, folio. These were first issued about 1734 by Thomas Cobb (who was successor to John Cluer) and afterwards reprinted by John Walsh. F. K.

HUMSTRUM, a rustic violin of the rebec type, now extinct. Apparently it was last in use in Dorsetshire (cf. Barnes' *Poems in the Dorset Dialect*, 1862), and a specimen exists in the County Museum, Dorchester.

The hollowed-out sound-box of the REBEC (*q.v.*) is replaced by a tin-canister, and the strings, four in number, are of wire. Ritson (*Observations on the Minstrels*) speaks of a man playing in the streets of London on the humstrum about the year 1800.

Bonnel Thornton (*Burlesque Ode on S. Cecilia's Day*) confuses the humstrum with the hurdy gurdy. He also says it was sometimes called 'The Bladder and String'; but this was a monochord known as the drone, bumbass or basse de Flandres, a survival of jongleur days. F. W. G.

HUNEKER, JAMES GIBBONS (*b.* Philadelphia, U.S.A., Jan. 31, 1860; *d.* New York, Feb. 9, 1921), American critic and essayist. He studied the pianoforte with Georges Mathias in Paris and Rafael Joseffy in New York, becoming the latter's assistant in the National Conservatory of Music. His reputation was made, however, as a writer on music and the other arts, rather than as a pianist. Between 1891 and 1897 he was musical critic for short-lived daily journals. From 1900–12 he acted as art critic for *The New York Sun*, returning to music in 1917 as musical critic for *The Philadelphia Press*. In 1918 he took the place of the musical critic of *The New York Times*, absent in the war. On the latter's return Huneker went to *The New York World*, of which journal he was musical critic at the time of his death.

Huneker was a prolific author of books as well as of journalistic criticism, many of his volumes, however, being collections of his newspaper essays. He wrote also largely about the graphic arts and literature. His most important book is a Life of Chopin, with a detailed criticism of his music (1900). A similar volume on Liszt (1911) is much less successful. Huneker contributed to a number of publications in Europe and America, besides the daily newspapers. His style is facile, original and entertaining, frequently brilliant; and his writing is based on a wide range of knowledge in music, literature and art. Readers of a more sober point of view will balk at some of his judgments. His musical books, besides those mentioned, are:

Mezzotints in Modern Music. (1899.)
Melomaniacs. (1902.)
Overtones in Music and Literature. (1904.)
Egoists: a Book of Supermen. (1909.)
Old Fogy. (1913.)
Ivory, Apes, and Peacocks. (1915.)
Mary Garden. (1920.)
Steeplejack: an Autobiography. (1919.)

R. A.

HUNGARIAN MUSIC, see MAGYAR MUSIC.

HUNNIS, WILLIAM (*d.* June 6, 1597), a composer of sacred music, and a gentleman of the Chapel Royal, under Edward VI. In the following reign (in 1556) he was implicated in some Protestant plots against the Roman Catholic régime, and was dismissed from this post. He was restored when Elizabeth came to the throne, and had other posts given him, one of which was keeper of the gardens and orchards at Greenwich (appointed 1562). He was made master of the children of the Chapel Royal in 1566. On his death he was succeeded by Nathaniel Gyles. His compositions are now not considered of great merit; a portion of them still remains in manuscript in the Music School, Oxford. He versified the Psalms and some portions of the Bible, and his quaint titles are amusing, such as, 'A hyvefull of hunnye containing the first booke of Moses called Genesis turned into English meetre,' 'A Handful of Honisuckles, gathered by William Hunnis,' etc. In 1581 Hunnis issued 'VII Steppes to Heaven alias the VII Psalms reduced into meter,' of which the second edition appeared in 1583 as 'Seuen Sobs of a Sorrowful Soull for Sinne.' (These are the seven penitential psalms.)

F. K.; addns. W. H. G. F.

HUNT, ARABELLA (*d.* Dec. 26, 1705), singer, lutenist, and singing-mistress, was the instructress in singing of the Princess (afterwards Queen) Anne. She was also a favourite of Queen Mary, who made her one of her personal attendants in order that she might have frequent opportunities of hearing her sing. Many of the songs of Purcell and Blow were composed for her. The beauty of her person equalled that of her voice. Congreve wrote an ode 'On Mrs. Arabella Hunt singing,' which is mentioned by Johnson as the best of his irregular poems. After her death an engraving from her portrait by Kneller was published, with some panegyrical lines by Congreve (not from his ode) subjoined. W. H. H.

HUNT, RICHARD, a viol and other instrument maker at the sign of the Lute in St. Paul's Church Yard, who from this address and in conjunction with Humphrey Salter published, in 1683, *The Genteel Companion for the Recorder*, ob. 8vo. According to Wheatley's new edition of Pepys's *Diary*, Pepys on Oct. 25, 1661, called at Hunt's about his lute, which was almost done, having had a new neck for double strings. Three days later he went to St. Paul's Church Yard to Hunt's, and found his theorbo ready, which pleased him, and for which he paid 26s., but is told that it is now worth £10, and as good as any in England. In Apr. and in Aug. 1663 Pepys again is in communication with Hunt seeing, first, a 'Viall' which he is considering whether to buy, and next, having bought it for £3, is assured that he has 'now as good a Theorbo, Viall, and Viallin as is in England.' F. K.

HUNT, ROBERT, is named as the composer of 2 motets, Ave Maria and Stabat Mater in PH. E. H. F.

HUNT, THOMAS, fl. *c.* 1600, composer. He is

stated by Barnard (R.C.M. MS. 1051) to have been organist of Wells, but no record of his name is now to be found in the Cathedral archives. A four-part service of his, including V., T. D., B., K., C., M., and ND., is at St. Michael's College, Tenbury (Tenb. MS. 786). A four-part setting of the Preces and Responses is attached to this service; the manuscript is beautifully written in a contemporary hand and very probably is Hunt's holograph. A single bassus part of his anthem 'Put me not to rebuke' is in the R.C.M. MS. 1051, and the words only of another anthem, 'O light, O blessed Trinity,' are given in B.M. Harl. MS. 6343. He contributed the madrigal 'Hark! did you ever hear?' to 'The Triumphes of Oriana,' in 1601. E. H. F.

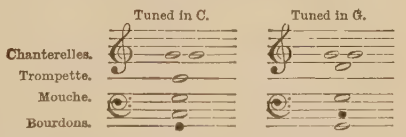
HUNTER, Anne (*b.* 1742; *d.* 1821), a Scotch lady, wife of John Hunter the surgeon, and sister of Sir Everard Home the physician. The Hunters lived in Leicester Square during Haydn's first visit, and were intimate with him. Mrs. Hunter wrote the words for his twelve Canzonets (1792), of which the first six were dedicated to her and the second six to Lady Charlotte Bertie. Hunter's death (Oct. 16, 1793) put a stop to the acquaintance. Mrs. Hunter published a volume of poems (1801; 2nd ed. 1803), which are condemned by the *Edinburgh* and praised by *Blackwood*. She was also probably the author of both words and melody of 'Lady Anne Bothwell's Lament.' She is mentioned in Robert Burns's MS. 'Edinburgh Commonplace-Book,' and two poems by her—'To the Nightingale, on leaving E[arl's] C[ourt], 1784,' and 'A Sonnet in Petrarch's manner'—are there copied out by the poet, the only poems which received that distinction. G.

HURDY GURDY (Fr. *vielle*; Ital. *lira tedesca, ghironda ribeca, stampella, viola da orbo*; Ger. *Bauernleier, Deutscheleier, Bettlerleier, Drehleier, Radleier*; Latinised, *lyra rustica, lyra pagana*). This has now only a place among instruments like that of the dulcimer and the bag-pipes, as belonging to rural life, and quite outside modern musical art.[1] It is true that in the first half of the 18th century the hurdy gurdy or vielle contributed to the amusement of the French higher classes, but evidently with that affectation of rusticity so abundantly shown when mock shepherds and shepherdesses flourished. Engel [2] gives several titles of compositions wherein the vielle formed, in combination with bagpipes (musette), flutes (of both kinds), and hautbois, a *fête champêtre orchestra*. Chouquet [3] adds, for the instrument alone, sonatas, duos, etc., by Baptiste and other composers, and two methods for instruction by Bouin and Corrette. This music of a modern Arcadia seems to have culminated about 1750 in the virtuosity of two brothers, Charles and Henri Baton, the former playing the vielle, which he had much improved, the latter the musette. Their father, a luthier at Versailles, was a famous vielle-maker, who about 1716–20 adapted old guitars and lutes and mounted them as hurdy gurdies. Other eminent makers were Pierre and Jean Louvet, Paris, about 1750; Lambert, of Nancy, 1770–1780; Delaunay, Paris; and Berge, Toulouse. The last popular street-player in Paris was Barbu; according to Louis Paquerre he was to be heard before 1871, and was also heard in London. He is supposed to have been shot during the Commune.

By some strange misconception, a common example of the erroneous nomenclature which exists among average non-musical persons regarding the lesser-known instruments, it has long been the practice, both in literature and in speech, to refer to the barrel and piano organs as 'hurdy gurdies.' This has probably arisen from the fact that the Italian street-boy, who in the 'twenties and 'thirties perambulated town streets with this instrument, in due course discarded it for a primitive form of organ which simulated the then popular cabinet piano. Out of this the modern piano organ has evolved.

The hurdy gurdy is an instrument the sound of which is produced by the friction of stretched strings, and the different tones by the help of keys. It has thus analogies to both bowed and clavier instruments. It is sometimes in the shape of the old viola d'amore (a viol with very high ribs), of the guitar, or of the lute. Four to six tuning-pegs in the head bear as many strings of catgut or sometimes wire, two of which only are carried direct to the tailpiece, and tuned in unison, and one or both are stopped by a simple apparatus of keys with tangents, which directed by the fingers of the player's left hand, shortens the vibrating length to make the melody. The chanterelle has two octaves from the tenor G upwards; the drones are tuned in C or G; G being the lowest string in either key.

When in the key of C, the lowest drone is tenor C. The lowest drones are called bourdons, the next higher open string is the mouche. The trompette, which is again higher, a copper string next the two melody-strings, may be tuned as indicated and used at pleasure.



One or other of the bourdons, shown as round black notes in the examples, is silenced by a spring, according as the key is C or G.

1 Donizetti's 'Linda di Chamouni' (1842) contains two Savoyard songs with accompaniment for the hurdy gurdy. A. J. H.

2 *Musical Instruments*, 1784, p. 235.

3 *Catalogue du Musée du Conservatoire*, Paris, 1875, p. 23.

In the cut showing the wheel and tangents one string only is used as a melody string. The ebony keys are the natural notes, the ivory the sharps. From the position in which the hurdy gurdy is held the keys return by their own weight. The longer strings, deflected and carried round the ribs or over the table and raised upon projecting studs, are tuned as drones or bourdon strings. All these strings are set in vibration by the wooden wheel, which, being rosined, has the function of a violin bow, and is inserted crosswise in an opening of the table just above the tailpiece, the motor being a handle at the tail-end turned by the player's right hand. There are two sound-holes in the table near the wheel. The hurdy gurdy shown on *PLATE LXXXVII.* No. 11 is a modern French instrument ('en forme de viole'), 27 inches in length without the handle. Two of the drones are spun strings, and one, the so-called 'trumpet,' is of copper, and is brought upon the wheel at pleasure by turning an ivory peg in the tailpiece. There are also four sympathetic wire strings tuned in the fifth and octave. Like lutes and other mediæval instruments, the hurdy gurdy was often much and well adorned, as may be seen in the Victoria and Albert Museum; fancy woods, carving, inlaying and painting being lavishly employed. The hurdy gurdy has been sometimes called 'rota' (from its wheel), but the rote of Chaucer had no wheel, and was a kind of half fiddle, half lyre, with an opening (as in the CRWTH (*q.v.*)) for the hand of the player to touch the strings from the back. F. K.

The mediæval Latin name for the hurdy gurdy was 'Organistrum,' and under this title it is described by Odo of Cluny, who died in A.D. 942, in his tract *Quomodo organistrum construatur*, or '*How to make an organistrum.*' From this account,[1] we learn that the compass of the instrument was the diatonic octave from tenor C with the addition of *b* flat. The illustration given by Gerbert is unfortunately the work of a 13th-century artist. In the 12th century the organistrum was about five feet in length and two executants were required, one of them to turn the handle which moved the wheel (rotulus) and the other to manipulate the key-mechanism (plectra). There were three strings, the outer tuned in octaves, the middle one a fourth or fifth below the highest string. The mechanism consisted of small rods placed beneath the strings, each bearing a low flat bridge, and the projecting ends of the rods were turned by the executant, and thus a bridge was brought to bear on the three strings at any required point.

[1] Printed in Gerbert's *Scriptores ecclesiastici*, vol. iv.

For this reason the much-beloved 'organum,' with its succession of consecutive fourths and fifths, could be played with accuracy and ease: hence the organistrum was greatly esteemed for church purposes.

The mechanism of the sliding rods with tangents, now seen on the hurdy gurdy and described above, was probably invented in the early 13th century, when the size of the instrument was reduced and it became the 'Symphony.' Although the introduction of the organ displaced it from its high ecclesiastical position, it seems to have given the idea which underlies that most sympathetic of all key-board instruments, the clavichord. F. W. G.

BIBL.—ANTOINE TERRASSON, *Mélange d'histoires* (Paris, 1768); MICHEL CORRETTE, *Méthode* (reprinted by Costallat, Paris); ANTOINE VIDAL, *Instruments d'archet*; RÜHLMANN, *Die Geschichte der Bogeninstrumente*, 1882; GALPIN, *Old English Instruments of Music*, 1910.

HURÉ, JEAN (*b.* Gien, Loiret, Sept. 17, 1877), French composer and organist, has written chamber music: a sonata for PF. and violin (1900–01); 3 sonatas for PF. and vcl.; 2 string quartets (1913–17, 1921); a quintet (1907–08), etc.; a sonatina; a Te Deum; also stage music: 'Fantasio,' 'Le Bois sacré' (Odéon; Opéra-Comique). Special attention must be directed to his pedagogical works: *La Technique du piano* (1908), *La Technique de l'orgue* (1918), *L'Esthétique de l'orgue* (1923), *Saint-Augustin, musicien* (1924). He has founded and directs the periodical *L'Orgue et les organistes*, and succeeded E. Gigout as organist of Saint-Augustin, Paris, in 1925. M. L. P.

HURLEBUSCH, HEINRICH LORENZ (*b.* Hanover, July 8, 1666; *d.* Brunswick), an excellent organist at St. Magnus, and from 1694 at S. Martin and S. Egidius. There are modern editions of some of his organ pieces by Marx and Seiffert.

HURLEBUSCH, KONRAD FRIEDRICH (*b.* Brunswick, 1696; *d.* Amsterdam, Dec. 16, 1765), a roving spirit and full of conceit, who went from one big town to another, visiting Italy and Sweden, returning to Brunswick in 1725, and after another sojourn at Hamburg becoming organist of the Reformed church at Amsterdam in 1737. He composed operas, cantatas, overtures, harpsichord pieces, a hymn-book and songs. E. v. d. S.

HURLSTONE, WILLIAM YEATES (*b.* London, Jan. 7, 1876; *d.* May 30, 1906), pianist and composer. Though coming of a family with artistic leanings (his grandfather was President of the Royal Society of British Artists), he did

not enjoy the advantage of upbringing in a musical atmosphere. Yet at the age of 9 he published a set of 'Five Valses' for pianoforte solo, and at the age of 18 gained a scholarship at the R.C.M. In this institution he studied until 1898, under Stanford for composition, Algernon Ashton and Edward Dannreuther for pianoforte, and left the college a brilliant pianist, with exceptional gifts as a sight-reader, and performer of chamber music. In May 1904 a series of 'Fantasie-Variations on a Swedish air' for orchestra from his pen was produced at the first concert of the 'PATRON'S FUND' (*q.v.*), and received not only the applause of the public, but also the congratulations of the professors present. He further wrote for orchestra a pianoforte concerto in D (played by himself at St. James's Hall in 1896), and a fairy suite, 'The Magic Mirror.' His chamber works include an early sonata for pianoforte and violin of conspicuous merit, another for violoncello and pianoforte, and a string quartet in E minor, all of which were produced at the British Chamber Concerts given in St. James's Hall in 1897–98–99; a quintet for pianoforte and wind instruments; and a suite for clarinet and pianoforte, frequently played by Clinton. Once more, in Dec. 1904, a work of his was chosen for performance at a Patron's Fund concert, this time a quartet for pianoforte and strings, and was well received. His Phantasy string quartet won the first of the prizes offered by W. W. COBBETT (*q.v.*) for works of this class. In Sept. 1905 he was appointed professor of counterpoint at the R.C.M. He was considered one of the most promising English musicians of his generation. For list of published works see *B. M. S. Ann.* 1920.

W. W. C., with addns.

HUS-DESFORGES, PIERRE LOUIS (*b.* Toulon, Mar. 14, 1773; *d.* Pont-le-Voy, near Blois, Jan. 20, 1836), a distinguished violoncellist, pupil of Janson the Elder. After a varied career as player in orchestras, conductor and director of a music school, he became a teacher of violoncello at the music school at Pont-le-Voy. He composed a Mass, symphonies, chamber music and a Concerto, solos and a Tutor for violoncello (E. van der Straeten, *History of the Violoncello*).

HUSK, WILLIAM HENRY (*b.* London, Nov. 4, 1814; *d.* there, Aug. 12, 1887), was librarian to the Sacred Harmonic Society, and compiled three editions of a catalogue of the books, the last (a most useful bibliographical work) being dated 1872. Before this he had published *An Account of the Musical Celebrations on St. Cecilia's Day*, London, 1857, and an excellent collection of Christmas Carols, with many of their airs, as *Songs of the Nativity*, 1864. His careful and conscientious work in the biographies given in the first edition of the present work needs no comment.

F. K.

HUSS, HENRY HOLDEN (*b.* Newark, New Jersey, U.S.A., June 21, 1862), American composer and pianist. His first study was with his father; it was continued with Boise and with Rheinberger and Giehrl in Munich. His compositions have been played by most of the American orchestras and many leading solo players. The more important ones are these:

Rhapsodie, PF. and orch., op. 3.
Concerto in B, PF. and orch., op. 10.
Concerto, C minor, vln. and orch., op. 12.
Sonata, vln. and PF., op. 19.
Sonata, v'cl. and PF., op. 24.
String quartets, G minor and E minor.
Numerous songs, choruses, and PF. pieces.

R. A.

HUTCHESON, FRANCIS, see IRELAND.

HUTCHINSON, (1) RICHARD (*d.* 1646), church composer and organist of Durham Cathedral, 1614–44. It is probable that he held previously some appointment at Southwell Minster. An anthem, 'Behold how good,' the score of which is in the British Museum (Harl. 7340/63*b*), is described as by 'John Hutchinson, Organist of Durham Cathedral in y^e^ reigne of James I.' As JOHN HUTCHINSON, his son (*q.v.*), was not born until 1615, and James died in 1625, he could not have been organist during this reign, and indeed is not known to have been organist of Durham at any time. The anthem [1] is therefore assigned to his father Richard, who did hold this appointment in James's time. Another anthem, 'O God my heart prepared is' (Durh. incomp.), is by Richard: the tenor cantoris part of this is also in B.M. Add. MSS. 30,478-9. Richard is possibly the composer of 'O Lord, I am not highminded,' as well as some other of the anthems included in the list under John Hutchinson.

His son, (2) JOHN (*bapt.* Durham Cathedral, July 2, 1615),[2] church composer. A man of this name was organist at York Minster in 1633 (West's *Cath. Org.*). The anthem, 'Behold how good,' assigned to him (Harl. 7340), is by his father. Some other of the following anthems may also be by Richard:

Grant, we beseech Thee. Durh.; B.M. Add. MSS. 30,478-9. Tenor cantoris part only.
Hear my crying. P.H.
Lift up your heads. B.M. Add. MSS. 30,478-9. Tenor cantoris part only.
O Lord, I am not highminded. Durh.; P.H.; B.M. Add. MSS. 30,478-9. Tenor cantoris part only.
O God the proud. Durh. Imp.; B.M. Add. MSS. 30,478-9. Tenor cantoris part only.
O Lord, let it be Thy pleasure. Durh. Imp.; B.M. Add. MSS. 30,478-9. Tenor cantoris part only.
Of mortal men. P.H.
Out of the deep. B.M. Add. MSS. 30,478-9. Tenor cantoris part only.
Ye that fear the Lord. Durh.; P.H.; B.M. Add. MSS. 30,478-9. Tenor cantoris part only.

J. M^K^.

HUTSCHENRUIJTER, (1) WOUTER (*b.* Rotterdam, Dec. 28, 1796; *d.* there, Nov. 18, 1878), at first studied the violin and horn, but subsequently devoted himself to composition and to the direction of various choral and other musical societies, the Eruditio Musica, the Musis Sacrum, and the Euterpe. He was also music-director at Schiedam, and was for many

[1] The parts are also at PH. and Durh., as well as 2 scores in B.M. (Add. MSS. 17,820/1096 and 34,203-14*b*).
[2] Durh. Cath. Baptismal Register.

years a member of the Academy of St. Cecilia in Rome. He wrote more than 150 compositions of various kinds, of which the most important were: an opera, 'Le Roi de Bohème,' produced at Rotterdam, four symphonies, two concert overtures, an overture for wind instruments, several masses, cantatas, songs, etc. A fine sonata for piano and violoncello, op. 4, may also be mentioned.

(2) WOUTER (*b.* Rotterdam, Aug. 15, 1859), grandson of the above, was from 1890 2nd conductor of the Concert-Gebouw at Amsterdam, and subsequently conductor of the orchestra at Utrecht. Since 1917 he has been director of the town music school in Rotterdam. He is the composer of orchestral and chamber music works, and the author of a monograph on *Richard Strauss*, 1898, and other literary works (*Riemann*).

BIBL.—WOUTER HUTSCHENRUIJTER. *Trente ans de musique en Hollande* (*Revue de musicologie*, Aug. 1925).

M., with addns.

HUYGENS, (1) CONSTANTIN (*b.* The Hague, Sept. 4, 1596; *d.* Mar. 28, 1687). Following in the footsteps of his father, Christian Huygens, who had been secretary to William of Orange, Constantin became in 1625 military secretary to Prince Frederick Henry, a post he retained under William II. and William III. of the Netherlands until his death.

In 1618, soon after the conclusion of his studies at Leyden University, he made his first visit to London. Anxious to hear as much music as possible, he went twice a week

'chez Monsieur Biondi, où il y a un collège de musiciens touts italiens; autres m'ont promis de me faire entendre la Musique de la Reine, qui sont touts François, avecques des voix admirables, tellement que je me trouve ici entièrement en mon climat.' (Letter, dated June 12, 1618.)

He also by request played on the lute to King James. He seems to have been noted for the ingenuity with which he improvised accompaniments to songs, either on the lute or theorbo. In 1627 he married Susanne Van Baerle of Amsterdam, who died ten years later, leaving him with one daughter and four sons. He twice revisited England, and was also sent on diplomatic missions to Germany, Venice and Paris, where he was made a Chevalier de l'ordre de S. Michel, on Dec. 4, 1632, by King Louis XIII.

He came into contact with learned and distinguished people of all sorts, with whom he kept up a large correspondence. There are 533 letters in Latin and 1352 letters in French, the larger number autograph, preserved in the Amsterdam Royal Library alone. Ninety-four selected letters[1] touching on musical matters and people, preceded by an excellent biographical sketch, were published by MM. Jonckbloet and Land. They are written in French, sometimes delightfully racy in expression, with a curious intermixture of phrases in Spanish, Latin, etc., for Huygens had seven or eight languages at his command. Some extracts from his letters to Père Mersenne (B.M., Add. MSS. 16,912, f. 180), written from the military camp at Maldeghem in 1640, show yet another side of his many-sided character, his interest in physical science; for he minutely describes the sinking of a well, with diagrams to illustrate the methods adopted to prevent its being choked with sand.

He was also author and poet; his first poems were published at Middelburg as early as 1622. A collected edition of Latin and of Dutch poems called *Otia* was published at the Hague in 1625, and a collection of all his poetry entitled *Koren-Bloemen* in 1658. In 1653 he published an account in Dutch verse of his country life at Hofwijk (Vitaulium), the house he had built near the Hague in 1641, and where he principally resided. When over 80 years of age he wrote his autobiography in Latin; as it was intended for the use of his family only, it was not published till nearly 150 years later, under the title *Constantini Hugenii. De vita propria sermonum inter liberos libri duo*, Haarlem, 1817.

Throughout his life he always found time to devote to music, and was a competent performer on several instruments, such as the viol, harpsichord, organ, theorbo, guitar and lute. In one of his letters he says that by the time he was 79 years old he had composed 769 airs 'Sur les deux sortes de luths, le clavecin, la viole de gambe, et s'il plaist à Dieu sur la guitarre,' as well as others 'pour plusieurs violes, et nommément pour trois violes basses en unison.' These all remained in manuscript. A letter to H. du Mont, organist of S. Paul, at Paris, dated Apr. 6, 1655, thanks du Mont for looking through his compositions, and incidentally mentions 'la practique des Italiens, qui, à mon advis, ne sont pas les plus mauvais compositeurs du monde.' His friends in Spain, England and France were placed under contribution for his fine collection of music and of musical instruments; thus, with the lutenist Gautier's help, he obtained a 'luth de Bologne' from England; with the assistance of M. Chièze, a guitar from Madrid. In a letter to Mademoiselle de la Barre, July 21, 1648, he writes that in his house are 'luths, tiorbes, violes, espinettes à vous divertir, quasi autant que toute la Suède vous en pourra fournir.' He had also collected a large general library; after his death his three surviving sons added considerably to it, but they died between 1695 and 1699, and it was then sold at Leyden in 1701; a catalogue was published with the title

'Bibliotheca magna et elegantissima Zuylichemiana, rarissimorum exquisitissimorumque librorum, in omnibus facultatibus et linguis, nobilissimi viri D. Constantini Huygens, Leyden, Sept. 26, 1701.'

In Huygens's autobiography is the marginal

[1] *Correspondence et œuvres musicales de Constantin Huygens*, Leyden, 1882.

note 'Psalmi ad citharam in castris compositi, Lutetiae editi'; this refers to the work *Pathodia sacra et profana occupati*, published under the supervision of Sieur Gobert by Robert Ballard at Paris in 1647.[1] It contained twenty Latin, twelve Italian, and seven French compositions, for 'un seul tiorbe,' which he had written before 1627 while in camp. MM. Jonckbloet and Land (*Correspondence*, etc.) reprinted the volume in its entirety, with a facsimile page of music.

Another work by Huygens, cited by Mattheson,[2] was written on the use and misuse of the organ in the Protestant church; he held that it should be used only for the glory of God, and not played merely with a desire to charm the listeners as they leave church. According to Eitner, it was first published at Amsterdam in 1606. There are two editions in the British Museum:

'Gebruyck of ongebruyck van't orgel inde Kercken der Vereenighde Nederlanden, Leyden, Abraham Elsevier, 1641, 8vo.'

published anonymously; and

'Ghebruik, en Onghebruik van't Orghel, in de Kerken der Vereenighde Nederlanden, Beschreeven door Constantyn Huigens, Ridder, Heere van Zuylichem, Zeelhem, en de Monickeland, Eerste Raad, en Rekenmeester van zign Hoogheide, den Heere Prince van Oranje. Verrijkt met eenighe Zanghen. Amsterdam, Arent Gerritsz van der Heuvel, 1659, 8vo.'

which gives the author's name and titles in full. The first engraved title-page in this volume has a small medallion portrait of Huygens, inscribed 'Constanter,' and is dated 1660. Another edition was published at Amsterdam in 1660.

An excellent portrait of Huygens was engraved by W. Delff from a painting by Michel Miereveld; it is inscribed 'Constanter, 1625, aetatis XXVII.' This is reproduced by Van der Straeten,[3] who also mentions the well-known portrait painted by Antoine Van Dyck at a later date, and admirably engraved. There is another portrait of Huygens, with copious references in that stupendous Dutch book of Proverbs and fine copper-plate engravings (17th century) of Jacob Cats (a volume dear to Sir Joshua Reynolds's boyhood), wherein Huygens and Cats are seen with other dignitaries at the death-bed of 'Fred. Henrik, Prince van Oranje,' 1647.

Huygens is also mentioned in Evelyn's Diary. According to the 'Correspondence' he expresses a very high opinion of English musicians —and in one letter from Duarte[4] (1648), he was evidently interested in the harpsichords made by Couchet, the clever grandson of RUCKERS (*q.v.*): in yet another, the purchase of a jewel is mentioned to him, for the Princess of Orange; the very youthful daughter of Charles I.

1 Van der Straeten, *La Musique aux Pays-Bas*, ii. 352.
2 *Der musikalische Patriot*, Hamburg, 1728, p. 21.
3 *La Musique aux Pays-Bas*, ii. p. 366.
4 The Duartes were influential Portuguese Jews of high culture, living in Antwerp, and a Duarte was related to Catharine of Braganza, and her ambassador in England. They were highly gifted in music.

(2) CHRISTIAN, Constantin's second son (*b.* The Hague, Apr. 14, 1629; *d.* there, June 8, 1695), studied at the University of Leyden, and was distinguished both as a musician and as a mathematician. He wrote various scientific works; two dealing with musical matters were published after his death:

'Novus Cyclus harmonicus' and 'Christiani Hugenii Cosmotheoros sive de terris coelestibus, earumque ornatu, conjecturae. Ad Constantinum Hugenium, Fratrem: Guglielmo III. Magnae Britanniae regi, a secretis. The Hague, 1698, 4to.'

A copy is in the British Museum, also an English translation:

'The Celestial Worlds discover'd, or conjectures concerning the inhabitants, plants, and productions of the worlds in the planets. London, 1698.'

This work is distinctly entertaining. The author states that music, like geometry, is everywhere immutably the same.

'All harmony consists in concord, and concord is all the world over fixed according to the same invariable measure and proportion. So that in all nations the difference and distance of notes is the same whether they be in a continued gradual progression or the voice makes skips over one to the next. Nay, very credible authors report that there's a sort of bird in America that can plainly sing in order six musical notes: whence it follows that the laws of music are unchangeably fixed by nature.'

Discussing the probability of other planets being inhabited, and of the inhabitants' possible interest in music, and invention of musical instruments, he continues:

'what if they should excel us in the theory and practick part of musick, and out-do us in consorts of vocal and instrumental musick, so artificially composed, that they shew their skill by the mixtures of discords and concords? 'Tis very likely the fifth and third are in use with them.' 'The inhabitants of the planets may possibly have a greater insight into the theory of musick than has yet been discovered among us. For if you ask any of our musicians, why two or more perfect fifths cannot be used regularly in composition; some say 'tis to avoid that excessive sweetness which arises from the repetition of this pleasing chord; others say this must be avoided for the sake of that variety of chords . . . But an inhabitant of Jupiter or Venus will perhaps give you a better reason for this, viz. because when you pass from one perfect fifth to another, there is such a change made as immediately alters your key, you are got into a new key before the ear is prepared for it, and the more perfect chords you use of the same kind in consecution, by so much the more you offend the ear by these abrupt changes.'

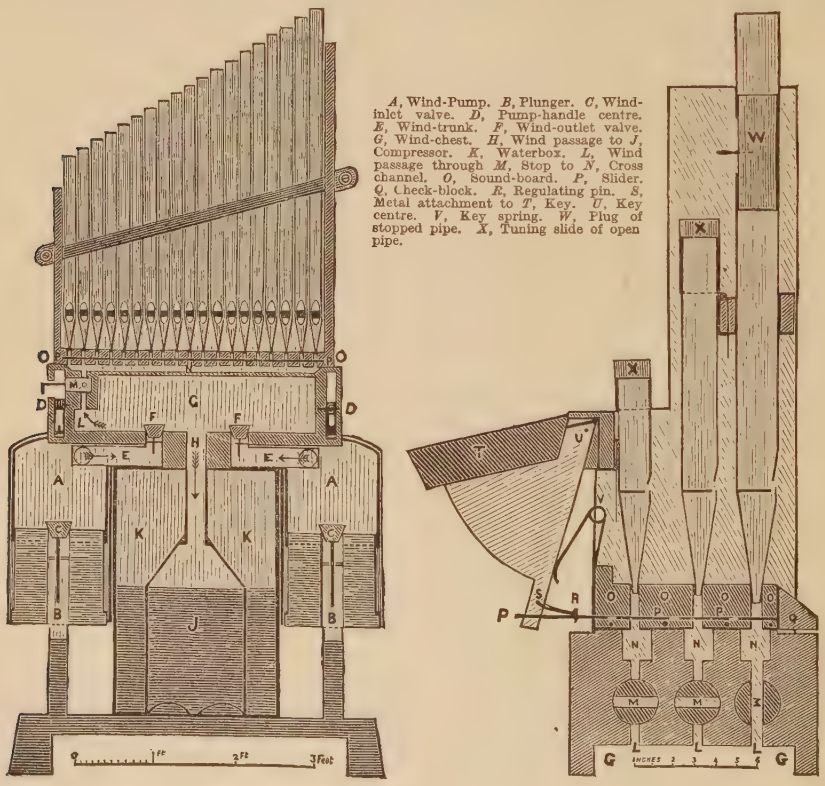
(See English translation, pp. 86-9; Latin version, p. 73.) C. S.; addns. E. J. H[s].

HYDASPES (L' IDAPE FEDELE), see MANCINI, Francesco.

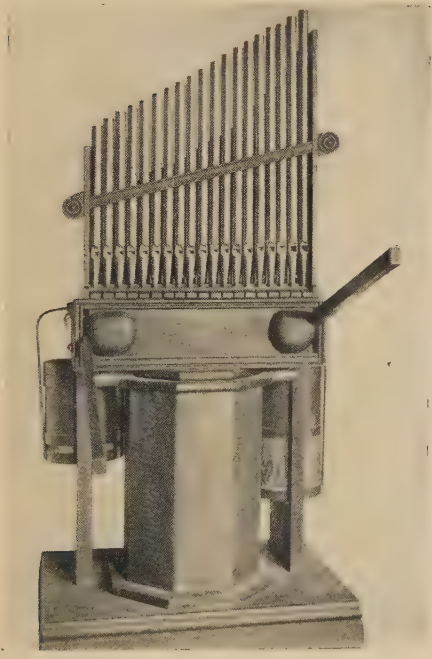
HYDE, WALTER (*b.* Birmingham, Feb. 6, 1875), English tenor, studied at the R.C.M. under Gustave Garcia, to whose insistence on technical work he bears grateful testimony. While still at the R.C.M. he found his true *métier* as a singer, taking part with distinction in public performances of 'Euryanthe' and Stanford's 'Much Ado about Nothing.' He started his professional career on the stage at the now-demolished Terry's Theatre in the light opera 'My Lady Molly,' and sang afterwards in musical comedy. The turning-point of his life

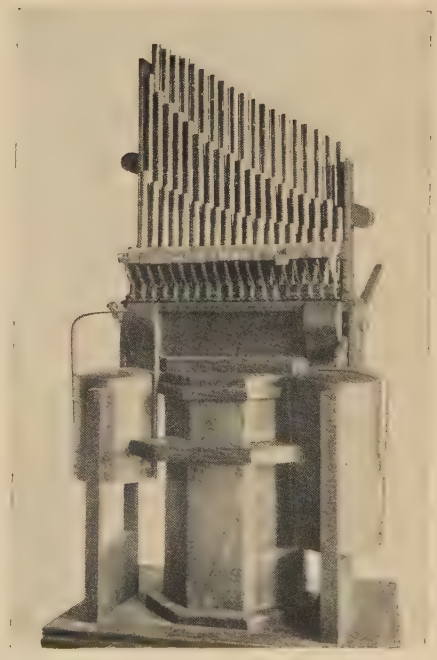
came in 1908 when the 'Ring' was done at Covent Garden in English under Richter. His first night as Siegmund established his reputation. It also won him Richter's enthusiastic approval. In the following year he sang Walter in 'The Mastersingers,' Richter having gone through the whole part with him at the piano. Possibly finding the *tessitura* rather trying Hyde has avoided singing Walter in recent years. In no way inferior to his Siegmund is his Parsifal. He sang it, though not at the first performance, when Beecham did the work at Covent Garden in 1919, with Albert Coates conducting, and later—1922 and 1924—at Covent Garden and His Majesty's for the British National Opera Company, of which he is a director. Outside the Wagner operas, Hyde has a fairly wide repertory, and one season at Covent Garden he sang Pinkerton to the Butterfly of Emmy Destinnova. In frequent request in the concert room, Hyde sang at the Hereford and Birmingham festivals of 1909 and in many later festivals up to and including Leeds, 1925. S. H. P.

HYDRAULUS, the water-organ of the ancients, was invented by Ctesibius the Egyptian about 300–250 B.C., and after undergoing various additions and improvements became the popular instrument of the gladiatorial shows and musical contests, Nero himself, according to Suetonius, having been a performer on it. Owing to its close association with pagan customs it was proscribed as an element in Christian worship, and so entirely was it lost sight of, at any rate in Western Europe, that in the Middle Ages the details of its construction became a matter of conjecture, the keyboard and stop action having in fact to be re-discovered. The *Pneumatica* of Hero (2nd cent.) and the treatise *De architectura* of Vitruvius (1st cent. A.D.) contain descriptions of the instrument, but such drawings as accompanied them are unfortunately lost. The Hydraulus is frequently portrayed on coins, in sculpture and mosaic, but it was not until 1885, when a little model of the instrument and a player, moulded entirely in baked clay, was discovered in the ruins of Carthage, that its actual form could be accurately determined. The model (about 7 in. high) dates from the early 2nd century A.D. (See *PLATE XXXVI.*) It is now in the Museum of S. Louis at Carthage, and the fragment of the organist has enabled the proportions of the original instrument to be fairly ascertained. It appears to have been about 10 ft. high including the base, and 4½ ft. in its greatest


A, Wind-Pump. B, Plunger. C, Wind-inlet valve. D, Pump-handle centre. E, Wind-trunk. F, Wind-outlet valve. G, Wind-chest. H, Wind passage to J, Compressor. K, Waterbox. L, Wind passage through M, Stop to N, Cross channel. O, Sound-board. P, Slider. Q, Check-block. R, Regulating pin. S, Metal attachment to T, Key. U, Key centre. V, Key spring. W, Plug of stopped pipe. X, Tuning slide of open pipe.
1 Foot
2 Ft
3 Feet
INCHES

St. Louis Museum, Carthage





Galpin Collection

THE HYDRAULUS or WATER ORGAN (with working reproduction), *c.* A.D. 120

width. The air was forced by side pumps through a valve to the wind-chest, and so into a 'compressor,' shaped like an inverted bell, standing in water held in a central container or water-box. The water, being expelled by the in-rushing air, reacted on it and compressed it in the same way and for the same purpose as the lead weights now used on the wind reservoir of pneumatic organs. In the model the details of the keyboard are very distinct. When perfect there were nineteen pivoted keys (about 8 in. long and 2 in. wide in the original), which on being depressed pushed in metal slides held in position by springs and pierced with holes corresponding to similar holes in the soundboard of the organ. Three ranks of metal flue pipes are shown placed on three cross channels, into which the wind could be admitted at will by stops in the form of taps placed at the side of the instrument as minutely described by Vitruvius. A working half-size reproduction (wind pressure 3½ in.) has been made by the writer, and was exhibited at the Musicians' Company's Exhibition in the Fishmongers' Hall (1904), where a demonstration with extant specimens of Graeco-Roman music was given, showing the use of the Hydraulus for solo performances and also with the Kithara as an accompaniment to the voice. The writer also published a description of the instrument with photographs and diagrams in the *Reliquary* (July 1904) and the *Scientific American* (Nov. 19, 1904). The pipes, which are all of the same diameter, a peculiarity observed also in the bronze pipes of two small organs now in the Museum at Naples, are pitched as unison, octave and super-octave. Following the explanations of Greek writers and extant traces, the unison rank is formed of stopped pipes furnished with movable plugs; the other ranks are open and provided with tuning slides. The feet of the pipes may have been of wood. An anonymous writer of the 2nd century A.D. states that six tropes or scales were used for the Hydraulus, viz. the Hyperlydian, Hyperiastian, Lydian, Phrygian, Hypolydian and Hypophrygian which was a perfect octave below the first. The notes (according to Westphal and others) required to give the last five of these scales are nineteen, corresponding to the nineteen pipes in the Carthage organ. They are as follows:

G A B♭ B♮ *c d e♭ e♮ f f♯ g g♯ a b♭ b♮ c′ c♯′ d′ e′*

the Hyperlydian trope being in this case played on the octave stop. Vitruvius mentions organs with more than three stops; in some cases reed-pipes were probably used. (See, besides treatises and papers already alluded to, articles ORGAN and PIPE; also Chappell, *History of Music* (1874); Loret, *Revue archéologique* (1890), Art. 'Hydraulus,' in Darenberg and Saglio's *Dictionnaire des antiquités grecques et romaines*; and an excellent article by Dr. C. Maclean in the *Sammelbände* of the Int. Mus. Ges. vol. vi. p. 183.) F. W. G.

HYLLARY, THOMAS, a 16th-century English musician. His motet, 'Tota pulchra es,' is in MS. (Harl. 1709, Medius only). He is the same as Hillayre who figures in the Pepysian MS. at Magdalen College, Cambridge (*Q.-L.*).

HYMN (Gr. *ὕμνος*; Lat. *hymnus*; Ger. *Kirchenlied, Kirchengesang*; Ital. *inno*). The first hymn mentioned in the annals of Christianity is that sung by our Lord and His Apostles, immediately after the institution of the Holy Eucharist. There is some ground for believing that this may have been the series of psalms called Hallel (cxiii. to cxviii. of the Authorised Version), which was used, in the Second Temple, at all great festivals, and consequently at that of the Passover.

In early times, any act of praise to God was called a hymn, provided only that it was sung. Afterwards, the use of the term became more restricted. The psalms were eliminated from the category, and hymns, properly so called, formed into a distinct class by themselves. *Φῶς ἱλαρόν*, a composition sometimes attributed to Athenagenes (*c.* 169), and still constantly sung in the Offices of the Eastern Church, is supposed to be the oldest hymn of this description now in use. Little less venerable, in point of antiquity, is the 'Angelic Hymn,' *Gloria in excelsis Deo*, of which special mention is made in the Apostolic Constitutions, a document of the 4th century, but based on earlier writings. It was not, however, until the latter half of the 4th century that the immense importance of the hymn, as an element of Christian Worship, became fully understood. S. Ephrem of Edessa made many valuable contributions to the store of hymns already in use at that period. S. Chrysostom zealously carried on the work at Constantinople, like S. Ephrem, with the special object of counteracting heresy through the popularisation of orthodox hymns.

In the West sacred poems of the same sort were written increasingly, and those of S. Hilary and of the Irish monks are of special merit. To S. Ambrose, however, is due the honour of having first introduced the true metrical hymn into the services of the Western Church, and given it a place side by side with the psalms and canticles. His example was followed by S. Benedict and other monastic founders; and the hymns on being adopted into the monastic services speedily overcame opposition, and became general in Divine Service. Only in conservative Rome were they excluded, and the opposition to them there was not broken down until the 9th century. S. Ambrose's favourite species of verse was Iambic Dimeter—the 'Long Measure' of English Hymnology—which was long regarded as the normal metre of the Latin hymn. S. Gregory the Great first introduced Sapphics; as in *Nocte surgentes vigilemus omnes.*

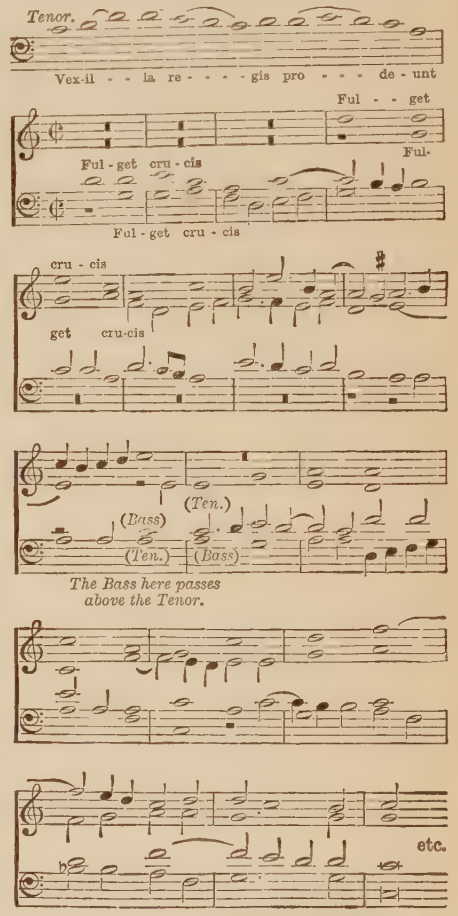
Some of the poems which Prudentius had written in the 4th century were utilised as hymns, and thus were introduced several fresh metres: Trochaic tetrameter catalectic, as in *Corde natus ex parentis*; Iambic trimeter, *O Nazarene, lux Bethlem, verbum patris*; and Iambic dimeter catalectic, *Cultor dei memento*. One of the earliest instances of a hymn in elegiac verse is found in the *Crux benedicta nitet* of Venantius Fortunatus (530–609). Other metres came into use from time to time, but the Ambrosian metre remained dominant. When the Proses and Sequences were introduced at the Mass, the two forms of composition went on side by side without confusion. The difference in their structure and use was sufficiently marked to keep them distinct (see SEQUENTIA).

The authorship of the plain-song melodies of these hymns is very uncertain. The unbroken connexion which exists in many cases between words and melody makes it probable that in such cases both came from the same source. But melodies were not always linked permanently to the words with which they were first connected. Thus the tune universally associated with the *Veni Creator* had in earlier days belonged to S. Ambrose's Easter hymn *Hic est dies verus Dei*. On the other hand, it seems clear that the tunes of *Vexilla regis prodeunt* and *Pange lingua gloriosi praelium certaminis* must spring from the same occasion which produced the words, viz. the translation of the relics of the Cross to Queen Rhadegund's monastery at Poitiers, Nov. 19, 569.

The plain-song melodies are to be seen in the Antiphonal, and many of them in the Vesperal, with the modernised forms of the Latin words. Many of them appear in English dress in *Hymns Ancient and Modern* and in the *English Hymnal*, with the ancient melodies in the forms in which they are given in early English antiphonals and hymnals; these are in some cases more correct than the forms now current abroad.

The character of these plain-song melodies differs from that of measured tunes in the greater freedom of rhythm which the plain-song has, owing to the fact that its notes have in themselves no determinate time-value. On the other hand, plain-song melodies of this class, and especially those that are entirely or nearly syllabic, approximate more closely to measured music than those of any other class; since, being set to metrical words, they acquire from them a more regular rhythm than melodies set to prose can ever have.

After the invention of discant, these venerable hymn tunes, or phrases selected from them, were constantly used as *canti fermi* for masses and motets. In the year 1589 Palestrina turned them to still better account in his great work entitled *Hymni totius anni*—a collection of hymns for every festival throughout the ecclesiastical year, admirably treated, in the polyphonic style, for three, four, five and six voices, and bearing traces of the great composer's best manner on every page. From a fine tall copy of the original Roman edition of this work of Palestrina's, preserved in the British Museum, we transcribe a portion of the Hymn for Passion Sunday—*Vexilla regis prodeunt*[1]—the well-known melody of which is


Tenor.
Vex-il - - la re - - - - gis pro - - - de - unt
Ful - - get
Ful-
Ful - get cru - cis
Ful - get cru - cis
cru - cis
get cru-cis
(Ten.)
(Bass)
(Ten.) (Bass)
The Bass here passes above the Tenor.
etc.

combined, throughout, with contrapuntal treatment of the most masterly description, involving clever imitations, and closely-interwoven fugal points, so carefully concealed beneath the expressive harmonies which result from them that their ingenuity is quite forgotten in the indescribable beauty of the general effect. A few Latin hymns, such as those to be found among the works of Hassler, Tallis, Byrd and some other great composers, have been set, for four or more voices, in a similar manner: but, as a whole, Palestrina's magnificent Hymnal stands alone.

[1] Sung also, as a Processional Hymn, on the morning of Good Friday. See IMPROPERIA.

Long before the middle of the 16th century, the science of hymnology had already begun to attract an immense amount of attention, in widely different directions. Hymns, or rather carols, of a somewhat lighter character than those we have been considering, had been sung, for ages past, between the scenes of the Mysteries and Miracle Plays which form so conspicuous a feature in the religious history of the Middle Ages. Many of these—notably such as set forth the glad tidings commemorated at Christmas-tide—became, from time to time, extremely popular, and obtained a firm hold on the affections of rich and poor alike. Well knowing the effect of songs upon popular feeling, and fully appreciating the beauty of the Latin hymns to which he had been accustomed from his earliest youth, Luther turned these circumstances to account by producing a vast amount of German Kirchenlieder, which, adapted to the most favourable melodies of the day, both sacred and secular, and set for four, five and six voices (with the plain chant in the tenor) by Johannes Walther, were first published at Wittenberg in 1524, and re-issued, in the following year, with a special preface by Luther himself. Innumerable other works of a similar description followed in rapid succession. The vernacular hymn found its way more readily than ever to the inmost heart of the German people. The Choral was sung, far and wide; and, at last, under the treatment of John Sebastian Bach, its beauties were developed, with a depth of insight into its melodic and harmonic resources which is not likely ever to be surpassed. (See CHORAL.)

In France, the metrical psalms of Clement Marot, and Theodore Beza, were no less enthusiastically received than the hymns of Luther in Germany, though their popularity was less lasting. The history of the French Psalter has already been recounted in the article BOURGEOIS.

It was not to be supposed that the movement which had spread thus rapidly in France and Germany, would be suffered to pass unheeded in England. The Reformation had created here the like popular demand for a musical outlet for its religious enthusiasm, and moreover the study of the MADRIGAL (*q.v.*) had already brought part-singing to a high degree of excellence. Here, as in France, the first incentive to popular hymnody seems to have been the rendering of the psalms into verse in the mother tongue, and the English metrical Psalter of Sternhold and Hopkins met the need. (See PSALTER.)

Apart from the metrical Psalter there was little development of hymns properly so called, and nothing at all analogous to the German Chorals. The old Latin hymns disappeared for no other reason than that there was no one to put them into English dress. Archbishop Cranmer himself lamented the failure of his efforts in this direction. Thus the bald translation of the *Veni Creator* into common metre inserted in the Ordinal in 1550 represented the sum total of the result of the efforts of the Reformers to preserve the old office-hymns.

Attempts to introduce the German Chorals in an English dress were no more successful: Bishop Coverdale began them about 1539 with his *Goostly Psalmes and Spiritualle Songs*: but the moment was not propitious, and he found no imitators in this direction. Indeed, his little book with its crude adaptations of German words and tunes is of excessive rarity, and it is doubtful if any copy exists except the one preserved in the Library of Queen's College, Oxford.

One great hindrance, no doubt, to the spread of the hymns was the objection, which had militated against the introduction of hymns in early days and now appeared afresh and with new force, against the use in public worship of anything that was not directly scriptural. The early metrical psalters, it is true, accepted into the Appendix, which mainly comprised the Bible canticles, some few pieces of a non-scriptural character. Besides the Te Deum and *Veni Creator* which had the authority of the Prayer Book to support them, there were, for example, the 'Lamentation,' 'O Lord, turn not Thy face away,' which survives in an altered form in *Hymns Ancient and Modern*, No. 103; and others of a penitential character—'The Complaint of a Sinner,' 'The Humble Suit of a Sinner,' together with a prayer for peace and occasionally some other 'prayer' or a thanksgiving at Communion. But it is noteworthy that apart from these, the Appendix drew direct upon German sources, not only for the metrical version of the Lord's Prayer but also for Luther's celebrated 'Pope and Turk' hymn, 'Preserve us, Lord, in Thy dear word, From Pope and Turk defend us, Lord'; but here the hospitality of the Appendix came to an end, and the metrical Psalter admitted for a hundred years or more no new guests.

Hymns existing apart from the metrical Psalter had little chance of being taken into public use. The Elizabethan period was not unproductive of such compositions, *e.g.* Hunnis's *Handfull of Honisuckles* (1583), but they gained no entrance to the Church Services. In 1623 a bold attempt to widen the sphere failed, though it was an attempt of a very high order. George Wither then published his *Hymns and Songs of the Church*—a volume in which he was prudent enough to begin with paraphrases of Scripture, of the recognised sort, before coming to the Hymns for Festivals or Special Occasions. He also secured for the music the co-operation of Orlando Gibbons, who provided sixteen tunes, set in two parts only, treble and bass,

thus differing from the usual method of setting the psalm tunes. But in spite of these advantages the book was a failure. The work of Withers and Gibbons fell flat; subsequent generations recognised its worth, but it is only in the 1904 edition of *Hymns Ancient and Modern*[1] that Gibbons's tunes have received the full welcome due to them. When Playford tried to recover the church music after the Restoration, he was not content merely to reproduce the old Psalter, but he began to enlarge its scope. In his *Psalms and Hymns* of 1671, he introduced a hymn for Good Friday as well as 'Six divine songs for one voice to the organ.' Finding this publication too elaborate and musicianly for the low state of musical efficiency prevalent since the Rebellion, he published his simpler *Whole Book of Psalms* in 1677, which became the standard edition of Sternhold and Hopkins. To this he made further additions, including the translation which Bishop Cosin had made in 1627 of the hymn, 'Jam lucis orto sidere,' for his *Collection of Private Devotions*. Already his version of the *Veni Creator* had been adopted into the Prayer Book of 1661, from the same source; and no doubt this reflected a sort of authority on the other hymns in the same book.

When the New Version of the Psalter, written by Tate and Brady, was issued in 1696, it drew a sharper line at the psalms and cast the additional matter more definitely into a 'Supplement.' Within this section simultaneously, the number of hymns began a little to increase; and the Supplement was definitely authorised, with the Psalter, by the Crown in 1700. Thus there appeared for the first time the familiar hymn, 'While shepherds watched their flocks by night,' and with it, Easter hymns and Hymns for Holy Communion. Hymns for the latter occasion had appeared occasionally in the early Psalters—for example in Daman's *Psalmes* of 1579, but henceforward they came into regular use throughout the 18th century.

The end of the 17th century had already seen one book win success in which the hymns had crept out from beneath the shelter of the psalms, and taken up a stand on their own account. This was *Select Psalms and Hymns* for St. James's, Westminster, 1697. But with the new century the position began entirely to change, and the hymns began a new career of self-assertion, which has ended in their ousting almost entirely the metrical psalms. The years immediately preceding had witnessed the real beginnings of English creative hymnody. John Austin had followed Cosin in setting hymns in his book of *Devotions*, and had gone beyond him in appending a larger collection. Bishop Ken had written his three immortal hymns; and, most important of all, the new liberty of worship conceded to Nonconformists had set free among them a great creative force of sacred verse and song. Baxter and Mason had begun the traditions, which were taken up by Watts and Doddridge, and handed on to the Wesleys. Among the Nonconformists, at any rate, the monopoly of the metrical Psalter was now broken down, and the hymns had won an established place for themselves.

Simultaneously, Playford and others began to gather up the results of a parallel activity on the part of the musicians. The first edition of *The Divine Companion* was designed as a supplement to the Psalter, and contained only novelties. These included six tunes by Dr. Blow, several by Jer. Clarke, and one by Croft. Of these, one by Clarke has since held the field—viz. the fine tune later called Uffingham.[2] In the second edition of 1709 there were great additions, including Clarke's Brockham, 'I will extol,' and St. Magnus, with Croft's 148th.[3]

The new hymn tune was marked by the same solidity and sterling character which had made the old psalm tunes so satisfying; and later books carried on these good traditions. Thus Gawthorn's *Harmonia perfecta* of 1730 contains a large part of the Ravenscroft Psalm tunes, together with a collection of the best new hymn tunes in the same style. Some tunes of earlier date were also recovered and perpetuated, such as Tallis's 'Canon,' and Gibbons's 'Angels.' A fine example of the new accessions is the massive tune Eltham.[4] Side by side with the hymn-books there were also collections of tunes by individual authors, such as Battishill's 'Twelve Hymns' (1765), Hayes's 'Sixteen Psalms' (1774), and others. These made valuable contributions to the succeeding general collections.

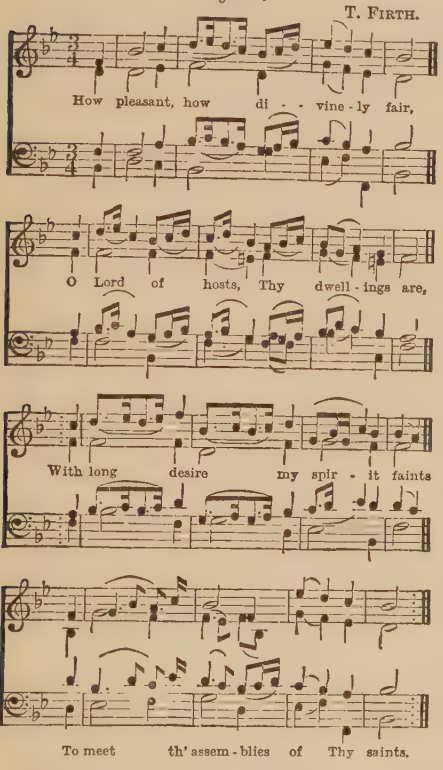
But already before this there were signs that the frivolity which had spoilt the music of the Restoration period had not been without an effect upon the hymns. In 1708 there was published a curious collection under the title of *Lyra Davidica*. The chief interest of the book lies in the fact that it was a new and serious attempt to introduce the German Choral to England; but at the same time the preface expressed the hope that a 'freer air than psalm tunes might be acceptable.' The freest air given is the familiar 'Jesus Christ is risen to-day, Allelujah.'[5] The hymn is such a favourite that one can but judge it indulgently and in its purest form, as given in *Songs of Syon* (1905), it is a good deal less florid than in the usual version; nevertheless it marks the introduction of a new and frivolous spirit into English hymn tunes, which gradually spread throughout the 18th century, and had disastrous results. The same criticism may be made of the famous tune Helmsley. (See

[1] See Nos. 6, 124, 266, 267. 450, 484.

[2] *Hymns Ancient and Modern* (1904), No. 453.
[3] *Ibid.* Nos. 3, 90, 171, 234.
[4] *Ibid.* No. 322.
[5] *Ibid.* No. 152.

CARTER; CATLEY.) The Church of England kept very close to the metrical Psalter; and indeed it was not until 1769 that the first church hymn-book for general use was published, viz. Madan's *Collection of Psalms and Hymns*, known as the Lock Hospital Collection. But long before this, books for Nonconformist use abounded, and in them grave and frivolous tunes were combined, secular and unsuitable music was adapted to sacred words, repetitions were multiplied which obscured the meaning of the words, and vocal exercises more suitable to the Italian opera of the day were introduced for the honour and glory of the singers. The following tune is not by any means an extreme instance:

Langdon. T. FIRTH.


How pleasant, how di - vine - ly fair,
O Lord of hosts, Thy dwell - ings are,
With long desire my spir - it faints
To meet th' assem - blies of Thy saints.

In 1791 the collections began to be codified. Dr. Rippon, who had already published a collection of words, then with the help of T. Walker, put out his *Selection of Psalm and Hymn Tunes*; when this was received with enthusiasm, Walker further issued a *Companion to Dr. Rippon's Tune Book*; and these two stood out prominent among the many collections for Nonconformist use throughout the early part of the 19th century.

With the coming of the new century came an awakened interest in hymns among English Churchmen, and the publication of many collections of psalms and hymns; these were chiefly for local use, but a few attained a wider popularity. Little was done on the musical side; the old psalm tunes, and the solid hymn tunes still held their ground more or less successfully against the frivolous compositions, while on the borderland lay a number of tunes, of which Rockingham, Martyrdom, Abridge, Moscow, in triple time, Miles Lane, Truro, Duke Street, in common time, may be cited as representatives. These had not the solid quality of the early tunes, but they had a grace and attraction of their own, and were far from the triviality of the worse tunes.

From 1850 onwards the influence of the Church revival made itself felt, and a new era set in. Hymns from the Latin and the German became more frequent, and a protest arose against the unworthiness of many of the existing hymns and tunes. The *Hymnal Noted* (1853) revived not only the Latin hymns, but also their plain-song melodies. The work of sifting the old collections was carried out by H. Parr, while Dr. Maurice and Canon Havergal, in addition to undertaking this task on a smaller scale, set themselves also to adapt and introduce the best German melodies. Meanwhile a new school of indigenous hymn-tune writers had grown up, imbued with the new spirit. Some, inspired by the ancient psalm tunes, produced solid tunes of a lasting character; others, while avoiding the frivolity of the 18th-century tunes, fell into similar snares, such as catchy melodies and luscious harmonies, and produced tunes more suitable for partsongs than hymns, which have enjoyed an immense but a waning popularity. Many of the writers produced work of both classes, notably Sir John Stainer and Dr. Dykes, whose tunes are among the best and among the worst of those written in the latter half of the 19th century. The *Church Hymn and Tune Book*, published in 1852, set a high standard of church hymnody; the music was brought out by Dr. Gauntlett, who had already proved himself a skilled writer of good tunes. Two years later this was followed by Mercer's *Church Psalter and Hymn Book*, which acquired a wide circulation, and was of a comprehensive character. The year 1861 saw the first appearance of *Hymns Ancient and Modern*, 1863 of the *Chorale Book for England*, the *Bristol Tune Book*, the *Merton Tune Book* and others. Meanwhile, among the Nonconformist bodies the production of hymns and tunes had gone on without diminution. Numberless books for various denominations have been produced; they have drawn to a large extent upon the hymns and tunes of the Church of England as well as of Roman Catholic writers such as Faber and Caswall, and have given back much in return. The level of some of this work has been high, but on the contrary much of it has sunk to levels

untouched before; and it is difficult to describe the emptiness and vulgarity of much that has been produced in England and America for revival services, and even for use in regular Sunday worship.

Of late years the books have diminished in number from the survival of the fittest. Among Church books, *Hymns Ancient and Modern*, *Church Hymns* and *The Hymnal Companion to the Book of Common Prayer* have occupied the larger part of the field. Among Nonconformist bodies there has been a good deal of assimilation, notably among the Wesleyans. The Scottish Church has done good work in preserving many fine old tunes, and such commentaries as James Love's *Scottish Church Music* (1891) and *The Music of the Church Hymnary* by Cowan and Love (1905) are of great value. Reference should also be made to Julian's *Dictionary of Hymnology* (1892, 2nd ed. 1904).

In 1904 both *Church Hymns* and *Hymns Ancient and Modern* underwent a thorough revision; but in neither case has the result become popular. Since then *The English Hymnal*, *The Oxford Hymn Book* and *The Church Hymnal* have been added to the list of the Church of England hymn-books, besides a number of specialised hymn-books—for missions, for missionary meetings, for schools and the like; while *Hymns Ancient and Modern*, since the unpopularity of the revision of 1904, has been modified by addition and recasting without any omissions. Among the books of other churches, the Scottish *Church Hymnary* and *Mission Hymn Book* deserve special mention. The standard of taste and musical attainment is rising, though but slowly. All the popular hymn-books contain a certain percentage of matter that is on its trial, and some music, more or less in quantity, which should disappear from use.

Among the more important and typical collections of metrical hymns and tunes, published in this country for use in Divine worship during the last half-century, the following may be named:

National Psalmody, B. Jacob (Novello); Surrey Chapel Music, V. Novello (Novello). The Psalter with appropriate Tunes, John Hullah, 1843 (J. W. Parker). Church of England Psalmody, Rev. H. Parr, with List of Composers and Authorities, 1846–77 (Novello). The Standard Psalm-tune Book, H. E. Dibdin, 1852 (Shaw). The Union Tune Book, J. I. Cobbin, 1854 (Sunday School Union), with Supplement by John Hullah, 1879. The Hymnal Noted, Rev. T. Helmore, 1853 (Novello). The Church Psalter and Hymn Book (Mercer's), John Goss, 1857 (Nisbet). Hymns Ancient and Modern, W. H. Monk, 1861–1904 (Clowes). The Congregational Psalmist, Dr. Gauntlett, 1862 (Hodder & Stoughton). The Chorale-book for England, W. S. Bennett and Otto Goldschmidt, 1863 (Longmans). The Bristol Tune Book, 1863 (Novello). Kemble's Selection (1864). A Hymnal, chiefly from the Book of Praise, J. Hullah, 1868 (Macmillan). The European Psalmist (1872). The Hymnary, J. Barnby, 1872 (Novello). The Church Hymnal (for Ireland), Sir R. P. Stewart, 1873–78, with excellent Biographical Index by Major Crawford (Dublin, S.P.C.K.). Church Hymns with Tunes, A. Sullivan, 1874 and 1904 (London, S.P.C.K.). Yattendon Hymns (1899). Songs of Syon (1904), The English Hymnal (1906), The Oxford Hymn Book (1908). *Nonconformist*:—Wesley's Hymns and New Supplement, George Cooper and E. J. Hopkins, 1877 (Wesleyan Conference Office), and New Wesleyan Book, 1904. Scottish Psalmody, etc., authorised by the General Assembly of the Free Church of Scotland, 1878 (Nelsons). The Book of Psalms and Scottish Hymnal, by authority of the General Assembly, W. H. Monk, 1879 (Edinburgh, Nelsons). The Presbyterian Hymnal of the U.P. Church, Henry Smart (A. Elliot). The Office of Praise (Baptist) (Hamilton, Adams & Co.). The Psalter and Hymn Book of the Presbyterian Church (Nisbet). The Christian Hymnal (Shaw). The Church Hymnary (1898), a selection of great merit. *Roman Catholic*:—Arundel Hymns, edited by C. T. Gatty (1898, etc.). *America*:—Hymns and Songs of Praise, John K. Paine, U. C. Burnap, and James Flint 1874 (New York, Randolph). The Children's Hymn Book (1881). The Scottish Hymnal (1885). The Congregational Church Hymnal, 1887. The Church of England Hymnal (1895).

W. S. R.; continued by W. H. F.

HYMN OF PRAISE, the English title of Mendelssohn's LOBGESANG (*q.v.*).

HYMNS ANCIENT AND MODERN. The originator of this hymnal, still the most representative collection of the average hymnody of the Church of England, was the Rev. Sir Henry Williams Baker, Bart., vicar of Monkland in the diocese of Hereford, who wrote and translated many of the hymns which it contains, and by his energetic discharge of the duties of chairman of its committee for twenty years, mainly contributed to its success. After ascertaining by private communications the widely spread desire of Churchmen for greater uniformity in the use of hymns and of hymn-books in the services of the Church, Sir Henry Baker early in 1858 associated with himself for this object about twenty clergymen, including the editors of many existing hymnals, who agreed to give up their several books in order as far as might be to promote the use of one.

In the autumn of that year an advertisement was inserted in the *Guardian* inviting co-operation, to which more than 200 clergymen responded. In Jan. 1859 the committee set to work. A specimen was issued in May of the same year. In 1860 the first edition was published, with the Imprimatur of Dr. Hampden, Sir Henry Baker's diocesan. The first 'Edition with Tunes,' under the musical editorship of Professor W. H. Monk, King's College, London, appeared Mar. 20, 1861, an 'Appendix' in Dec. 1868, and in 1875 'The Revised and Enlarged Edition' appeared, completing the work for the time being. In 1889 a fresh supplement was added, but almost at once negotiations between the proprietors and Convocation led to a fresh revision being set in hand. The result of this was the publication in 1904 of a new edition, with extensive alterations both in words and music. When this edition failed to win wide acceptance a revision was made to the older policy, and a second supplement of words and tunes was added. In connexion with the 1904 edition, an Historical Edition was issued (Dec. 1909), giving the history of words and tunes.

Since its first introduction many million copies of the book have been sold. Its publication has been carried on by the survivors of the original committee and others associated with them, as a body of trustees constituted by deed for its management. W. P[e]. ; addns. W. H. F.

HYPER- (Gr. *ὑπέρ*, 'over,' 'above'; Lat. *super*); a prefix, extensively used in the terminology of ancient Greek music—wherein it appears in the names of the five acute modes—and thence transferred to the musical system of the Middle Ages. The nomenclature of the

one system must, however, be very carefully distinguished from that of the other; for, though the same terms are, in many cases, common to both, they are used to designate very different things. For instance, the discarded Locrian Mode (B, C, D, E, F, G, A, B) is often called the Hyper-æolian, in recognition of the fact that its range lies a tone above that of the true Æolian; but this Mode has no connexion whatever with the Hyper-æolian of the Greeks; neither have the Authentic Modes, as we now use them, the slightest affinity with the Greek acute forms, though the prefix 'hyper' has sometimes been very unnecessarily added to the names of all of them.

Greek authors constantly use the prepositions *ὑπέρ* and *ὑπό* in what we should now consider an inverted sense; applying the former to grave sounds, and the latter to acute ones. This apparent contradiction vanishes when we remember that they are speaking, not of the gravity or acuteness of the sounds, but of the position on the lyre of the strings designed to produce them. W. S. R.

HYPO- (Gr. *ὑπό*, 'under,' 'below'; Lat. *sub*); a prefix applied, in ancient Greek music, to the names of the five grave modes. In the Middle Ages it was added to the names of the seven Plagal Modes—the Hypo-dorian, the Hypo-phrygian, the Hypo-lydian, the Hypo-mixolydian, the Hypo-æolian, the discarded Hypo-locrian and the Hypo-ionian—the range of which lies a fourth below that of their Authentic originals.

Early writers also add this prefix to the names of certain intervals, when reckoned downwards instead of upwards; as Hypo-diatessaron (= Subdiatessaron), a fourth below; Hypo-diapente (= Subdiapente), a fifth below. (See INTERVAL.) W. S. R.

I

IAMBIC. An Iamb or Iambus is a metrical foot consisting of a short and a long syllable—as bĕfōre ; or as Coleridge [1] gives it,

'Ĭambĭcs mārch frŏm shŏrt tŏ lōng.'

(See METRE.) G.

IASTIAN MODE, see MODES, ECCLESIASTICAL.

IBACH & SONS. Johannes Adolf Ibach (*b.* Barmen, 1766) was the founder of this firm of pianoforte makers. In his childhood he learnt music from the monks of Beyenberg, whose organ he restored in later years, this being the first piece of work to bring him notoriety. He began life by being a children's shoemaker, and then made pianos with his own hands, without aid from any one, in the day when pianos were only made to order. He thus founded the pianoforte and organ manufactory in Barmen in 1794. In the year 1811, the worst year of the war, it was his proud boast that he made and sold no fewer than fourteen pianos. The manufactory became a family concern, his wife and daughters even helping in the work. In 1834 his son Carl Rudolf, and in 1839 his son Richard, were taken into the firm, which in consequence became known as Adolf Ibach Söhne. At his death the firm was called Carl Rudolf and Richard Ibach ; then in 1869 Richard took the organ building and Carl Rudolf's son continued the pianoforte business alone, under the title of Rudolf Ibach Sohn, bringing it into high repute, founding a branch at Cologne and being appointed purveyor to the Prussian court. The English business was established in 1880, and the premises in Wigmore Street were opened in 1886. Ibach, Ltd., now (1926) has premises in Welbeck Street, London.

BIBL.—*Das Haus Ibach, 1794–1894*, a centennial *Festschrift*, 1895.

W. R. C.

IDOMENEO RE DI CRETA, OSSIA ILIA E ADAMANTE, opera seria in 3 acts; words adapted by Abbé Varesco from a French work by Danchet (which had been set by Campra in 1712); music by Mozart. Composed Salzburg, 1780; produced Munich, Jan. 29, 1781. It does not appear ever to have been heard in Paris or London.

IGNANIMUS, P. ANGELUS (*d.* Venice, 1543), a Dominican friar of Altamura, Calabria. According to Fétis, he acquired at Venice a high reputation as maestro di cappella, and published 3 books of madrigals, 3-6 v. ; a book of motets, masses and vesper psalms ; and a book of lamentations and responsoria, 3-6 v., for Holy Week. He also left in MS. at his convent at Altamura a treatise on plain chant and 'Ricercate con l'intavolatura,' composed chiefly on the preparation and resolution of the fourth and seventh. E. v. d. S.

[1] 'Metrical feet—Lessons for a boy.' *Poetical Works*, ii. 145.

ILEBORGH, FRATER ADAM, left a MS. written during his rectorship at Stendall in 1448, containing some short pieces for a keyboard instrument, which Cummings, the one-time owner of the MS., declared to be organ pieces.

ILLUMINATO DA TORINO, an early 18th century Franciscan monk who wrote 'Canto ecclesiastico diviso in iv libri,' containing 24 masses (Venice, 1733) ; 'Canto ecclesiastico diviso in 3 libri' (Venice, 1742), with plain chants.

ILYINSKY, ALEXANDER ALEXANDROVICH (*b.* Tsarskoe Selo, Jan. 24, 1859), studied music in Berlin, first under T. Kullak (pianoforte) at the Conservatoire, and afterwards under Bargiel (theory) at the Königliche Akademie. In 1885 he returned to Russia, and held a professorship at the Music School of the Philharmonic Society, Moscow. His chief works are as follows :

ORCHESTRA.—Three suites : 1. Op. 4. 2. 'A Village Holiday.' 3. 'Nour and Anitra,' op. 13. A symphony. Symphonic scherzo, 'Croatian Dances.' Music to 'Oedipus Rex' and 'Philoctetes' of Socrates. Overture to Count A. Tolstoi's 'Tsar Feodor.' Symphonic sketch, 'Psyche.'

VOCAL AND ORCHESTRAL.—Two cantatas : 'Strekozi' and 'The Roussalka' (for female voices only).

OPERATIC.—'The Fountain of Bakchiserai.'

MISCELLANEOUS.—String quartet. Songs, op. 5. Pianoforte pieces, opp. 7, 13. Pieces for violin, op. 6. R. N.

IMBAULT, J. J. (*b.* Paris, Mar. 9, 1753), violinist and music publisher. He was a precocious violinist, and at the age of 10½ years was a pupil of Gaviniès and soon became his chief disciple. He was heard as soloist in Mar. 1770 at the third of the concerts organised by Gaviniès for the benefit of the drawing-school of Bachelier; and later at the Concert Spirituel, on a number of occasions, at the Concert d'Émulation (1786). He had the honour of performing thrice with their composer, the 'Symphonies Concertantes' of Viotti in the presence of Queen Marie-Antoinette. Shortly before the death of Gaviniès, in 1800, he gave two concerts for the benefit of his master, who gave him in gratitude his portrait drawn by Paul Guérin. He was a member of the Société Académique des Enfans d'Apollon over which he presided in 1819, and was nominated, in 1810, a member of the Imperial Chapel.

He has great importance as publisher of works of Haydn (edition of 56 quartets, with portrait, 1808), of Marpurg (treatises of fugue and counterpoint), of Viotti, Rode, Kreutzer, Clementi, Duport, etc. His first *privilège* appears to date from 1787.

BIBL.—CHORON ET FAYOLLE, *Dictionnaire historique des musiciens*, i. (Paris, 1810 ; reissued by Pougin and A. Vidal) ; MICHEL BRENET, *Les Concerts en France sous l'ancien régime* (1900, p. 312) ; LA LAURENCIE, *L'École française de violon*, ii. (1923, p. 292).

M. P.

IMBERT, HUGUES (*b.* Moulins-Engilbert, Nièvre, Jan. 11, 1842 ; *d.* Jan. 15, 1905), French musical critic and littérateur, received

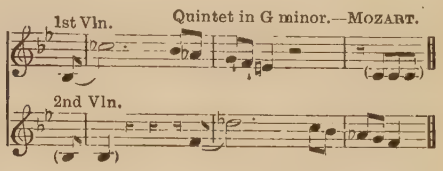
his first lessons in music from his father, and was educated at the Collège Sainte Barbe in Paris, where he had violin lessons from Faucheux and R. Hammer.

Notwithstanding the duties of an official career, he kept up his intimacy with musicians, and his first book of criticism, *Profils de musiciens* (consisting of articles published first in the *Indépendance musicale* in 1886), appeared in 1888. Another series of *Profils de musiciens* appeared in 1892; and in the previous year, under the title *Symphonie*, he published a volume of critical essays, mainly musical; *Portraits et études* (1894) contains, among other musical studies, a striking article on Brahms's Requiem, and a separate *Étude sur J. Brahms* appeared in the same year. *Profils d'artistes contemporains* (1897) deals with the younger French composers; *Rembrandt et Wagner, le clair-obscur dans l'art* (1897) is, as its title indicates, a contribution of some value to the Wagner literature, treating many questions from a fresh point of view. His other works are *Ch. Gounod* (1897), *G. Bizet* (1899), *La Symphonie après Beethoven*, a reply to Weingartner's pamphlet (1900), and the last of Imbert's volumes is a set of studies, literary and musical, called *Médaillons contemporains* (1903). He contributed important articles to the *Revue d'art dramatique*, the *Revue d'art ancien et moderne*, the *Revue bleue*, *L'Art musical*, *The Musician* (his sketch of *Vincent d'Indy* and *Rembrandt and Wagner* being included in translations, in *Studies in Music*, 1901), and to the second edition of this Dictionary. From 1889 he was a regular contributor to the *Guide musical*, of which he shared the direction with Maurice Kufferath. He was a valiant champion of the cause of contemporary music, and while fostering the love of Berlioz and Schumann in France, may be said to have revealed the music of Brahms to the Parisian public. G. F.

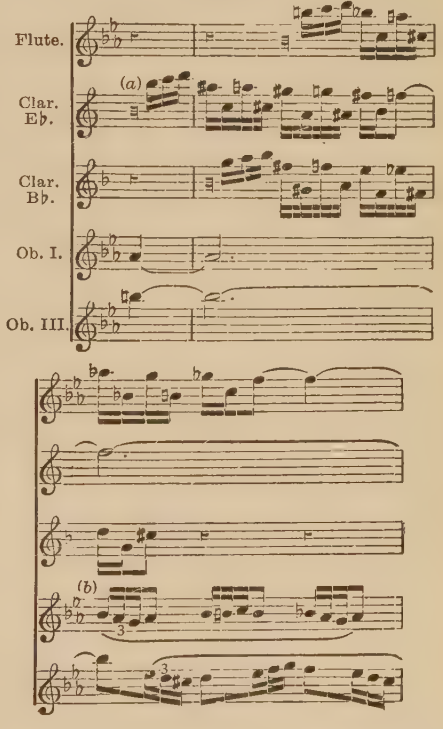
IMBROGLIO, *i.e.* confusion, a passage in which the vocal or instrumental parts are made to sing, or play, against each other, in such a manner as to produce the effect of apparent, but really well-ordered confusion. The three orchestras in the ball-room scene of 'Don Giovanni' may be cited as an instance, and the end of the second act of 'Die Meistersinger' is perhaps the most elaborate example in existence.

IMITATION, a device of thematic development belonging to polyphonic music of all types, whereby a voice or part repeats a figure of melody previously heard in another voice or part.

Imitation may be held to include every form of CANON (*q.v.*) together with such recognised classical formulæ as the subject and answer of a fugal exposition and stretto. (See FUGUE and INVERTIBLE COUNTERPOINT.) It, however, covers more ground than any of these processes or all of them taken together. In modern music it does not necessarily entail any literal copying of the first statement. In the classical period of the sonata imitation was used freely, most frequently by preserving the rhythm and the general outline (rise and fall) of the melodic figure, while altering the intervals.



In this and countless parallel cases the melodic intervals of the figure are altered in conformity with the harmonic plan. But a new phase of imitation is to be noted in certain more recent works, where the imitations, so far from being modified in this direction, are deliberately arranged to avoid compliance with any harmonic scheme.



Here are two groups of imitation, (*a*) and (*b*), so designed that the tonality of each part conflicts with those about it. The passage is one of ironic humour, but it is typical of a style

followed by many later composers without any humorous intention. Theorists have used such expressions as 'polytonality' and 'atonality' to describe it. (See HARMONY.) The noteworthy point here is that in such passages as this the imitative nature of the melody affords a principle of coherence which serves to mitigate the most extreme harmonic conflicts. (Cf. FORM.) C.

IMMORTAL HOUR, THE, opera in 2 acts; text adapted from Fiona M'Leod's play; music by Rutland Boughton. Produced by the Glastonbury Festival Players, Aug. 1914, and later elsewhere, and for a run, Regent Theatre, Oct. 13, 1922.

IMMYNS, (1) JOHN (*d.* Cold Bath Fields, Apr. 15, 1764), by profession an attorney, was an active member of the Academy of Ancient Music. Having in his younger days been guilty of some indiscretion which proved a bar to success in his profession, he was reduced to become clerk to a city attorney, copyist to the Academy, and amanuensis to Dr. Pepusch. He possessed a strong alto voice and played indifferently on the flute, violin, viola da gamba and harpsichord. At the age of forty, by the sole aid of Mace's *Musick's Monument*, he learned to play upon the lute. In 1741 he established the MADRIGAL SOCIETY (*q.v.*). In 1752, upon the death of John Shore, he was appointed lutenist of the Chapel Royal. He was a diligent collector and assiduous student of the works of the madrigal writers and other early composers, but had no taste whatever for the music of his own time. He died of asthma at his residence in Cold Bath Fields.

His son, (2) JOHN (*d.* 1794), made music his profession, became a violoncellist and organist, and was the first organist of Surrey Chapel, Blackfriars Road, which post he held for about a year, until his death. W. H. H.

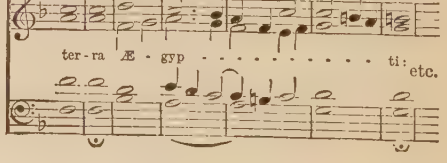
IMPRESARIO, L', see SCHAUSPIEL-DIREKTOR.

IMPROMPTU. Originally no doubt the name for an extempore piece; but as no piece can be extempore when written down, the term is used for pianoforte compositions which have (or aim at) the character of extempore performances. The most remarkable are Chopin's, of which there are 4—opp. 29, 36, 51, and 66 (Fantaisie-Impromptu in C♯ minor). The two sets of pieces by Schubert known as impromptus—op. 90, Nos. 1 to 4, and op. 142, Nos. 1 to 4, mostly variations—were, the first certainly and the second probably, not so entitled by him. The autograph of the first exists. It has no date, and no title to either of the pieces, the word 'Impromptu' having been added by the publishers, the Haslingers, one of whom also took upon himself to change the key of the third piece from G♭ to G. The autograph of the second set is at present unknown. It was to these latter ones that Schumann devoted one of his most affectionate papers (*Gesamm. Schriften*, iii. 37). He doubts Schubert's having himself called them impromptus, and would have us take the first, second and fourth as the successive movements of a sonata in F minor. The first does in fact bear the stamp of a regular 'first movement.' Schumann himself has impromptus on a theme of his wife's, op. 5, and another impromptu among his Albumblätter. Neither Beethoven, Weber, nor Mendelssohn ever used the word. G.

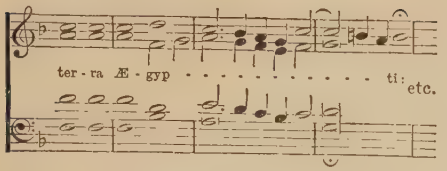
IMPROPERIA, *i.e.* 'The Reproaches,' proper to Good Friday morning in the Latin Rite. The text is based on passages from Micah and other prophets, and the refrain is the *Trisagion*, sung both in Greek and in Latin.

The main thought is the sorrowful remonstrance of our Lord with His people, concerning their ungrateful return for the benefits He has bestowed upon them. The text was originally sung to well-known plain-song melodies, preserved in the *Graduale Romanum*, and still retained in very general use, both in England and on the Continent; but since the Pontificate of Pope Pius IV. they have been invariably chanted, in the Sistine Chapel, to some simple but exquisitely beautiful *Faux bourdons*, to which they were adapted by Palestrina in the year 1560.

No printed copy of the *Improperia* was issued, either by Palestrina himself, or the assignees of his son Igino. They were first published in London by Dr. Burney; who, on the authority of a MS. presented to him by the Cavaliere Santarelli, inserted them, in the year 1771, in a work entitled *La musica della Settimana Santa*, which has now become very scarce. Alfieri also printed them among his 'Excerpta,' published at Rome in 1840; and in 1863 Proske included them in the fourth volume of his *Musica Divina*. Burney's version was reproduced, by Choron, among his examples of the great masters, in 1836; and again, in 1840, by Vincent Novello, in *Holy Week Music, as used at the Sistine Chapel at Rome*. These, with Haberl's in the collected edition of Palestrina's works, were accepted as the principal authorities until in 1919 CASIMIRI (*q.v.*) discovered the original autograph score with Palestrina's own final corrections, and published it as 'Il Codice, 59.' This proved that none of the published versions from Burney to Haberl accurately represented the composer's intentions. The varied readings of Burney (1771),



and of Alfieri (1840),



however, are both valuable and interesting, as records of the *abbellimenti* used in the Pontifical Chapel at the time of their transcription.

W. S. R., rev.

IMPROVISATION, see EXTEMPORISATION.

INCIDENTAL MUSIC is the term applied to music which proceeds during the action of a play, and is thus distinguished from overture, entr'actes, or interludes. Properly speaking, the name should be confined to the musical numbers which are 'incidental' to the action, such as marches, dances, or songs; but it is often applied to what is in Germany called 'Melodram.' (See MELODRAMA.)

That music of an incidental kind was in use in Shakespeare's time is proved by the first words of the Duke in 'Twelfth Night,' but none of this instrumental music has come down to us, and only a few of the many songs in the whole range of Elizabethan drama have carried with them the tradition of their original tunes. The 'Theatre Ayres' of Purcell and his contemporaries were of the nature of entr'actes, and therefore do not come under the head of incidental music (see ACT-TUNE); but such works of Purcell as 'The Fairy Queen' and 'King Arthur' seem to have been a kind of incidental music, although the whole scenes in which the music occurs were apparently intercalated in the drama, as a succession of interludes with vocal and instrumental music as well as action.

Beethoven's music to 'Egmont,' 'The Ruins of Athens,' 'King Stephen,' and 'Leonora Prohaska,' is known, at least by name, to all students; Weber's to 'Preciosa' has preserved that play in the repertory of many a German theatre; and Mendelssohn's 'Midsummer Night's Dream' music is considered by many good judges as among the very finest of his compositions. Later famous instances of the Continental stage are Humperdinck's music to 'Königskinder' (subsequently developed into an opera) and Bizet's music to 'L'Arlésienne.'

In the English theatre Hatton's compositions for the Shakespearean revivals of Charles Kean at the Princess's Theatre from about 1852–58 were among the most important things written by a distinguished musician for special occasions; and it was the incidental music to 'The Tempest' that first brought the name of Sullivan into prominence, although it was first played at the Crystal Palace apart from any revival of the play. During Irving's management of the Lyceum Theatre it became the fashion for managers to commission new incidental music for almost every play they produced or revived, thus giving opportunity to many excellent composers. Those who have gained special prominence in this kind of work include Sullivan, Stanford, Mackenzie, Edward German, Coleridge Taylor, Norman O'Neill. The last named, as musical director to the Haymarket Theatre, has made a close study of all the practical considerations involved. The results of his experience are summarised in a lecture, *Music to Stage Plays*, delivered before the Incorporated Society of Musicians, and reported in *Mus. T.*, Feb. 1914, p. 113.

M.; rev. with addns. C.

INCLEDON, (1) CHARLES BENJAMIN (*b.* St. Kevern, Cornwall, 1763[1]; *d.* Feb. 18,[2] 1826), was the son of a medical practitioner at St. Kevern. At 8 years of age he was placed in the choir of Exeter Cathedral, where he received his early musical education, first from Richard Langdon and afterwards from William Jackson. In 1779 he entered on board the *Formidable*, man-of-war, ninety-eight guns, under Captain (afterwards Rear-Admiral) Cleland. On the West India station he changed his ship for the *Raisonnable*, sixty-four guns, Captain Lord Hervey. His voice had now become a fine tenor, and his singing attracted the attention of Admiral Pigot, commander of the fleet, who frequently sent for him to join himself and Admiral Hughes in the performance of glees and catches. Incledon returned to England in 1783, when Admiral Pigot, Lord Mulgrave and Lord Hervey gave him letters of introduction to Sheridan and Colman. Failing to obtain an engagement from either manager he joined Collins's company and made his first appearance at the Southampton Theatre in 1784 as Alphonso in Dr. Arnold's 'Castle of Andalusia.' In the next year he was engaged at the Bath Theatre, where he made his first appearance as Belville in Shield's 'Rosina.' At Bath he attracted the attention of Rauzzini, who gave him instruction and introduced him at his concerts. Here he took the part of Edwin in 'Robin Hood.' In 1786 he made his first appearance in London at Vauxhall Gardens with great success, and during the next three years he was engaged there in the summer and at Bath in the winter.

On Sept. 17, 1790, he made his first appearance at Covent Garden Theatre as Dermot in Shield's 'Poor Soldier,' and from that time for upwards of thirty years held a high position in public favour, singing not only at the theatre and Vauxhall, but also at concerts, the Lenten oratorios, and the provincial music meetings.

[1] Baptized Feb. 5, 1763, as 'Benjamin,' which name he despised and seldom used, Charles being adopted by him later.
[2] Date given by W. H. G. F. Feb. 11 was given by W. H. H.

He sang in the first performance of the 'Creation' on Mar. 28, 1800, at Covent Garden, and in 1803 at the Worcester Festival. In 1817 he visited America, and made a tour through a considerable part of the United States, where he was received with great applause, though his voice was past its prime. He returned to England in 1818, took his leave of the stage at the English Opera House, Apr. 19, 1822, and went to live at Brighton. In 1804 he started his *melange*, 'The Wandering Melodist,' which he gave in Dublin in 1805. Early in 1826 he went to Worcester for the purpose of giving his entertainment, where he was attacked by paralysis. He was buried in Hampstead Churchyard.

Incledon's voice and manner of singing were thus described by a contemporary:

'He had a voice of uncommon power, both in the natural and falsette. The former was from A to g', a compass of about fourteen notes; the latter he could use from d' to e'' or f'', or about ten notes. His natural voice was full and open, neither partaking of the reed nor the string, and sent forth without the smallest artifice; and such was its ductility that when he sang pianissimo it retained its original quality. His falsette was rich, sweet and brilliant, but totally unlike the other. He took it without preparation, according to circumstances either about d', e' or f', or ascending an octave, which was his most frequent custom; he could use it with facility, and execute ornaments of a certain class with volubility and sweetness. His shake was good, and his intonation much more correct than is common to singers so imperfectly educated. . . . He had a bold and manly manner of singing, mixed, however, with considerable feeling, which went to the hearts of his countrymen. He sang like a true Englishman. . . . His forte was ballad.'

All who had heard Incledon's singing of 'The Storm' (which he sang in character as a sailor) were unanimous in pronouncing it unique, both as a vocal and an histrionic exhibition. Of the songs written expressly for him it may suffice to mention Shield's 'Heaving the Lead' and 'The Thorn.' He was also famous in the fine song 'The Arethusa,' probably composed by O'Carolan.

(2) Charles Venanzio (*d.* Bad Tüffer, 1865), his eldest son, originally engaged in agricultural pursuits, but on Oct. 3, 1829, appeared at Drury Lane Theatre as Young Meadows in 'Love in a Village,' and shortly afterwards played Tom Tug in Dibdin's 'Waterman.' Meeting, however, with but very moderate success he returned to his former avocation for a time, and afterwards lived at Vienna as a teacher.

W. H. H.; addns. *D.N.B.*, etc.

INCORPORATED SOCIETY OF MUSICIANS, THE, was founded in June 1882 by James Dawber, Mus.B., of Wigan, in conjunction with Dr. Henry Hiles, of Manchester, for the furtherance of the following objects: The union of the musical profession in a representative Society; the provision of opportunities for the discussion of matters connected with the culture and practice of the art; the improvement of musical education; the organisation of musicians in a manner similar to that in which allied professions were organised; and, by means of registration, the obtaining of legal recognition of qualified teachers of music as a distinctive body. Forming a 'Society of Professional Musicians' the promoters of the movement by visiting the neighbouring towns and obtaining the cordial support of the musicians of the district, and by extending their missionary work, succeeded in forming allied sections in Yorkshire and the Midland Counties.

In Jan. 1885 matters were considered sufficiently advanced to render combined action advisable by the union of the sections in one Society. A General Council was formed, with E. Chadfield, of Derby, as Honorary Secretary, and A. Page as Honorary Treasurer, and in Jan. 1886 it was resolved to hold a conference of the whole Society in London for the purpose of obtaining the adhesion of the London musicians to the movement. A meeting was held in the Charing Cross Hotel, under the presidency of Dr. F. H. Cowen, and the claims of the Society were advocated by Hiles, Prout and Chadfield, with the result that W. H. Cummings, C. Vincent, A. Gilbert, C. E. Stephens and many others joined the Society, and afterwards became some of its warmest advocates. The whole of England being thus included in the organisation, the word 'National' was added to the title of the Society.

In 1892 the Society was incorporated as an artistic association, and assumed its present title 'The Incorporated Society of Musicians.' The following year, 1893, the Duke of Edinburgh became President of the Society, a position which he retained until his death. Subsequent Presidents were Dr. A. H. Mann, Allen Gill and Sir Landon Ronald (1925). In the autumn of 1893 a missionary deputation visited Ireland and Scotland, and sections were formed embracing the whole of the sister kingdoms. Meetings are held periodically in the several sections, discussions on musical subjects take place, addresses are read and performances given, so that each section becomes a social and artistic centre for the musicians of the district. In addition an annual conference in one of the capitals, or one of the large cities of the United Kingdom, is held.

The examinations of the Society, both Local and Professional, are conducted by the General Council. The Society is governed by a General Council consisting of delegates elected annually by the various sections. An annual year book is published in which the affairs of the Society are fully described.

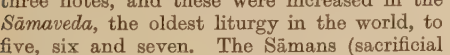
Most of the large sections of the Society have formed Benevolent Funds, and in 1897, in commemoration of Queen Victoria's Jubilee, the Society took over and has since continued the Orphanage for the Children of Musicians, first established by Miss Helen Kenway. The General Offices of the Society are at 19 Berners

Street, London, W. Mr. Hugo Chadfield is the General Secretary. E. C.

INDIAN MUSIC. There is an Indian saying that music was born in the Carnatic, flourished in Oudh, and died in the Panjab. Like many another saying of that land, sometimes crystallised into myth which the historian does well not to ignore, this proverb contains a truth. The music of the Deccan, but especially of the Coromandel and Malabar coasts, can boast the oldest treatises (in Tamil), and has had time to reduce an original system of 22 tones to 12, whereas the music of the Panjab is the least systematised and the most cosmopolitan, while that of Lucknow or Gwalior, when Hindu and not Muhammedan, has the reputation of being the most typical.

India has been a land of invasions. How much the Aryans remembered of the songs of Mesopotamia (which is now thought to have been their original home), how much may be due to the peaceful penetration of Bactrian Greeks or the warlike invasion of Alexander, what influence may have come from the relations with China brought about by the Buddhist monks (whom there is no reason, however, to suspect of having been themselves musical), and how far the Mogul Court at Delhi succeeded in stereotyping Hindu music, all this is matter of conjecture based on sparse facts. One thing that is certain is that the European harmonium, at first imported but now home-made, is ruining that music, in the sense, at least, in which Kalidāsa (5th century) extolled, Jayadēva (11th) immortalised, Tyaggarāja (early 19th) served, and Rabindranath Tagore (20th) understands it.

The Scale.—All reading aloud in India is chanting. The *Rigveda* was and is chanted to three notes, and these were increased in the *Sāmaveda*, the oldest liturgy in the world, to five, six and seven. The Sāmans (sacrificial chants) may, though rarely, be heard nowadays, and they seem to comprise a scale,



the two bracketed notes being usually alternatives, and the A at either end being sometimes included. These two alternatives, fourth and tritone, are the true basis of the Indian scale, as we shall see. There is no indication that the Sāmans were, as the chants in the Greek liturgy are, sung on a drone. Every song in a *Rāg* has a drone, but the Indians expressly say that though the Sāman notes are the same as those of the South Indian *Rāg* Abhogi, yet the Sāmans are 'not in a *Rāg*.'

At some time before the 4th century B.C.[1] the whole seven notes were taken upwards from C. In an early book of the Mahābhārata (perhaps 3rd century B.C.) the names by which they have always been known are first found:

B	Niṣāda	abbrevd.	Ni
A+	Dhaivata	,,	Dha
G	Pañcama	,,	Pa
F	Madhyama	,,	Ma
E	Gāndhāra	,,	Ga
D	Riṣabha	,,	Ri
C	Ṣaḍja	,,	Sa

and this C scale differs from ours only in the fact that the A is a little sharp, being taken as a whole tone from G instead of as a major third from F. A second scale was formed from this by sharpening the fourth, and the two were called *Sa-grāma* and *Ma-grāma*.[2] An important principle is involved in the way in which the second was derived from the first. The *Ma-grāma* was so called from its starting on Ma. But for its third note it was then confronted with the *Dha* which was too sharp. So this was directed to be flattened to the true third (A+ to A). Now when it came to the sixth note (D), that was in the same relation to C as A+ had been to G; and thus putting both scales on the same tonic, C, they differ only by the *Sa-grāma* having a natural and the *Ma-grāma* a sharp fourth. The Greek solution of the same problem by their *διεζευγμένων* and *συνημμένων* differed only in detail. Of the names only *Madhyama* (central) and *Pañcama* (fifth) have any musical meaning, though *Ṣaḍja* (born of six) may refer to some early way of taking the scale; also that the Greeks were long settled in Gāndhāra (Kandahar), and that the Greek Doric, the foundation of their music, was an E scale, may have some bearing on our view of a mythical *Ga-grāma* (E scale). In the meantime another scale (C, D♭, E, F, G, A♭, B, C) is considered fundamental in South India.

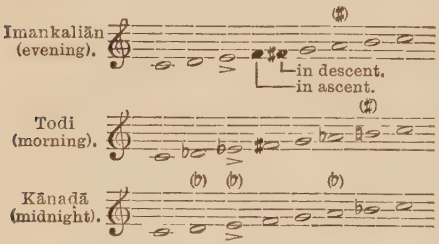
Mode.—Now it is clear that the *Sa-grāma* and *Ma-grāma* are modes of one another, and that from the two of them together no more than seven octave scales (*murchaṇa*) are to be won. But it is also clear that as far back as we have any records the modes were arrived at not so much by taking different notes for tonics as by flattening the notes other than C, F (or F♯) and G. In the *Ratnākara* (early 13th century) there are five terms for these flattenings applicable to D, E, A and B, viz.: brilliant (*dīpta*), extended (*āyata*), soft (*mṛdu*), pathetic (*karuṇa*), and intermediate (*madhya*). For an interpretation of these see *Int. Mus. Ges.* 9th *Jahrgang*, pp. 461-4, and for an analysis of the scale at that period E. Clements's *Introduction to the Study of Indian Music*. These five terms are also mentioned in the *Nāṭyaśāstra* (29. 30), but without definition.

Secondly, the scales were varied by 'extensions' (*tāna*), or what we call 'gaps'; any

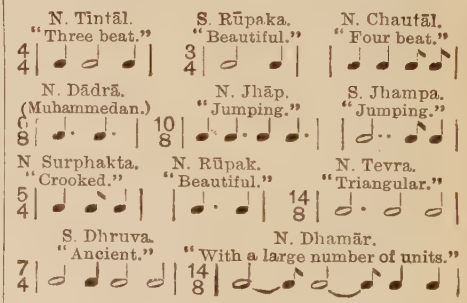
[1] The Rikprātiśākhya, or grammatical treatise on the Rigveda, speaks (13, 17) of three octaves of seven notes each.

[2] *Grāma* means 'village,' and so 'scale,' or collection of notes. In the Chinese scale of the 6th century A.D. there is an important note called *Karam*, and two others called *riāzap* and *panjam* (cp. *grāma*, *riṣhabha*, and *pañcama*). See Lavignac's *Dict.* vol. i. p. 96.

one of the seven notes might be omitted, or any one of five specified pairs of notes a fourth apart (*Nāṭya.* 28. 35). Lastly, owing to the sixth of both *grāmas* being a comma sharp on ours, and for similar reasons, the intonation of some of the *Rāgs* in North India (but not in the south) differs from ours. Hence the *Rāgs* are numerous. Bharata enumerates 63—about what an average musician knows and uses nowadays: the expert knows a good many more. That disposes of the widely accepted view of the 'quartertone'—that it is half a semitone, and that Hindus have 22 of these *srutis* to make a melody with! What they have is five, six, or seven notes to the octave, but 60 or more ways of disposing them. Their music sounds to us, after a little time, not so much 'out of tune' as a 'coloured' version of our own. It is not the different intonation that disturbs us, but the tritones and augmented seconds that are scattered freely over their melodies. As soon as such typical modes as

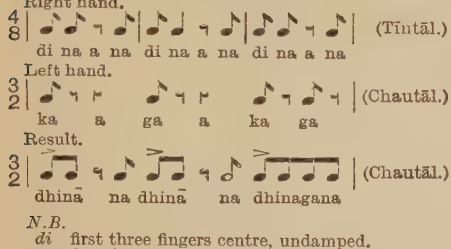


become really familiar we suddenly are made aware of a strange beauty and pathos. The accidentals over the stave mean as a rule about a comma's difference. The sforzando, which happens here to be in each case on the third of the scale (though that varies with the *Rāg*), marks something that we might call the 'vocal tonic,' as opposed to the drone-tonic (C); and it is that principally that gives its character to the mode. This character is hinted at in the times of day to which they are assigned—the morning for adoration, the evening for merriment, midnight for calm and mystery. They feel this *ēthos* so strongly that each of the famous *Rāgs*—a dozen or so—has its *Rāgmāla*, or picture, varying from daubs sold in the bazaar to a work of art, of the sort of things that might be happening to the sound of that music. The word *Rāg*—'colour'—means 'emotion' or 'passion.' In these *Rāgs* they have a wonderful apparatus both for making melodies and for classifying them. They give them names which describe their origin, real or supposed, in a locality, an occupation, a quality of mind, or some famous musician. An Indian of any education knows *by the sound of them* the principal *Rāgs*, associates them with one or another of the eight three-hour 'watches' or of the six seasons.

Time.—Two time dimensions are recognised—the period (*āvard*, 'district') and the bar (*vibhāg*, 'division'). The period is almost always four-bar, and the few exceptions seem to be accidents. The principle of the time-units within the bar follows the varieties of prosodic feet. These are of one, two, three, or four syllables, and the times (*tāl*) are decided by the number of units (*mātra*) in each syllable (*akshara*) or beat (*tāl*). Thus common time (*tīntāl*) has eight units (our quavers) with three beats (against our two) arranged usually ♩♩♩, sometimes ♩♩♩ and ♩♩♩ and inside these every conceivable metrical variety for the voice; the beats meanwhile are for the hand on the knee or for the fingers on the drums. There are usually two drums, sometimes one. The former are tuned to the fifth, the two ends of the latter to the octave, but in either case they act as a drone-tonic. There is an elaborate system of drumstrokes, made with the four fingers singly, or variously combined, the ball of the thumb, the palm of the hand, in the centre or at the edge of the drumhead, on either or both drums, all giving different qualities of sound; and there are separate calls (*bol*) to name these. These calls combine into a phrase (*ṭheka*) co-extensive with the bar, and the phrases have ornamental variants (*parand*). The whole provides a rhythmical counterpoint to the melody. The following times are a few only (out of many dozens) which are in common use. The names for N(orth) and S(outh) India are here translated:

It must be understood that these notes represent the main drumbeats only, but that the melody and the *ṭheka* can each take any shape. $\frac{4}{4}$ and both forms of $\frac{3}{4}$ are exceedingly common everywhere; $\frac{6}{8}$ is only used in Muhammedan songs, but any bar of $\frac{3}{4}$ may, and quite commonly does, resolve into one of $\frac{6}{8}$. $\frac{5}{4}$ and $\frac{7}{4}$ are common enough in the forms *Jhāp* and *Tevra*; the others are rare. $\frac{9}{8}$ exists, but only as | ♩♩♩. |, and a common way of drumming common time is | ♩.♩♩. |.

It will easily be seen that the Hindu (not so much the Muhammedan) is never happy unless his drum gets a cross-rhythm with the

melody. A friendly rhythmical contest between singer and drummer is much appreciated. Another device is by 'convergence' of two different times. Here is one out of many dozens of ways in which this might be done:



N.B.

di	first three fingers centre, undamped.
na	first finger rim, others centre, damped.
ka	whole hand centre, lightly damped.
ga	finger-tips whole surface, moderately damped.
dhi	both hands.
a	rest.

FORM.—The aria (*kīrtaṇam*) is at home in the south. It consists of—

1. First subject (*pallavi*) constructed round the vocal tonic (*amsā*).

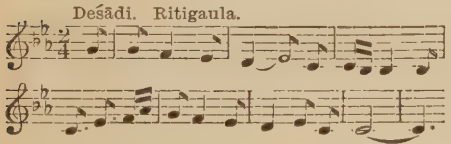
2. Second subject (*anupallavi*) usually a fifth higher.

3. Development (*caranam*), phrases taken from 1 and 2.

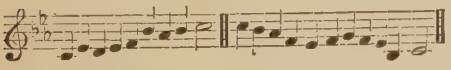
4. Return to 1 and close on the drone-tonic (*sruti* or *kharaj*) or the fifth above (*abhoga* or *coda*).

Here are some fragments of a *kīrtaṇam*.

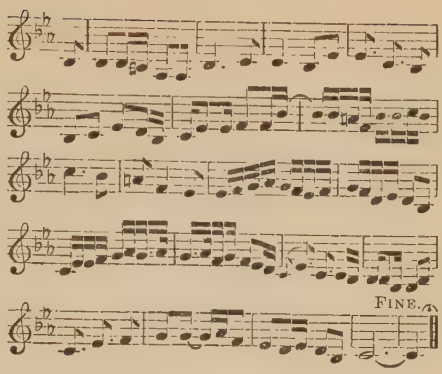
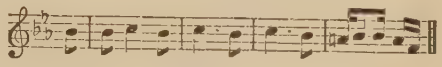
The theme is

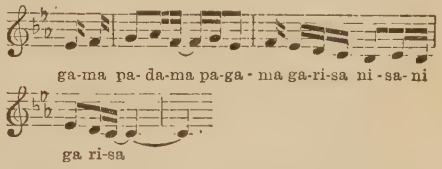


The time is *Deśādi*, that is, common time (South Indian *Ādi*, the 'first' time) in its foreign form (*Deś*), *i.e.* the phrase beginning on the last of the bar). The mode is *Ritigaula*, which is usually given as

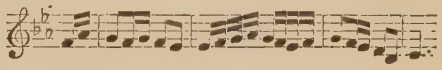
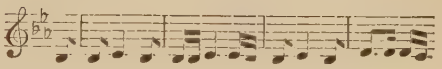


E♭ is *amśā*, with B♭ as the consonant to it; there is a slight tendency to omit the G, and more than a slight tendency to sharpen the A♭. A *Rāg* is not a scale but a melody-type, and the *pallavi* given here illustrates well the disjunct intervals of the type; the question of whether those intervals are prescribed for ascent or descent is not taken too strictly. Notice that the A♮ occurs in this melody in descent only, and has nothing of the leading note or of a change of key about it.

Then follow twelve variations of this, of which the last are—

Then the second subject, in the 'relative major'

with only two variations, and after these a *Svarā*, or sol-fa'ed passage, by way of a cadenza



then the *Caranam*, or, first and second subject combined, *e.g.*:

First subject—

Second subject—

and so back by another *Svarā* to the *Pallavi*, and *Fine*.

The *Kirtaṇam* is not uncommon in Bengal, but the more typical form in the north is the rondo, under the name of *Khyāl*. A singer, either alone or with the help of a *ripieno*, will take twenty minutes to half an hour over one of these, and perhaps you will not once notice his taking breath. Singing (*chija*) and playing (*gati*) are not far apart; most things that are played can also be sung.

INSTRUMENTS

The VĪṆĀ, as old as the Vedas, where it is called 'seven-stringed,' rests on the left shoulder and right knee of the seated player (see *PLATE XXXVII.*); the strings (four—two of

steel, two of brass—with twenty-four semitonal, fixed, metal frets) are stopped by the left hand and plucked by the right finger-nails, which are grown long for the purpose. Three open strings, off the finger-board, are played as an upper drone by the little finger, and used to mark the time. The strings on the finger-board are tuned in one of three ways—G, *c*, *g*, *c′*; F, *c*, *f*, *c′*, and G, *d*, *g*, *d′*. The compass is about three octaves. The tone is soft and plaintive. Two main kinds of grace note are obtained, (1) by a slide, as on the violin, (2) by a lateral pull (analogous to the finger pressure on the clavichord), and these raise the pitch by as much as three or four notes.

The SITAR is the instrument of Bengal. The frets of the sitar are movable, and are set for the octave-scale of the required *rāg*. The tone is louder and less pure than from the vīṇā. The strings vary from three to seven and are tuned for four strings, *g*, *c′*, *f′*, *c″*, and for other numbers similarly. The SURBAHAR (Calcutta) has sympathetic strings, a mellow tone, is fatiguing to play and expensive to buy; otherwise, like the sitar.

The SĀRANGI has three thick strings, bowed; it is played for dancing and hence is of low caste; it has a viola tone and is much liked.

The TAMBURA has three open strings (G, *d*, *g*, provided with a *capo tasto*) and is used to give the drone note for singing (see *PLATE LII.* No. 1).

The TAUS, ESRAJ, RABAB, and other stringed instruments are of local repute; the dulcimer (*qanum*) is not often found outside the Panjab. The flute (*vaṃśa*) has enjoyed prestige in the past, but is now the instrument of the jungle, where it can be made of bamboo in an hour. This has a low, sweet tone, like a tenor flute. The musician's instrument is the *Surnai* (N. or *nāgasāram* S.), a kind of oboe with something approaching a bassoon reed and a tone that sounds best, like that of the bagpipe, on the slope of a neighbouring hill. Military bands are recruited from surnai-players. The bagpipe (*moshuq*) belongs to N. India. The conch (*śāṅkha*), of few but mellow notes, is used in the temple, as also the bell (*ghaṇṭa*). The horn (*śṛinga*) is used in every village by the watchman, and had once a reputation as one of the 'five great sounds' (*panca-mahā-śabdā*) granted to dignitaries political or ecclesiastical.

Next to the vīṇā in importance is the DRUM. It is the 'father of instruments.' It has many scores of forms. Details must be sought elsewhere; a few principles may be stated here. The typical drums are the *tabla* (right, and left hand wedged in the crook of the knee) and the *dhol* (slung like a muff). For tuning, both have braces and wedges; also the centre of the drumhead often has a plaster (*āṭa*) the size of a florin, composed of flour and iron filings, which lowers the pitch and improves the resonance. Variety of tone quality rather than volume of sound is sought after. Secrets pass from end to end of India by means of the drum. To become a good drummer is a life work.

The characteristics of the music are those of the language (Sanskrit), of the architecture, the painting, the dancing—of the whole man, in fact. There is first an elaborate fancy for, and a loving touch in, detail, evidenced in the minute differences in time and tune of the different modes which are as firmly insisted on in their own localities as they are repudiated in any other. With this goes a comparative inability to generalise (in theory) or to construct (in practice) on a large scale. Behind this love of detail and indifference to structure lies a reflective spirit which thinks in emblems and symbols and regards all manifestations *sub specie aeternitatis*. An audience will sway and tremble and shed tears. 'Bande Mātaram' at the beginning of the 20th century was more powerful even than 'Lilliburlero' at the end of the 17th.

Indian melody is more elaborately articulated than any purely melodic system that we know of. That may be because not much has reached us of the Chinese, which is older, or ever will reach us of the ancient Greeks, who perhaps embodied the Mediterranean civilisation. It has been singularly true to itself for two thousand years certainly, and probably for much longer; for it is doubtful whether the earliest records describe anything essentially different from what may still be heard at the courts of native princes. The Muhammedan invasion popularised it, and, in the process, blurred its distinctions. The English occupation, owing to our unfamiliarity as a nation with, if not our indifference or obtuseness to, artistic ideals, has slighted it. This has had a deeper effect than our mere introduction of equal temperament, the evil of which has been exaggerated, though it exists. For if ever music spoke the soul of a people, this music does. It has its light moments, its charlatans and its academics, like others, but when it is good it is then most Indian, and reveals man in the presence of God. We do not and we shall not make much of it without patience and practice, but it is worth both. We say no less, but we can say no more, of our own.

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A. H. F. S.

AN INDIAN VINA PLAYER

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PRINTED IN GREAT BRITAIN.

INDY, Paul Marie Théodore Vincent d' (*b.* Paris, Mar. 27, 1851), eminent composer and teacher, came of a family of ancient nobility originating from the Vivarais, department of Ardèche. He was brought up by his paternal grandmother, Mme. Théodore d'Indy, a good musician.

He studied from 1862–65 under L. Diémer, attended Marmontel's piano classes and learnt harmony and composition from A. Lavignac. In 1867 he became acquainted with the *Traité de l'instrumentation* of Berlioz through his uncle, the composer Wilfrid d'Indy. Two years later he met H. Duparc, who was to initiate him into Wagner's music. In 1870 he composed, without having learnt composition seriously, his opp. 1 and 2, 'Trois Romances sans paroles' (piano) and 'La Chanson des aventuriers de la mer'; and sketched a grand opera, 'Les Burgraves.' He served throughout the Franco-Prussian War, and wrote a pamphlet (now extremely rare): *Histoire du 105e bataillon de la garde nationale en l'année 1870–71* (Paris, 1872). After the armistice he returned to musical studies and submitted to César Franck a quartet, in the hope of overcoming the objections to the musical profession which were expressed by his family. Franck, recognising much promise in the work, recommended him to pursue his studies diligently. From that moment (1872) he counted amongst the latter's pupils.

In 1873 d'Indy, who was now a first-rate pianist, entered Franck's organ class at the Conservatoire, where he obtained a second *accessit* in 1874, and a first in the following year. In 1875 he became successively organist at St. Leu and chorus-master under Colonne, and in order to obtain experience of orchestral detail took the position of second drummer, which he retained for three years, at the end of which time he began to devote himself entirely to composition. He was extremely helpful in organising Lamoureux's concerts and in directing the rehearsals, which led to such fine results as the performance of 'Lohengrin' (1887). Like many another musician, d'Indy owes the first performance of his works to Pasdeloup, and his overture 'Piccolomini' (Concert Populaire, Jan. 25, 1874), revealed a musician of lofty ideals, whose music was full of melancholy sentiment and rich orchestral colouring. This overture, altered and joined to the 'Camp de Wallenstein' (Société Nationale, 1880), and the 'Mort de Wallenstein' (Concert Populaire, Mar. 14, 1880), forms with 'Max et Thecla' (1873) the trilogy of 'Wallenstein,' (op. 12) a work inspired directly by Schiller, and one of the composer's most remarkable productions in that period. The entire trilogy was performed for the first time at the Concerts Lamoureux, Feb. 26, 1888. After this work he produced a symphony, 'Jean Hunyade' (1875); an overture to 'Antony and Cleopatra'; 'La Forêt enchantée' (1878), symphonic ballad after Uhland; a quartet for piano and strings in A; 'La Chevauchée du Cid' (1879), scena for baritone and chorus; 'Saugefleurie' (1884), legend for orchestra; a suite in D for trumpet (1886), two flutes and string quartet; 'Symphonie sur un chant montagnard français,' called 'Symphonie cévenole,' op. 25 (1886), for piano and orchestra (Lamoureux Concerts, 1887), a work of importance in the evolution of the symphony in modern times. A 'fantaisie' for orchestra and oboe solo, op. 31, on French themes, was played at the Lamoureux Concerts in 1888; 'Tableaux de voyage,' a suite for orchestra (unpublished), op. 36, was given at Angers in 1891; a set of symphonic variations, 'Istar,' op. 42, at the Ysaÿe concert in Brussels in 1897; a 'choral varié' for saxophone and orchestra is op. 55; and a second symphony in B flat, op. 57 (1902–03), was played at the Lamoureux Concerts in 1904.

D'Indy's first work for the stage was a small opéra-comique entitled 'Attendez-moi sous l'orme,' produced at the Opéra-Comique on Feb. 11, 1882, with but little success, but he made up for its failure by the dramatic legend 'Le Chant de la cloche' (1879–83), which gained the prize at the competition of the city of Paris in 1885, and was performed three times in 1886 under Lamoureux's direction. It placed its author in the first rank among the French modern school. His important opera 'Fervaal' (1889–95), op. 40, in three acts and a prologue, was given at Brussels, Mar. 12, 1897; and 'L'Étranger' (1898–1901), op. 53, in two acts, at the same theatre, Jan. 7, 1903.

Amongst other works may be mentioned a 'Lied' for violoncello and orchestra; piano pieces, 'Poème des montagnes,' op. 15; 'Helvetia,' op. 17; 'Schumanniana,' op. 30; 'Tableaux de voyage,' op. 33; a sonata (PF.), op. 63; 'Menuet sur le nom de Haydn,' op. 65, etc.; choruses, songs, sacred music (canticles, motets, cantatas), organ music. His chamber music works consist of 3 quartets, op. 7 (PF. and strings); opp. 35, 45 (strings); a trio (PF., clar. and v'cl.), op. 29; the above-mentioned trumpet suite, 'Chansons et danses' (wind instruments), op. 50; a sonata, PF. and vln., op. 59; a quintet, op. 81 (1924), first performance at the Société nationale, 1925. Opp. 68, 69, 73, 74 consist of numerous PF. pieces, amongst them some written for children. He has written incidental music to various plays, such as 'Karadec,' op. 34 (Théâtre Moderne, 1892), and 'Médée,' op. 47 (Th. Sarah Bernhardt, 1898).

Special attention must be directed to such works as the second symphony, 'Jour d'été à la montagne,' op. 61 (1905); 'Souvenirs,' op. 62 (1906); 'Le Poème des rivages,' op. 77 (1920–1921) (Paris, Rouart et Lerolle), as showing the evolution of the composer's symphonic style. A third symphony, 'Sinfoniae brevis de Bello

Gallico,' op. 70, was composed from 1916–18. 'La Légende de Saint-Christophe,' op. 67 (1908–15) (Rouart et Lerolle), first performed at the Paris Opéra, June 9, 1920, represents a new aspect of its author in dramatic composition. Half oratorio, half musical drama, it combines various styles recalling in turn the cantata, the opera, the symphony. Plain-chant melodies, as in other of his works, play an important part. It is a vast fresco of exceptional grandeur, depth and powerful effect. His most recent compositions (1925–26) are: 2 motets (2 and 3 v.), op. 83 (Paris, Art Catholique); a sonata for v'cl. and PF. (op. 84); 'Thème varié, fugue et chanson' for piano (op. 85); 'Conte de fées,' suite for piano (op. 86); 'Diptyque méditerranéen,' for orchestra (op. 87).

D'Indy's considerable output has extended to all forms of the art—even including a musical comedy, 'Le Rêve de Cynias' (op. 80) (libretto by X. de Courville (1922–23)). He has never at any time of his life cared to please the public ear; with him nothing is left to chance, his music shows profound science united with a lofty ideal. If, generally speaking, he may be termed a master-musician, it is through his 'dramatic expression, orchestral colour and science of style.'[1]

His musical activity is boundless; a teacher without equal, he has taught composition at the Schola Cantorum, which he founded, from its beginning, and directs it now. (See under PARIS, SCHOLA CANTORUM; also BORDES.) His monumental *Cours de composition* (2 vols., Durand) in collaboration with A. Sérieyx, is based on historical study of every art-form. He has issued recently '100 Thèmes d'harmonie,' op. 71 (Roudanez). Conductor, lecturer, propagandist, editor, all his life is devoted to music. His name is closely associated with those of Bordes and Guilmant through the movement which has led in France to the revival of old music and the renovation of Gregorian plain-chant. He has made innumerable transcriptions, revisions, harmonisations, reconstitutions of ancient music, popular songs, etc.; 90 Chansons populaires du Vivarais, op. 52 (1900); 3 Chansons populaires françaises (Rouart et Lerolle), etc.; Destouches, 'Les Éléments'; Monteverdi, 'Orfeo,' 'L'incoronazione di Poppea,' 'Il ritorno d'Ulisse in patria' (not published), etc.; Rameau: 'Dardanus,' 'Hippolyte et Aricie, Zaïs' (Paris, Durand); Gluck, 'L'Ivrogne corrigé' (1925).

His contribution to musical literature has been very important: biographies of César Franck (1906), Beethoven (1911); contributions to a great number of periodicals (*La Tribune de St. Gervais, S.I.M., L'Art moderne* (Brussels), *The Musician* (Boston), *The Weekly Critical Review, Le Courrier musical*, etc.). He has been secretary of the Société Nationale de Musique, then president from 1890 onwards; member of foreign academies (Belgium, Holland, England), etc. He directs the orchestral class at the Paris Conservatoire, nothwithstanding his duties at the Schola Cantorum.

His artistic personality has, as it were, sprung from the romanticists, Weber, Schumann, Berlioz, and, like all musicians of his generation, he was at first inevitably influenced by Wagner —a superficial influence, however, from which he soon emancipated himself. The essence of his music is quite different; it is French. Amongst C. Franck's pupils he is the most eminent and the most representative; amongst his own pupils may be cited, D. de Séverac, Roussel, M. Labey, G. Samazeuilh, P. le Flem, J. Canteloube, G. de Lioncourt.

A. J.; rev. with addns. M. L. P.

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INÉGALES (NOTES), 'unequal notes.' The expression represents a very curious peculiarity of notation in music of the French School between 1650 and 1800, where in each bar certain categories of notes written as equal were in performance dotted in pairs: for example, in quadruple time or C, the group would become very nearly . There are passages where the process makes the notes extremely unequal, and others where they are, in fact, less so. The taste of the player is the ultimate judge of the extent of this inequality.

The following table shows which notes are treated as *inégales* in each kind of time:

In $\frac{3}{2}$ time the crotchets are *inégales.*

In 2, 3, $\frac{3}{4}$, $\frac{6}{4}$, $\frac{9}{4}$, $\frac{12}{4}$ time the quavers are *inégales.*

In 4, C, $\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ time the semiquavers are *inégales.*

In $\frac{3}{16}$, $\frac{6}{16}$, $\frac{9}{16}$, $\frac{12}{16}$ time the demi-semiquavers are *inégales.*

In duple time (¢), the quavers are sometimes equal, sometimes unequal, according to the character of the piece. If, however, the notes which ought to be *inégales* involve disjointed movement, or are intermixed with notes of lesser value, they are ordinarily made equal.

To avoid all uncertainty, authors frequently made use of the expression *notes égales* or *notes inégales.* The notes become equal again if they have over them staccato marks (dashes), or if they are accompanied by the indication *détachées.*

E. B[L].

INFANTAS, Fernando de las (*b.* Córdoba, 1534; *d.* Paris ? after 1609), a Spanish composer and theologian, who had an important influence on the reform of the *Graduale Romanum*. He came of a noble family. One of his ancestors, Don Juan Fernández de Córdoba, was appointed guardian to the three daughters of Peter the Cruel after his death at the battle of Montiel (1369). He conveyed two of the Infantas to Bayonne, then in English occupation, and both were married to English barons, Doña Constanza to John of Gaunt, and Doña Isabel to Edmund Langley, his brother. Don Juan seems afterwards to have accompanied the Infantas to England; and in reward for these services his descendants were permitted to bear the name 'de las Infantas.'

Don Fernando de las Infantas grew up at a time when music was greatly encouraged at Córdoba, through the Bishop, the Archduke Charles of Austria, who was himself a keen musician. His earliest known work is a motet for 5 voices, 'Parce mihi Domine,' on the death of the Emperor Charles V. (1558). In 1565 he composed a motet, 'Congregati sunt,' to celebrate a victory over the Turks at Melilla. It is set for 7 voices, one of which sings independently, after the manner so much favoured by Morales. In the same way he celebrated the battle of Lepanto (1571) by a motet, 'Cantemus Domino,' for 5 voices, one being independent. By this time he had migrated to Rome, where, in 1575, he composed a setting of Ps. xcix. for the 'Anno Jubilei'; it is a monumental work for 6 voices, one of which (independent of the others) sings the theme treated in the same way by Morales in his cantata on the peace of Nice. Owing to his position, Fernando de las Infantas was able to take a step which had some influence on the history of church music. Through his intervention the reform of the *Graduale* was suspended; he wrote personally to Philip II. on the matter, and definite instructions were sent to the Spanish Ambassador. In 1578–79 Infantas published three books of motets, 'Sacrarum varii styli cantionum,' at Venice, and a treatise on counterpoint entitled 'Plura modulationum genera.' Then in 1584 he took orders—a step caused, he said, through his buying and reading the Psalms of David. With this episode his artistic career ended. He left Rome 'after 25 years continuous residence,' and in 1601 a 'Tractatus de praedestinatione' from his pen was published in Paris. As a member of the Church he no longer found favour with the ecclesiastical authorities. In 1607, and again in 1609, he addressed memorials to Philip III., stating that he was in poor circumstances and desired some modest retreat in which he could end his long life. The date and place of his death are not known. (See R. Mitjana, *Don Fernando de las Infantas: teólogo y músico*, Madrid, 1918.)

His musical works are as follows:

Don Ferdinandi de las Infantas Patritij Cordubensis sacrarum varii styli cantionum tituli Spiritus Sancti.
Lib. I. (4 v.). Venice, Gardane, 1578. (Madrid, R. Conservatorio, 3 part-books; Cantus in Bibl. Nac., M. 1163.)
Lib. II. (5 v.). Venice, H. Scotus, 1578. (Augsburg.)
Lib. III. (6 v.). Venice, H. Scotus, 1579. (Augsburg.)
Plura modulationum genera quae vulgo contrapuncta appellantur super excelso gregoriano cantu, omnibus musicam profitentibus utilissima. Venice, H. Scotus, 1579. (Augsburg.)

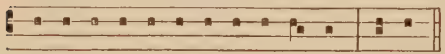
J. B. T.

INFLEXION. Whenever sentences are to be uttered loud for many people to hear, in the open air or in a large building, there is a natural tendency, for distinctness' sake, to say the greater part on one note, that is, in monotone. It is not, however, natural to say the whole at one pitch; nor is it pleasing, for then monotone becomes monotonous. It is natural and pleasing to make at the opening some short gradual ascent to the note in question, to make at the close some gradual descent from it; and if the phrase is long, possibly also to make some variation of the monotone in the middle of its course. The foregoing statement contains the germ out of which a great part of plain-song has developed; the simpler developments denoted by the term inflexion will be treated in this article, the more elaborate ones under Responsorial Psalmody.

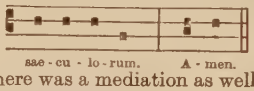
The simplest method of singing a religious service, or part of one, may then be described as 'monotone with inflexions'; and three classes of inflexion above indicated have their technical names as follows: the ascent to the monotone is called the intonation, the descent is called the cadence or ending; the variation that may occur between these two is called the mediation. The Gregorian Tones afford an excellent illustration of this; for in their normal form each of them consists precisely of these elements. An intonation leads up to the monotone, which is broken by a half close expressed in the mediation; the monotone is then resumed, till it ends with the closing inflexion called the ending. Of these three ways of varying the monotone, the cadence or ending is the most universal, the intonation is the one most readily foregone (see Intonation). This, too, is shown by Psalmody; for in the ordinary singing of Psalms the intonation is used but once, while the mediation and ending are used at every verse. But turning from Psalmody, which is fully treated in its own place, it is well to see how these principles affect other simple parts of the service—the reading of lessons, the saying of collects, the singing of versicles and responses, and the like. In all such matters as these, experience soon showed that it was necessary to lay down rules; the individual officiant could not be trusted in all cases to use melodious or pleasing inflexions or cadences if left to himself and the light of nature; it was necessary to define those that were to be used. Still more was such definition necessary in the case of responses and chants in which a large body of singers had to unite.

Regular forms of inflexion have, therefore, been prescribed for the guidance of officiant and choir; they have differed in detail at various times and in various places, but the same principles underlie them all. Some examples from the ancient English Sarum Use, compared with Guidetti's *Directorium chori* of 1582 and with the revised choir-books of Solesmes, will set the similarities and differences in a clear light.

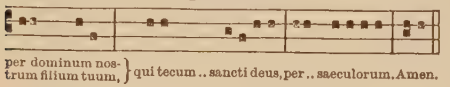
1. For the collect proper, the collect of the day, the Sarum books prescribe, as a rule, one very simple inflexion, a cadence at the end taken up by the Amen, thus:



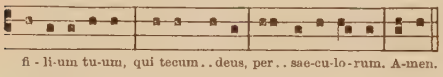
In other cases the cadence took a different form, thus:



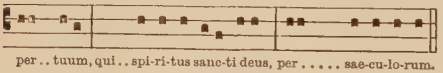
and sometimes there was a mediation as well as a cadence, for example, thus:



or thus:

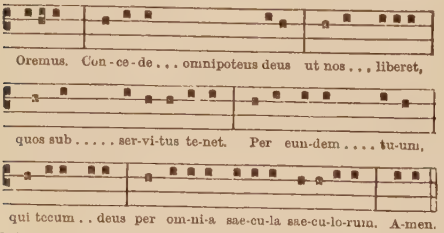


Guidetti prescribed three forms, one festal and two ferial: the ordinary ferial is uninflected monotone, the festal has two inflexions, thus:



The latter of the two inflexions is employed also at the principal break, or metrum, in the body of the collect, and the former at minor breaks. In the other ferial form, used in collects said on various occasions, the inflexion employed is the drop of a minor third, or 'semiditonus.'

The Benedictine rules are more elaborate; the Tonus solennis recites on G, but rises from F for the intonation, and falls to it again in mediation and cadence:

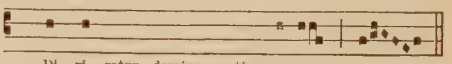

Oremus. Con - ce - de . . . omnipotens deus ut nos . . . liberet,
quos sub ..... ser-vi-tus te-net. Per eun-dem .... tu-um,
qui tecum .. deus per om-ni-a sae-cu-la sae-cu-lo-rum. A-men.

The simpler form combines the use of the semiditonus, the drop of a fifth called 'diapente,' and the usual inflexion given above for the metrum.

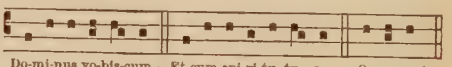
2. For the ordinary versicles and responses the semiditonus is used universally; but a divergence of use shows itself when the sentence ends with a monosyllable, for then both Guidetti and Solesmes prescribe a return to the reciting note (F), while the familiar English custom is to rise only a tone (to E).

Some versicles have more elaborate cadences:

is the Sarum form. Solesmes has a similar cadence for its solemn form, and for its ordinary form agrees with Guidetti in having the following:

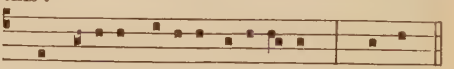


3. The usual form of Salutation was as follows at Sarum:



but on some occasions there was merely the drop of a third as the inflexion at the cadence. Solesmes has a solemn form corresponding to that of the collect; and a simple form which, as at Sarum, is simply a semiditonus. Guidetti prescribes nothing but monotone.

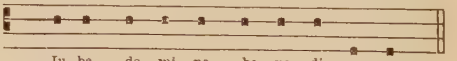
4. The 'ekphonesis,' or closing sentence pronounced aloud at the end of a prayer, had similarly two forms. The more elaborate was this:



but the simpler form, having the drop of a semitone at the end, was also used. These are common elsewhere.

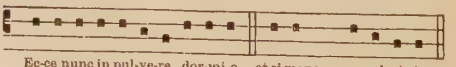
5. The drop of a fifth, which was used for versicles as well as for the collects, according to Sarum use, thus—

was also the inflexion for Old Testament lessons read at Mass, and for the preliminary



At the end of lessons there was a different inflexion, thus:

or one with a mediation as well as a cadence, thus:

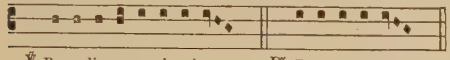


Similar rules for the lessons prevail elsewhere.

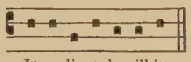
6. The Chapter had similar inflexions, but differently arranged:

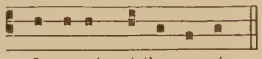
The drop of the diapente was modified like the semiditonus in case of a monosyllable. When sentences containing a question occurred, the reciting note was altered; the bulk of the sentence was said a semitone lower, and a rise took place at the end to the normal reciting note. Guidetti gives a special inflexion for the Chapter.

7. The descent of three notes already noted above was used also in the normal form of the

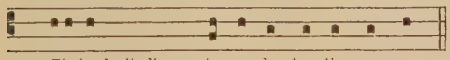


but many elaborate forms of 'Benedicamus' were and are still in use, which are distinct melodies borrowed from elsewhere, and not inflected monotone.

8. The singing of the Epistle and Gospel follows the lines already indicated; but the forms are more elaborate. The form used at Salisbury comprised a mediation (metrum) and an ending (punctum) for each sentence. The metrum is the same for Epistle and Gospel, thus:

The punctum differs; that for the Epistle is as follows:



The final sentence has a special form of its own, common also to the Gospel, thus:



The punctum for the Gospel is a mere drop of voice, a semitone on ordinary days, a semiditonus, or minor third, on great days. The treatment of interrogatives is the same here as in the case of the ordinary lessons.

The Benedictines have preserved the same forms as those used at Salisbury, in a slightly different shape. Guidetti gave a very poor substitute for them, which has become sadly common since. He prescribed monotone for the Epistle, except in case of a question; this, however, is sometimes varied by the rise of a tone on the last accented syllable of the last sentence and a descent again to the reciting note. For the Gospel he ordered no metrum, the following punctum—

and the following conclusion:

Of the Ambrosian inflexions it can now only be noted that they are very many and very different from those given above. To describe them adequately would require another long article. They may be seen in one form in *La regola del canto fermo ambrosiano* (Milan, 1622). W. H. F.

INGANNO (Ital), 'Deception.' See CADENCE, INTERRUPTED.

INGEGNERI, MARC ANTONIO (*b.* Verona about middle of 16th cent.; *d.* Cremona, July 1, 1592), received his musical instruction there from Vincenzo Ruffo, then choirmaster of the Verona Cathedral. Some time before 1572 Ingegneri became choirmaster of the Cathedral at Cremona, in which position he seems to have remained till his death. At Cremona he had the celebrated Claudio Monteverdi for his pupil. Ingegneri is chiefly noticeable as being the composer of a set of 27 Responsoria for Holy Week, which passed for a long time as the work of Palestrina. They were received into the complete edition of Palestrina's works, among the *Opera dubia* in the 32nd Volume. But in 1897, the original printed work of Ingegneri dated 1588, from which they were taken, turned up at a sale, and the ascription of them to Palestrina was thus proved to be erroneous. Haberl subsequently republished them under the name of their true author. In themselves these Responsoria are very beautiful devotional music, and quite worthy to be ranked with the works of Palestrina, although there occur in them harmonies and modulations foreign to the usual style of Palestrina. Ingegneri's other works are two books of masses, 1573 and 1587; three books of motets, 1576–89; one book of hymns, and eight books of madrigals not all completely preserved. Besides the Responsoria the only other works of Ingegneri republished in modern times are three motets, 'Surrexit Pastor Bonus,' *a* 5, in Dehn's *Sammlung älterer Musik*; 'Duo Seraphim,' *a* 8, in Commer's *Musica sacra*; and 'Haec dies' in Haberl's *Musica sacra*, 1898. J. R. M.

INGENHOVEN, JAN. (*b.* Breda, North Brabant, May 19, 1876), Dutch composer and conductor. At 16 he was director of a male-voice choir, his musical education being then obtained chiefly by practical experiment. Later he became a pupil of L. F. Brandts Buys and Felix Mottl. In Munich and other German towns as well as in his own country he won an excellent reputation as an orchestral conductor, particularly in the works of Mozart. He has at various times been conductor of the Münchener Philharmonisch Orchester, Münchener Madrigal-Vereinigunge and other bodies, and has toured Europe as conductor, tenor

singer, pianist and clarinettist. As a composer his output is not large, while the extreme difficulty of much of his music has prevented it from becoming popular. His style is rhapsodical, though generally melodious, and he has a strong feeling for rich harmony that seldom transgresses the old rules. In his chamber-music he is fond of 'harp' effects which, however, he is content to produce from the piano or string instruments. His principal compositions are:

2 Lieder: 'Abendständchen,' 'Der träumende See.'
4 String Quartets (unpublished).
4 Quatuors à voix mixtes sans accompagnement.
Symphonic Fantasie on 'Zarathustra's Nachtlied,' for orch. and low voice.
'Klaus Tink,' ballade for baritone voice and small orch.
Symphonische Tonstuck, No. 1. Lyrische, for orch.
Do. No. 2. Dramatisch, for orch.
Do. No. 3. Romantisch, for small orch.
'St. Jan's Vier,' for *a cappella* choir.
Sonata in G, for vcl. and PF.
Sonata in C, for vln. and PF.

H. A.

INGHELBRECHT, D. E. (*b.* Paris, Sept. 17, 1880), conductor and composer. He first became known as a composer through some charming works of minor importance, such as the two sets of piano duets, 'La Nursery,' based upon French folk-songs. Soon, however, his special aptitude as a conductor caused him to be esteemed primarily in that capacity. In this he was aided by his association with modern composers, and especially Debussy, who found in him an able interpreter at a time when his works were not in every conductor's repertory. More recently he conducted the performances in Paris and London of the Swedish Ballet, for which he composed a ballet 'El Greco,' inspired by the paintings of that 'father of modern art.' This is his most important work, the next in rank being the 'Cantique des créatures de Saint François,' for chorus and orchestra. Apart from these he has composed a sonata for flute and harp and numerous works in the smaller forms, notably piano pieces ('Suite petite-russienne,' etc.) and songs. E. E.

INGLOTT, William (*b.* 1554; *d.* Dec. 1621), became organist of Norwich Cathedral in 1608. He was distinguished for his skill as a performer on the organ and virginals. Two of his pieces for the latter instrument are in the 'Fitzwilliam Virginal Book,' vol. ii. pp. 375 and 381, and the organ part of a Te Deum is at Christchurch, Oxford (Cat. Pt. I. 1001). He died at the age of 67, and was buried, Dec. 31, in the cathedral, where, on the west side of the southern pillar adjoining the entrance to the choir, a painted monument to his memory was placed, June 15, 1622. Nearly ninety years afterwards the monument, having become dilapidated, was restored at the expense of Dr. Croft. An engraving of it in its restored state is given in *The Posthumous Works of Sir Thomas Browne*, 1712. W. H. H., with addns.

INNIG, a word used by Beethoven during his Germæn fit (op. 101, 1st movement; 109, last do.; 121 *b*), and Schumann (op. 12, 'Des Abends'; op. 24, No. 9; op. 56, Nos. 2 and 4, Manfred music, No. 2, etc.) to convey an intensely personal, almost devotional, kind of expression. G.

IN NOMINE, a term very prevalent among English composers of the 16th century as the heading of instrumental works having no distinctive title. There is no suggestion of style to distinguish the 'In Nomine' decisively from the Fancy (*q.v.*). It is found in Mulliner Book[1] (*c.* 1560), which includes 'Taverner's In Nomine,' and is frequent in both consort music and Virginal Music (*q.v.*) throughout the latter part of the century.

The origin of the term is unknown. Various attempts have been made, not unnaturally, to link the instrumental 'In Nomine' with some vocal form of church music. The suggestion has also been made that it began as an abbreviation of a pious ascription, such as 'In Nomine Domini,' analogous (though at a much earlier date) to J. S. Bach's use of 'J. J.' at the beginning of his compositions, secular as well as sacred. But this is only conjectural. What is certain is that by the time we find the term in practical music it had become generic, and that in the period spanned by Taverner and Byrd it was generally accepted as a species of composition. C.

IN QUESTA TOMBA OSCURA. A song by Beethoven for contralto, with PF. accompaniment, to words by Carpani, written probably at the invitation of the Countess von Rzewuska, and forming one of 63 compositions to the same words by various musicians, professional and amateur. Among the most eminent of the contributors are Salieri, Sterkel, Cherubini, Asioli, Righini, Zingarelli, Weigl, Dionys Weber, Tomaschek, Aloys Förster, Paër, Eberl, Czerny. Zingarelli sent ten versions with quartet accompaniment. Czerny's single setting occupied eleven folio pages. Beethoven's was the last in the volume, and is the only one which has survived. The *A.M.Z.* for Oct. 19, 1808, in announcing the publication, prints two of the settings, by Salieri and Sterkel, and in Jan. 1810, two more by Reichardt. For another joint-stock volume in which Beethoven took part, see Vaterländische Künstler-verein. G.

INSANGUINE, Giacomo (*b.* Monopoli, near Naples, between 1740 and 1744; *d.* Naples, *c.* 1795), a Neapolitan composer, called also Monopoli from his birthplace. He was a pupil of the Conservatorio of Sant' Onofrio, where he studied with Cotumacci, being appointed second professor of the school in 1774. Besides masses, psalms, a setting of the Passion, and several motets, he wrote about 15 operas (list in Florimo and Fétis), of which the following are

[1] B.M. Add. MSS. 30,513. See Davey's *History of English Music* (ed. 1921), p. 100.

extant: 'Didone abbandonata' (1772), 'Arianna e Teseo' (1773), 'Adriano in Siria' (1773), 'Le astuzie per amore' (1777), 'Medonte' (1779), 'Calipso' (1782), and 'Lo funnaco revotato,' the undated score of which is in the Fitzwilliam Museum, Cambridge. Insanguine also wrote part of an opera, 'Eumene,' with Majo (1771). (*Q.-L.*) M.

INSCRIPTION (Lat. *inscriptio*, Ital. *motto*), a motto, or sign, or combination of both, placed at the beginning of a canon, to indicate, more or less clearly, the manner of its resolution.

During the latter half of the 15th century, the founders of the Flemish School—by whom the more abstruse forms of imitation were assiduously cultivated—seem chiefly to have aimed at rendering the solution of their *Enimme*, or enigmatical canons, impossible. Some of their most extravagant conceits are presented in the shape of crosses, circles, squares, triangles, rainbows, chess-boards, sun-dials, and other equally fantastic designs, without the addition of any clue whatever to their hidden meanings. (See examples in Hawkins's *Hist.* chap. 67.) But, more frequently, they are written in a single line—called the *Guida*—headed by some old proverb, or well-known quotation from Holy Scripture, which, though ostensibly vouchsafed for the purpose of giving the student some little insight into the secret of their construction, tends rather, as a general rule, to increase his perplexity. Headings, such as these, are called Inscriptions: and so obscure is their occasional meaning, that even Glareanus calls one of them *τῆς σφιγγὸς αἴνιγμα*.

Foremost among the composers of these ingenious works, and high above them all, stands Josquin des Prés, the refinement of whose scholarship is as clearly proved, by the grace of his *Motti*, as his quite exceptional genius is by the smooth flow of the canons to which they are prefixed. In the second Agnus Dei of his 'Missa L'Ami baudichon' he intimates that the tenor is to be silent by the pretty inscription, 'Agnus secundum non est cum grege.' In another place he veils the same meaning under the Greek proverb, *βάτραχος ἐκ Σερίφου*, in allusion to Aelian's statement that the frogs on the island of Seriphos do not croak. Other writers have contented themselves with 'Vox faucibus haesit.'

To show that the second voice is to begin at the end, and sing backwards, Hobrecht says, plainly enough, 'Ut prius, sed dicitur retrograde.' Pierre de la Rue more sternly exclaims, 'Vade retro, Sathanas.' Another quaint old composer writes, 'Canit more Hebraeorum,' referring to the custom of reading Hebrew from right to left. Josquin sums up the whole matter in a single word—'Cancriza,' *i.e.* walk like a crab (see CANCRIZANS). Equally terse is the motto prefixed to the third Agnus Dei in his 'Missa L'Omme armé'; where the omission of all rests, in one of the parts, is indicated by the direction 'Clama ne cesses.' Sometimes he gives us a French motto, as in his 'Missa de Beata Virgine,' where 'Vous jeunerez les quatre temps' shows that one part is to wait four semibreves before taking up the subject—a direction which is less poetically expressed by another writer, in the words 'Fuga in epidiapason, post duo tempora'—'a canon in the octave above, after two semibreves.'

Some of Obrecht's inscriptions are very obscure. 'Accidens potest inesse et abesse praeter subjecti corruptionem' implies that the part may be sung, or omitted, at will, without injury to the music. 'Decimas reddo omnia quae possideo' shows that the (unwritten) bass must sing a tenth below the Discant. 'Tu tenor cancriza, et per antifrasin canta' indicates that the tenor is to sing backwards, and with all the intervals inverted. Not less oracular is Mouton's 'Duo adversi adverse in unum,' which means that two singers are to stand opposite each other, with the canon between them, each reading it upside down from the other's point of view—an arrangement which is also dictated by 'Respice me, ostende mihi faciem tuam.' More mysterious still is 'Justitia et Pax osculatae sunt'—indicating that the two performers are to begin at opposite ends, and meet in the middle.

When black notes are to be sung in the time of white ones, we sometimes find 'Nigra sum, sed formosa'; or, 'Noctem in diem vertere'; or, 'Dum habetis lucem credite in lucem.' By 'Crescit in duplum' (or 'triplum') we understand that the notes are to be sung in double (or triple) augmentation. 'Tres dent sex voces' means that each of the three written parts is to be doubled, in canon, so as to form a composition for six voices.

The list of these hard sayings is interminable; and the hardness of many of them is increased by the signs of Mood, Time and Prolation, with which they are sometimes accompanied. For instance, a semicircle, a semicircle with a bar drawn through it, and a circle with a point in the centre, would, if placed one above the other, at the beginning of a stave, serve to indicate that one voice was to sing four crotchets in a bar, another, four minims, and the third, three semibreves. In the last Agnus Dei of Pierre de la Rue's 'Missa L'homme armé,' we find a combination of no less than four such signs.

Following the example of Palestrina, the great composers of the golden age cast all these pedantries aside, and wrote their really beautiful canons in notation which any singer could readily understand. Palestrina himself delights in making two voices sing in canon, while three or four others carry on the subject in close imitation, or complicated free fugue, as in the lovely second Agnus Dei of his 'Missa Brevis,'

and many others, equally beautiful. In all these cases, the voices to which the canon is committed are expected to sing from a single part; but the inscription prefixed to that part is so plain that they find no difficulty whatever in doing so. Thus, 'Symphonizabis' (Missa Brevis as above) indicates a canon in the unison, 'Canon in Diapason' or 'Epidiapason,' a canon in the octave above, and so on. The sign, 𝄋, or some similar figure—called the *Presa*—indicates the place at which the second voice is to begin; and a pause, 𝄐, is placed over the note on which it ends. The two voices can therefore sing just as easily from a single part as from two separate copies.

In modern editions the matter is still further simplified, by writing out the canon in full; though, in the best copies, the inscription is still carefully retained. W. S. R.

INSTITUTE OF MUSICAL ART, see NEW YORK.

INSTRUMENTATION, see ORCHESTRATION.

INSTRUMENTS À VENT, SOCIÉTÉ DES, see PARIS.

INTERLUDE (Ger. *Zwischenspiel*), literally, something played between the parts of an occasion, whether that occasion be a church service, a dramatic performance or itself a musical work.

(1) In the church the performance of interludes has been an important function of the organist in various times. In England, in the early part of the 19th century, a good extempore interlude, or short voluntary, between the verses of a hymn or metrical psalm, was regarded as no unfair test of an organist's ability. Thomas Adams (1785–1858) had a peculiar talent for voluntaries of this kind: and he, as well as other organists of the period, published specimens of their interludes.

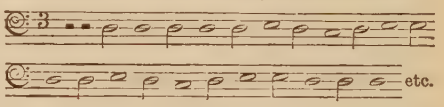
In French cathedrals a long and elaborate interlude is usually played, at Vespers, between the verses of the Magnificat, as well as those of the Hymn: and, at Notre Dame, S. Sulpice, and other churches built on the same grand scale, where the organ in the choir is supplemented by a larger one at the western end of the nave, a fine effect is produced by the alternate use of the two instruments, the smaller one being employed for the accompaniment of the voices, while the larger is reserved for the interludes alone.

In the Lutheran churches of North Germany interludes, not between the verses of the Choral, but between the separate lines of each verse, had an important result in producing the figured treatment of the Chorals of which J. S. Bach became the supreme master.

(2) In the theatre it has been either a piece of instrumental music (see ACT-TUNE) or a variety of musico-dramatic entertainment. (See INTERMEZZO (1).) W. S. R., rev.

INTERMEZZO (Fr. *intermède, entr'acte*; Old. Eng. *enterlude*). (1) A dramatic entertainment, of light and pleasing character, introduced between the acts of a tragedy, comedy, or opera; either for the purpose of affording an interval of rest to the performers of the principal piece; of allowing time for the preparation of a grand scenic effect; or, of relieving the attention of the audience from the excessive strain demanded by a long serious performance.

The history of the intermezzo bears a very important relation to that of the opera; more especially to that of the opera buffa, with the gradual development of which it is very intimately connected. The origin of both may be traced back to a period of very remote antiquity. It is, indeed, difficult to point out any epoch, in the chronicles of dramatic art, in which the presence of the intermezzo may not be detected, now in one form, and now in another. Its exact analogue is to be found in the *Satirae* of the old Roman comedy. In the mysteries and miracle plays of the middle ages —those strange connecting-links between old things and new—it assumed the form of a hymn, or carol, sung, either in chorus, or by the *Angelo nunzio*, to a sort of chant which seems to have been traditional. In a rare old work, by Macropedias, entitled *Bassarus, fabula festivissima* (Utrecht, 1553), some verses, adapted to a melody by no means remarkable for its festive character, are given at the close of every scene. And the popularity of the tune is sufficiently proved by its persistent reiteration in other works of nearly similar date.



These rude beginnings contrast strangely enough with the highly finished intermezzi decennially presented in the course of the Passion-Play at Ober-Ammergau. But the Passion-Play is known to have undergone many important improvements within a comparatively recent period; and its case is, in every way, so exceptional that it is no easy task to determine its true position as an historical landmark.

Almost all the earlier Italian plays were relieved by intermezzi. Many of these were simply madrigals, sung by a greater or less number of voices, as occasion served. Sometimes they were given in the form of a chorus, with instrumental accompaniment. The most favourite style, perhaps, was that of a song, or canzonetta, sung, by a single performer, in the character of Orpheus. In no case was the subject of these performances connected in any way with that of the pieces between the acts of which they were interpolated. Their construction was extremely simple, and their

importance relatively small. We find them assuming grander proportions, at Florence, in the year 1589, on the occasion of the marriage of the Grand Duke Ferdinand with Christine de Lorraine. To grace this ceremony, Giovanni Bardi, Conte di Vernio, produced a new comedy, entitled *L' amico fido*, with intermezzi, *à grand spectacle*, prepared expressly for the festival, and presented with a degree of splendour hitherto unknown. For the first of these, called 'The Harmony of the Spheres,' the poetry was written by Ottavio Rinuccini, and the music composed by Emilio del Cavaliere and Cristofano Malvezzi. The second, also written by Rinuccini and called 'The Judgment of the Hamadryads,' was set to music by Luca Marenzio. For the third, called 'The Triumph of Apollo,' invented by Bardi, and written by Rinuccini, the music was composed, partly by Luca Marenzio, and partly, it is said, by the Conte di Vernio himself. The fourth, entitled 'The Infernal Regions,' was written by Pietro Strozzi, and accompanied by sombre music, composed, by Giulio Caccini, for violins, viole, lutes, lyres of all forms, double harps, trombones and 'Organs of Wood.'[1] The fifth—'The Fable of Arion'—was written by Rinuccini, and set to music by Cavaliere and Malvezzi.

The intermezzo steadily continued to advance in interest and importance. Guarini (1537–1612) wrote intermezzi to his own *Pastor fido*, in the form of simple madrigals. In 1623 *L' amorosa innocenza* was produced at Bologna, accompanied by *Intermezzi della coronazione di Apollo, per Dafne convertita in Lauro*, set to music by Ottavio Vernizzi. This work introduces us to a new and extremely important epoch in the history of this branch of dramatic art. By degrees, the intermezzi were made to embody a little continuous drama of their own. Their story—always quite unconnected with that of the principal piece—was more carefully elaborated than heretofore. Gradually increasing in coherence and interest, their disjointed members rapidly united themselves into a consistent and connected whole. And thus, in process of time, two distinct dramas were presented to the audience, in alternate acts; the character of the intermezzi being always a little lighter than that of the piece between the divisions of which they were played, and on that very account, perhaps, better fitted to win their way to public favour. The merry wit inseparable from the Neapolitan school undoubtedly did much for them; and, before long, they began to enter into formidable rivalry with the more serious pieces they were at first only intended to relieve. Their popularity spread so widely that, in 1723, a collection of them was printed, in two volumes, at Amsterdam; and so lasting was it, that for many years a light Italian operetta was frequently called an *Intermezzo in musica*.

The next great change in the form of the intermezzo, though really no more than the natural consequence of those we have already described, was sufficiently important, not only to mark the culminating point in its career, but to translate it, at once, to a sphere of art little contemplated by those who first called it into existence. Already complete in itself, all it now needed was independence: an existence of its own, apart from that of the graver piece to which it owed its original *raison d'être*. Such an existence was obtained for it by the simple process of leaving the graver piece—whether tragedy, comedy or serious opera—to depend upon its own resources, while the Intermezzo, with its once disconnected links united in unbroken sequence, was performed as a separate work, in one act. This revolution was effected chiefly by the genius of one composer, Pergolese, whose art-life is identified with the ultimate fate of the intermezzo. His first important composition—a sacred drama, called 'San Guglielmo d' Aquitania,'—was diversified by intermezzi of a playful character, introduced between its principal divisions. His greatest triumph—'La serva padrona'—was itself an intermezzo, *pur et simple*. This delightful work—the whole interest of which is centred in two characters, whose voices are accompanied only by a stringed band—was first produced, in Italy, between the acts of another piece, in the year 1733. Its success was unbounded. It soon found its way to every capital in Europe; and, everywhere but in France, was received with acclamation. The French, however, were slow to appreciate it at its true value. Its first performance in Paris, Oct. 4, 1746, was little short of a failure: but when, Aug. 1, 1752, it was played between the acts of Lully's 'Acis et Galathée,' it originated a feud between the 'Lullistes' and the 'Bouffonnistes,' scarcely less bitter than that which raged, at a later period, between the rival followers of Gluck and Piccinni. National vanity forbade the recognition of the Italian style: national good taste forbade its rejection. Rousseau, with characteristic impetuosity, threw himself into the thick of the fray; fought desperately on the Italian side; declared French opera impossible; and stultified his own arguments by the immediate production of a French *intermède*—the well-known 'Devin du village.' Long after this, the controversy raged, with unabated fury; but, in spite of the worst its enemies could do, 'La serva padrona' exercised a salutary and lasting effect upon French dramatic music—indeed, upon dramatic music everywhere. In 1750 it met with an enthusiastic reception in England. Its success was as lasting as it was brilliant; and, even to our own day, it has kept its place upon the stage, not between

[1] *Organi di legno.*

the acts of a serious opera, but as an independent piece; marking the critical period at which the history of the intermezzo merges, permanently, into that of the Opera Buffa (*q.v.*), its legitimate heir.

The intermezzo having so far outgrown its original intention, something else must needs be found to supply its place. The dance was unanimously accepted as a substitute; and soon became exceedingly popular. And thus arose a new species of interlude, which in England, at any rate, attained its height under Lumley's management at Her Majesty's Theatre, where, night after night, a *ballet divertissement*, with Cerito, or Carlotta Grisi, for its principal attraction, was given between the acts of a grand opera. W. S. R.

(2) In 19th century Italian opera the intermezzo, in the form of a piece of orchestral music having no special reference to the plot of the opera, was made fashionable by the success of such a piece in Mascagni's 'Cavalleria rusticana.' It is distinguished from the entr'acte by the fact that it is played without lowering the curtain and indicates passage of time in the play. C.

(3) The word is also used for a short movement, serving as a connecting-link between the larger divisions of a sonata, symphony or other great work, whether instrumental or vocal, as in No. 4 of Schumann's 'Faschingsschwank aus Wien' (op. 26). The beautiful intermezzo which, under the name of 'Introduzione,' lends so charming a grace to Beethoven's 'Waldstein Sonata' (op. 53) is said to be an afterthought, inserted in place of the well-known 'Andante in F major,' which, after due consideration, the great composer rejected, as too long for the position he originally intended it to occupy. The term is, however, used for larger movements: as by Mendelssohn for the third movement in his F minor PF. quartet (op. 2), or for the 'grand adagio' which, under the name of 'Nachruf,' he specially composed in memory of his friend Ritz, and inserted in his quintet (op. 18), in lieu of the previous minuet (Letter, Feb. 21, 1832); or for the entr'acte expressive of Hermia's search for Lysander in the 'Midsummer Night's Dream' music. The second movement of Goetz's Symphony, virtually a Scherzo, is entitled Intermezzo.

(4) Schumann and Brahms, again, and many modern composers following them, have both used the word to denote independent pieces of small dimensions, the former in his opus 4—six pieces usually consisting of a main theme and an 'Alternativo'; and the latter in his opp. 76, 117, 118 and 119, for PF.

W. S. R., rev.

INTERNATIONAL COMPOSERS' GUILD, see New York.

INTERNATIONAL MUSICAL SOCIETY (*Internationale Musikgesellschaft*). This Society, which was inaugurated in 1899 by Professor Oskar Fleischer with the assistance of Dr. Max Seiffert and others, had for its object a federation of the musicians and musical connoisseurs of all countries, for purposes of mutual information on matters of research or on more current matters.

Its method was first of all to promote group-action in the shape of local bodies (Ortsgruppen), meeting for lecture, debate or social and musical intercourse; secondly to combine these and other units for administrative purposes in larger sections (*Sektionen*) corresponding to nationalities; and thirdly to federate the whole by means of publications issued in four alternative languages, or occasionally by General Congresses. Two large Societies already existing, the Musical Association of Great Britain, and the Vereeniging voor Noord-Nederlands Muziekgeschiedenis of Holland, consented to act under certain conditions as Ortsgruppen of the Society, and therefore became 'allied societies' (*Kartell-Vereine*). By the side of the Local Groups numerous separate members (*einfache Mitglieder*) were enrolled. National Sections (*Sektionen*), for administrative purposes, were organised and included:

Austria, Baden, Bavaria, Belgium, Denmark, Finland, France, Great Britain and Ireland, Holland, India, Italy, North Germany, Russia, Saxony, Spain, Sweden, Switzerland, Thuringia, United States of America.

The Sectional administration in the case of Great Britain and Ireland was by means of a body called the 'English Committee.' The whole Society was controlled by a Governing Body (*Präsidium*), consisting of the aggregate of the heads of the different National Sections. The four alternative languages of the publications were German, English, French and Italian. The publications consisted of (*a*) a Monthly Journal, (*b*) a Quarterly Magazine, (*c*) Book-publications. The Monthly Journal (*Zeitschrift*) varied in size from 32 to 72 pages; it usually contained official announcements of the Society, three or four leading articles, reports of current events, records of performances of ancient music, records of lectures, occasional notes, book-reviews, music-reviews, lists of newspaper articles on music in all countries, notes and queries among members, etc. The Quarterly Magazine (*Sammelbände*) averaged 170 pages per quarter, and contained large articles of scientific value. A yearly Index of Journal and Magazine combined averaged 70 pages. The Book-publications (*Beihefte*) consisted of articles too large for the Magazine; the publishers, Messrs. Breitkopf & Härtel of Leipzig; the publications controlled by an Editing Committee (*Redaktions-Kommission*) appointed by the Governing Body. The Editing Committee in turn appointed one or more editors (*Redakteure*). Corresponding

Members (*Korrespondirende Mitglieder*) were appointed by the Governing Body. At the General Congress of 1904, held in Leipzig, the organisation was slightly altered in the direction of strengthening the control of the Governing Body. Further Congresses were held at Basle (1906), Vienna (1909), London (1911), and Paris (1914). The war (1914) broke the existing organisation, and on Sept. 30, 1914, the publishers, Breitkopf & Härtel, issued a statement[1] which declared the Society to be dissolved. Certain sections maintained independent existence or formed new societies for similar work. An international congress met at Basle in 1924 with the object of reviving the Society. C. M^N.; addns. C.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC. This Society was formed as the result of a festival given by young Viennese composers at Salzburg in the summer of 1922. It was there decided that a permanent organisation for giving the new music of all nations should be formed; Edward J. Dent (*q.v.*) was elected president, and the constitution of the Society was settled at a congress held in London in January 1923. National sections were formed, and in England the contemporary music centre of the British Music Society (*q.v.*) became the British section of the International Society. Annual festivals have since been held in several continental cities; works are submitted by local committees and the programmes chosen by an international jury appointed annually by the council of delegates from the national sections. C.

INTERRUPTED CADENCE, see Cadence (II.), section (5).

INTERVAL. The rates per second of the vibration to and fro of two strings are expressed by numbers. An interval is, physically, a ratio between two of these numbers. Psychologists and æstheticians are not yet agreed as to what interval means as such, but intervals differ from one another in the blend or discrepancy of their constituent notes, *i.e.* in consonance or dissonance. This contrast of views is important; the instrument-maker needs the physical knowledge, the instrumentalist is the better for a little of it, the composer can afford to ignore it. No physical conclusion is of musical value which the ear does not endorse.

Vibration and Ratio.—The ratio of vibrations of an interval is the reciprocal of the ratio of the two string lengths. Thus, E is produced on a C string by stopping at $\frac{1}{5}$ of its length, *i.e.* allowing $\frac{4}{5}$ to sound; then, if the C string is 15 inches long, E will be given by $\frac{4}{5}$ of it (12 inches), and if C has 132 vibrations then E will have $\frac{5}{4}$ of that (165 vibs.) Intervals are, in common musical parlance, added to and subtracted from one another; a third is 'added' to a fourth to make the major sixth, or 'subtracted' from it to make the diatonic semitone. Ratios, which represent them in physics, are multiplied or divided; $\frac{4}{3} \times \frac{5}{4} = \frac{5}{3}$ (maj. sixth) and $\frac{4}{3} \div \frac{5}{4} = \frac{16}{15}$ (diat. semit.).

Just intonation posits three primary intervals, octave, fifth and major third (1st, 3rd and 5th partials) and no others. They are called here O[ctave], Q[uint] and T[ierce]. All Just intervals can be stated algebraically in terms of O, Q and T, as they are in Riemann's Dictionary, *sub voc. Tone, Determination of*; and there is a fuller list in the Appendix to Ellis's Helmholtz, *Sensations of Tone*. The number is theoretically infinite, but music employs little more than a couple of dozen within the octave (see the Table on p. 719). Exceptional ears can detect beyond these three partials the 7th and 11th also, intervals formed from which, though they have as much right to be called Just as those formed from O, Q and T, are dissonant to them and cannot therefore be embraced in a common system with them.

7th and 11th Partials.—It has been thought that the acknowledged euphony of the dominant seventh, GBDF, comes from the ear's acceptance of G-F as the 7th partial, ignoring the dissonance of B - F (969 - 386 = 583 cents), which is actually an augmented fourth, 590 cents, rather than a diminished fifth, 610 cents. This derivation from the 7th partial is unlikely, however, for (1) in its musical meaning B-F is certainly a diminished fifth, *i.e.* the notes tend to approach, not to fly apart as they would if it had been an augmented fourth; (2) although logically we speak of GBDF as the 'root' position, it is historically a development from other positions, such as DFGB or FGBD, in which F-B (not B-F) was accepted as the augmented fourth and F-G as the major tone, and (3) Equal Temperament with 1000 cents represents the minor seventh (996) rather than the 7th partial (969).

An attempt was also made by Scriabin to introduce the 11th partial, or 'trumpet Fourth.' (From C, Just F♯ is a major tone above E and a diatonic semitone below G, whereas the trumpet F♯ is three-quarters of a tone from both; see Muhammedan Music.) But he did not construct the keyboard which should contain the required notes nor did he show how an orchestra brought up on Just intonation was to find them.

Tabulation of Intervals.—Pitches, then, are expressed by the vibration numbers, and the ratio between them by a fraction, vulgar, decimal or algebraical. Each of these has its advantage; vulgar fractions are the plainest statements of fact, decimals are useful for comparing one ratio with another in point of size,

[1] Published with statement by the English Committee (*Mus. T.*, Mar. 1915, p. 160).

and algebraical show the genesis of the ratio. But the manipulation of these is cumbersome, and it is better to substitute logarithms, by which multiplication becomes addition and division subtraction. Thus unison = 1 and the octave = 2, and the logarithms of all intervals within the octave lie between the logarithms of these, 0 and ·30103. For ordinary purposes a few places are enough, and the French employ logarithms correct to three places under the name of 'savarts.'

CENTS.—But since it is sometimes useful to compare ratios with those of equal temperament, it is the custom in England and Germany to use 'cents.' The octave is arbitrarily taken as 1200 cents, and each equal semitone, therefore, as 100. The cents of any ratio are obtained by multiplying its logarithm by $\left(\frac{1200}{\cdot 30103} = \right) 3986$.

REDUCTION OF RATIOS TO CENTS.—(*a*) By logarithms. A useful table of logarithms for the reduction of ratios to cents and *vice versa* is given in Ellis's article on 'The Musical Scales of Various Nations' in the *Journal of the Society of Arts* for March 1885. (*b*) By arithmetic. For the reduction of ratios to cents (but not *vice versa*) the following rule is practically correct. There are three cases:

(i.) The ratio is less than $\frac{4}{3}$.
(ii.) The ratio is between $\frac{4}{3}$ and $\frac{3}{2}$.
(iii.) The ratio is greater than $\frac{3}{2}$.

Then

(i.) Multiply 3462 by the difference of numerator and denominator and divide by their sum. *Ex.*: The ratio is $\frac{19}{20}$, multiply 3462 by 1 and divide by 19. Result, 182. If this quotient is

over 262 add 1
„ 378 „ 2
„ 448 „ 3.

(ii.) Multiply the larger number by 3 and the smaller by 4, proceed as in (i.) and add 498. *Ex.*: The ratio is $\frac{45}{32}$. Multiply 45 by 3 and 32 by 4, giving $\frac{135}{128}$, difference 7, sum 263. Then $\frac{3462 \times 7}{263} = 92$. Add 498. Result, 590.

(iii.) Multiply the larger number by 2 and the smaller by 3, proceed as in (i.) and add 702. *Ex.*: The ratio is $\frac{7}{4}$. Multiply 7 by 2 and 4 by 3, giving $\frac{14}{12}$. Then $\frac{3462 \times 2}{14} = 266$. Since 266 is more than 262, add 1 as well as 702. Result, 969.

A few typical intervals with their various forms of statement are given below:

	Vibrns.	*Fractions.*			*Logarithms.*		
		Algebr.	*Vulgar.*	*Decimal.*	*Logarithms.*	*Savarts.*	*Cents.*
Octave	480	O	$\frac{2}{1}$	2·000	·3010300	301	1200
Quint	360	Q	$\frac{3}{2}$	1·500	·1760913	176	702
Tierce	300	T	$\frac{5}{4}$	1·250	·0969100	97	386
Major tone	270	$\frac{Q^2}{O}$	$\frac{9}{8}$	1·125	·0511525	51	204
Minor tone	266·7	$\frac{OT}{Q^2}$	$\frac{10}{9}$	1·111	·0457575	46	182
Diatonic semitone	256	$\frac{O}{QT}$	$\frac{16}{15}$	1·067	·0280287	28	112
Chromatic semitone	250	$\frac{T^2}{Q}$	$\frac{25}{24}$	1·042	·0177900	18	70
Comma (of Didymus)	243	$\frac{Q^4}{O^2T}$	$\frac{81}{80}$	1·012	·0053950	5	22
Unison	240	1	1	1·000	·0	0	0

QUARTERTONE AND MICROTONE.—'Quartertone' is the popular name for an indeterminate interval ranging from one-third to one-half of a semitone, *i.e.* from 37 to 56 cents. The objection to its use in music is not its small size but its indeterminateness; there can be no guarantee that voice or string would take it twice in the same way. Busoni thought that it might be produced on a special keyboard, but he did not show to what use it could be put in harmonic music. His theoretical interval was 33 cents.

A microtone is a determinate interval less than a tone. Music accepts the two semitones, the diatonic greater, the chromatic less, than half a tone; the first has long been recognised as a harmonic interval, *e.g.* in 'Elijah' at the words 'But the Lord'; the second was familiar as such to the Elizabethans (see Fellowes's *English Madrigal Composers*, p. 99, and Weelkes's 'Noel, adieu, thou Court's delight') and to Purcell; and Ravel (sonata for violin and violoncello) and Stravinsky ('Firebird') make great play with it. Also the minor tone is heard in such a chord as GBDE, between the D and E. There are other microtones which music rejects because of the complexity of their derivation. The diesis (42 cents) would make a good 'quartertone' if any ear were able to hear C♯ and D♭ in simultaneity or even in immediate succession.

A table is appended of the intervals in actual use. The twelve notes of the scale are in heavier type. The upper tetrachord is almost always to be obtained from the lower by multiplying by Q or its equivalent, or adding 702 cents; but the notes of the scale do not always correspond in the two tetrachords.

The column marked 'Position' indicates the notes of C major (capitals) or C minor (small letters) on which these intervals can only stand or do typically stand. The chromatic semitone and diminished octave may stand anywhere.

	Interval.	*Ratio.*	*Cents.*	*Position.*
G	**Fifth**	Q : 1	702	{ C, E, F, G, A, { c, f, g, a♭, b♭.
	Small 5th	$O^2T : Q^3$	680	D, e♭.
G♭	Dim. 5th	$O^3 : Q^2T$	610	B, d.
F♯	Augm. 4th	QT² : O	590	F, f, a♭.
	[Trpt. 4th	11 : 8	551]	
	Sharp 4th	$Q^3 : OT$	520	A, b♭.
F	**Fourth**	O : Q	498	{ C, D, E, G, B, { c, d, e♭, f, g. b♭.
	Dim. 4th	$O : T^3$	428	(Melodic).
	Ditone	$Q4 : O^2$	408	C, F, G, e♭, g, a♭.
E	Maj. 3rd	T : 1	386	E, A, B, c, f, g.
E♭	Min. 3rd	Q : T	316	D, d.
	Pythn. 3rd	$O^3 : Q^3$	294	a♭.
D♯	Augm. 2nd	$QT^3 : O$	274	
	Dim. 3rd	$Q^3 : T^3$	246	B (–D♭).
D	Maj. 2nd	$Q^3 : O$	204	C, F, A, c, f, b♭.
	Min. 2nd	$OT : Q^2$	182	D, G, e♭, a♭.
D♭	Diat. semitone	O : QT	112	E, B, d, g, b♭.
C♯	Chrom. semitone	$T^2 : Q$	70	
C	Unison	1 : 1	0	

THE ÆSTHETIC ASPECT.—Intervals are limited, upwards and downwards, in size. We confuse sounds which are octaves apart by what is called 'the fringe of the ear'; striking suddenly C at the bottom of the keyboard and C♯ at the top, we are not at once sure that it is not a consonance that we hear. On the other hand, our ear declines to unravel the harmonic complexity of anything smaller than the chromatic semitone.

We classify the octave, fifth, fourth and unison as 'perfect,' recognising chromatic alterations of them ('augmented' or 'diminished') as 'imperfect.' The seconds, thirds, sixths and sevenths are either 'major' or 'minor,' with augmented or diminished intervals on either side of them. Others, again, as shown in the foregoing diagram, correspond to slightly different ratios and have special names. Voices and strings sharpen and flatten these Just intervals for effect, and equal temperament no doubt blunts our sense of them. But the distinctions are there; and the systems of harmony which would flout them and the schemes of notation which would ignore them are hardly likely to have more success than phonetic spelling, which has never made any real headway against the historical sense of language.

The æsthetic effect of major and minor has always been something of a puzzle. Historically, the minor third was first heard as the residue of the tone and the fourth, as, for instance, in the well-known figure,

and, from its occurrence as the third of the scale in modes that were accounted jubilant, we gather that it conveyed no feeling of sadness. To us, the minor third in that position is 'sad' or 'desolate' or 'isolated' primarily by contrast with the major. But the particular effect in harmony is lost in the general effect of the tonality, as we see when we contrast the minor effect of , where both intervals, third and sixth, are major, with the

Interval.	*Ratio.*	*Cents.*	*Position.*	
Octave	0 : 1	1200		C
Dim. Oct.	$OQ : T^2$	1130		
Maj. 7th	QT : 1	1088	C, F, c, e♭, a♭.	B
Min. 7th	$Q^2 : T$	1018	E, A, f, b♭.	
Min. 7th	$O^2 : Q^2$	996	D, G, B, c, d, g.	B♭
Augm. 6th	$Q^2T^2 : O$	976	a♭ (–f♯).	A♯
[Harm. 7th	7 : 4	969]		
Dim. 7th	$O^2 : QT^2$	926	b♭♭.	
Sharp 6th	$Q^3 : O$	906	F, f, b♭.	
Maj. 6th	OT : Q	884	C, G, d, e♭, a♭.	A
Min. 6th	O : T	814	E, A, B, c, g.	A♭
Augm. 5th	$T^2 : 1$	772	e♭.	G♯
Fifth	Q : 1	702	{ C, E, F, G, A, { c, f, g, a♭, b♭.	G

major effect of , where both are minor.

But then, again, the minor six-three just quoted is so frequently used as a suspension of the major triad (as in the first bar of the andante of Schubert's A major sonata, op. 120) that we can only say that the æsthetic effect depends on the context; in other words, that an interval or chord has little, if any, æsthetic effect *per se*.

Particular intervals come into and go out of fashion or acquire a local prestige. On the banks of the Severn and the Niger the major third is indigenous. The Chinese use that form of pentatonic scale which begins with the major third, while Scots seem to prefer the dominant form of that scale (*i.e.* with no third at all). The North American Indians construct their song on the notes of the triad. Russians favour the fourth, Icelanders the augmented fourth. In the Near and Middle East the augmented second is characteristic. The Swedes sing principally in the 'ascending' minor. The Irish, as musical as any of them, show no decided preference for any particular interval.

Harmony seemed at first to be possible only with fourths, and then fifths, admitting thirds as exceptions. These were cultivated independently in the GYMEL (*q.v.*) at one time peculiar to this island. The two were merged in Faburden, and the thirds were the chief carriers of classical harmony. Chopin familiarised us with Hungarian augmented seconds and fourths; Sinding exploited augmented sixths. Lately we seem to have swung back to the fourth as a basis, possibly influenced by the Russians, probably as a virile contrast to the sweetness of the thirds, certainly not as a revival of the Organum. A. H. F. S.

INTONATION. (1) The initial phrase of a plain-song melody. For the intonations of the psalm tones see the article PSALMODY, and for other intonations in simple inflected monotone see the article INFLEXION. But the term is applied more widely to the opening phrases of other plain-song melodies besides those that grow out of inflected monotone; this is due to the fact that such melodies as antiphons, hymns, etc., were 'precented,' that is, the opening phrase was started alone by the Precentor or other skilled musician, or by some one else under his direction. This secured a right opening and a suitable pitch. Other pieces were precented by the celebrant, and the intonations of the Credo and the various settings of Gloria in excelsis were inserted in the Missal for his guidance.

(2) The word is also used of singing or playing in tune. Thus, we say that the intonation of such and such a performer is either true, or false, as the case may be. For a detailed account of the conditions upon which perfect tune depends see JUST INTONATION, INTERVAL, SCALE and TEMPERAMENT. W. S. R.

INTRADA (ENTRATA), a term used for an opening movement, as by Beethoven for the introductory piece of the 'Battle Symphony' of his Battle of Vittoria, or for the first movement of the serenade, op. 25. 'Intrade' is used by Mozart for the overture of his 'Bastien' (K. 50); and 'Intrada o concerto' by Bach for an independent movement (Cat. No. 117). (See ENTRÉE 2.) G.

INTRODUCTION, a term specially used in connexion with symphonic music, where it means anything from a single preparatory chord to a highly developed movement (generally in slow time) leading up to the main subject-matter, generally a quick movement or allegro.

Parry, in earlier editions of this Dictionary, pointed out that in the more primitive examples of symphony or sonata, and notably in certain of the string quartets of Haydn,[1] the introduction had the character of a 'simple signal to attention.'

The development in the musical importance of the introduction may be traced through the Salomon symphonies of Haydn to the outstanding examples presented by the first, second, fourth and seventh symphonies of Beethoven. Parry notes that

'in the Symphony in A [Beethoven, No. 7] the idea of the independent introduction culminates. It has a decidedly appreciable form and two definite subjects.'

The later tendency has been to incorporate the introduction with increasing decision into the structure of the movement or work as a whole. Here, too, Beethoven gave the lead as early as op. 13, the 'Sonate pathétique' for pianoforte, where the introductory theme is interpolated at successive crises of the allegro.[2]

Tchaikovsky built on the idea in his 4th and 5th symphonies, using the introduction to state a 'motto' theme which punctuates, as it were, not only the movement immediately succeeding it, but later movements as well. Schumann's symphony in C and Brahms's in C minor turn it to more subtle uses. The introductions to both the opening and the finale of Brahms's C minor are specially noteworthy. The former deals with the principal subject-matter of the succeeding allegro; the latter picks up the same subject-matter and weaves it together with ideas anticipatory of the finale. Innumerable instances of a similar suggestiveness could be quoted from modern music. Two from salient English works deserve mention here, namely, Elgar's first symphony and Vaughan Williams's 'London' symphony. Of these, the former may be compared with the emphatic method of Tchaikovsky, the latter with the reflective one of Brahms. C.

INTROIT (Lat. *introitus, antiphona ad introitum, ingressa*). An antiphon and psalm, sung by the choir at the beginning of Mass.

The words of the antiphon, or introit proper, come almost universally from Holy Scripture. The psalm has been curtailed until one verse only is sung, followed by the Gloria Patri. The antiphon is repeated in full at the conclusion of the Gloria, and, according to English custom, before it also. Proper introits are appointed for every day in the ecclesiastical year; and from the first words of these many Sundays derive the names by which they are familiarly known—as 'Laetare Sunday,' the fourth Sunday in Lent; 'Quasimodo Sunday,' the first Sunday after Easter (Dominica in Albis—the 'Low Sunday' of the old English Calendar). The music to which the introit is sung forms part of the Gregorian chant (see GREGORIAN MUSIC) and is to be found in the gradual. The psalms are sung to special forms of the Gregorian tones, more elaborate than those used for the Gospel canticles. The introit for the first Mass on Christmas Day is a remarkably fine specimen of the style.

The First Prayer Book of King Edward VI. (1549) appointed for an introit an entire psalm, followed by the Gloria Patri, but sung without an antiphon. At first sight the rubric, 'Then shall he say a Psalm appointed for the Introit,' would lead to the supposition that the psalm in question was not intended to be sung by the choir: this idea, however, is disproved by the fact that the music for it is supplied in Merbecke's 'Booke of Common Praier Noted,' printed in 1550, and adapted, throughout, to King Edward's First Book. This provision of an introit ceased in the second Prayer Book

[1] See Quartet in F♭ (Trautwein, No. 33); Quartet in C (Trautwein, No. 16), op. 72; Quartet in B♭ (Trautwein, No. 12), op. 72.

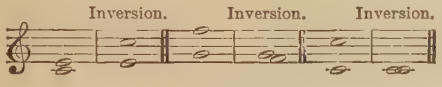
[2] See also Haydn's 'Drum roll' Symphony.

(1552), and has not been renewed. But of recent years the use of an introit has been restored in many Anglican churches, and many of the plain-song introits have been adapted to English words. W. H. F.

INVENTION. A term used by J. S. Bach, and probably by him only, for fifteen small pianoforte pieces—each in two parts, and each developing a single idea. The companion pieces in three parts are, for some not very obvious reason, called 'Symphonien.' G.

INVERSION (Ger. *Umkehrung*). The word bears, in musical terminology, five different significations.

(1) Intervals are said to be inverted when their lowest notes are raised an octave higher, and thus placed above the highest ones, or *vice versâ*, thus—

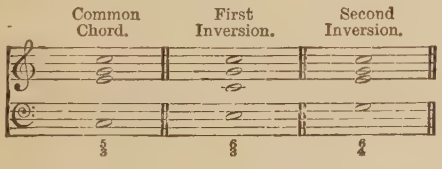
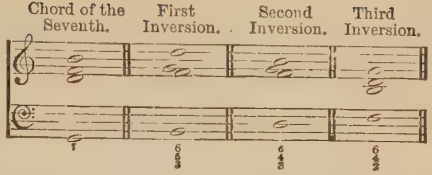


In order to ascertain the inversion of a given interval, add to it as many units as are necessary to make up the number nine. The sum of these units will represent the inverted interval. Thus:

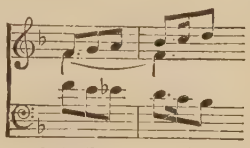
1 2 3 4 5 6 7 8
8 7 6 5 4 3 2 1

The process of inversion not only changes the name of an interval, but, in certain cases, and to a certain extent, influences its nature. Major intervals, for instance, become minor by inversion; and minor intervals, major. Augmented intervals become diminished, and diminished ones augmented. But the essential character of the interval survives the operation unchanged, and asserts itself, with equal force, in the inversion. In whatever position they may be taken, consonant intervals remain always consonant;[1] dissonant intervals, dissonant; and perfect intervals, perfect. (See INTERVAL.)

(2) A chord is said to be inverted when any note, other than its root, is taken in the lowest part.

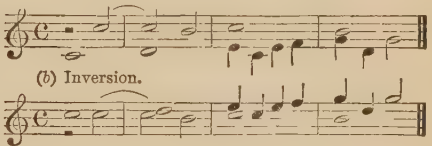
Thus—

If the same process be applied to the chord of the seventh we shall, by successively taking the third, fifth and seventh, in the bass, obtain its three inversions, the 6–5–3, the 6–4–3 and the 6–4–2.

(3) A pedal point (*point d'orgue*) is described as inverted when the sustained note, instead of being placed in the bass, is transferred to an upper part, as in Mozart's pianoforte fantasia in C minor (op. 11):

—or, to a middle one, as in the following passage from *Deh vieni, non tardar* (*Nozze di Figaro*), where the inverted pedal is sustained by the second violins:



In these, and similar cases, the characteristic note (whether sustained or reiterated) forms no part of the HARMONY (*q.v.*), which remains wholly unaffected, either by its presence or removal.

(4) Counterpoint is said to be inverted when the upper part is placed beneath the lower, or *vice versa*: thus (from Cherubini)—

(*a*) Double Counterpoint for 2 Voices.

We have, here, an example of what is called 'Double Counterpoint in the Octave,' in which the inversion is produced by simply transposing the upper part an octave lower, or the lower part an octave higher. But the inversion may take place in any other interval, thus giving rise to fourteen different species of double counterpoint—those, namely, invertible in the second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth and fifteenth, either above or below. In order to ascertain what intervals are to be avoided in these several methods of inversion, contrapuntists use a table, constructed of two rows of figures, one placed over the other, the upper row beginning with the unit, and the lower one (in which the numbers are reckoned backwards) with the figure representing the particular kind of counterpoint contemplated. Thus, for

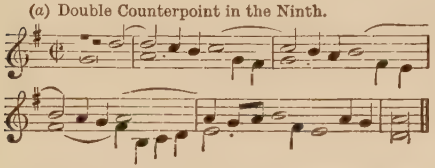
[1] Although the Perfect Fourth—the Inversion of the Perfect Fifth—is classed, by contrapuntists, among Discords, it only forms an apparent exception to the general rule; since it is admitted to be a consonance, when it appears between the upper parts of a chord.

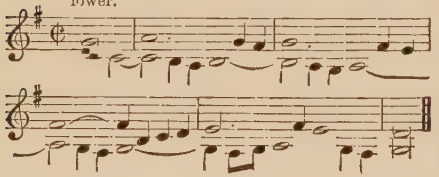
inversion in the ninth, the upper row will begin with one, and the lower with nine, as in the following example :

1 2 3 4 5 6 7 8 9
9 8 7 6 5 4 3 2 1

By this table we learn that, when the relative position of two parts is reversed, the unison will be represented by a ninth ; the second, by an eighth ; the third, by a seventh ; and so on to the end : and we are thus enabled to see, at a glance, how every particular interval must be treated in order that it may conform strictly to rule, both in its normal and its inverted condition. In this particular case the fifth, being the only consonance which is answered by a consonance, is of course the most important interval in the series, and the only one with which it is possible to begin, or end, as in the following example from Marpurg :

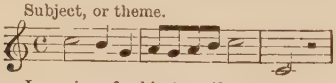
(*a*) Double Counterpoint in the Ninth.



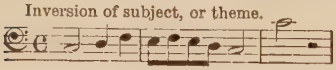
(*b*) Inversion—the upper part transposed a Ninth lower.

For practical use of this principle see INVERTIBLE COUNTERPOINT. W. S. R.

(5) In Counterpoint the term inversion is also used to signify the repetition of a phrase or passage with reversed intervals, or, as it is sometimes called, by contrary motion,[1] *e.g.* :

Subject, or theme.



Inversion of subject, or theme.



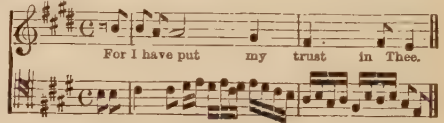
This is a device very frequently adopted in the construction of fugues in order to secure variety. In J. S. Bach's fugues are many magnificent instances of the effective use of this contrivance—as in the 'Wohltemperirtes Clavier,' Nos. 6 and 8 of Part 1. Sometimes the answer to the subject of a fugue is introduced by inversion—as in Nos. 6 and 7 of Bach's 'Art of Fugue'—and then the whole fugue is called 'a fugue by inversion.' Canons and Imitations are often constructed in this way. As examples see the Gloria Patri in the Deus Misereatur of Purcell's Service in B♭, and the Chorus, 'To our great God' in 'Judas Maccabaeus.' (See CANON, FUGUE, INSCRIPTION, INVERTIBLE COUNTERPOINT.) F. A. G. O.

INVERTED CADENCE, see CADENCE (I.), section (3).

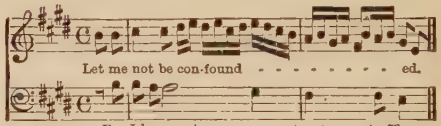
INVERTIBLE COUNTERPOINT. Counterpoint is called invertible when its parts may effectively change places, the higher taking the lower place, and *vice versâ*.

Invertible counterpoint in two parts is called double counterpoint :

From BOYCE'S Anthem 'Turn Thee unto Me.'

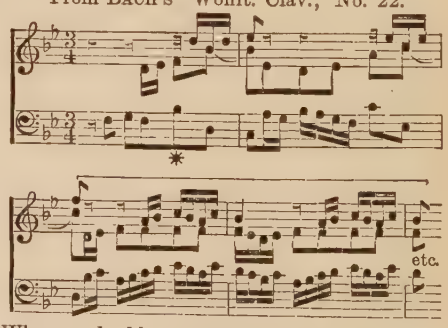


Inversion.



When three-part writing is so constructed as to be completely invertible—that is, when each part in turn will make an effective bass, while the other two standing above it may still change places—the result is called triple counterpoint :

From BACH'S 'Wohlt. Clav.,' No. 22.



Whereas double counterpoint offers only two possibilities—the original and its inversion, triple has six—the original and five different inversions[2]; and obviously the addition of a fourth

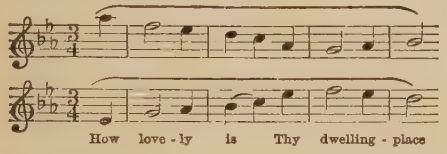
[1] This device of inversion should be carefully distinguished from the kindred device (which might be termed *reversion*) used in all cases of *retrograde imitation* (see RECTE ET RETRO and ROVESCIO), wherein a melody or phrase is not inverted interval by interval but from beginning to end, the last note standing first and the first last. The exact distinction may be seen in the following short example :

(Inversion) (Reversion, used in retrograde imitation)

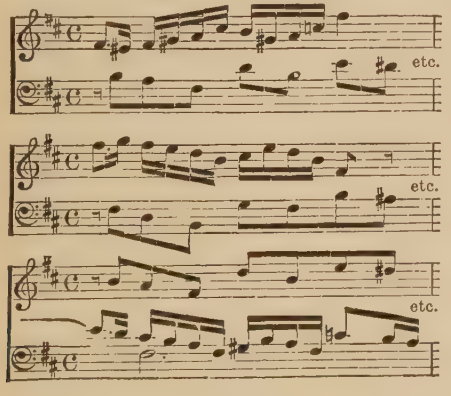
The association of this last effective device with laborious artifice, in many cases ineffective, seems rather to have obscured its practical value in short phrases. H. W. D.

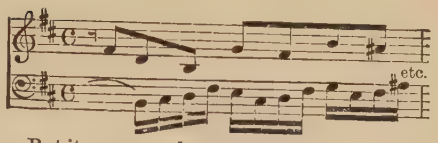
[2] If the three subjects be called 1, 2 and 3, the following formula makes clear the six possible arrangements of parts : 1 1 2 2 3 3
2 3 1 3 1 2
3 2 3 1 2 1.

invertible part—making quadruple counterpoint—will give exactly four times the six versions of triple, viz. twenty-four. Similarly, quintuple counterpoint has a hundred and twenty possibilities (five times that of quadruple); sextuple has seven hundred and twenty, and the range may be carried indefinitely into regions which become alarmingly vast only as they become unpractical.

There is a second important manner of inversion. When parts in counterpoint change places as described above, they undergo what may be called *harmonic* inversion. But a melody can be subjected also to an inversion which may be termed *melodic*. (See INVERSION, 5.) The following free but excellent instance of this melodic inversion taken from Brahms's German Requiem shows the effect it has upon the melody itself:

It will be seen that all intervals are reversed, so that every rise becomes a fall, and *vice versâ*—a process in itself so artificial that it is naturally used with much care by the great composers, and in moderation even by the greatest master of it, Bach himself. The mere melodic inversion of one part, as in the Brahms example, cannot, however, be said to constitute invertible counterpoint; in this at least two parts are necessarily involved. It is true that instances may be found of the melodic inversion of one part, while the other part or parts remain unaltered. There is a striking though fragmentary example in the counter-subject of one of Bach's 'Forty-eight' (No. 24 in B minor), of which the following various forms have a distinctly experimental effect:

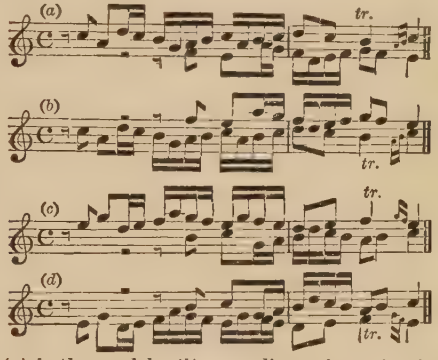
No. 24 of the 'Forty-eight.'





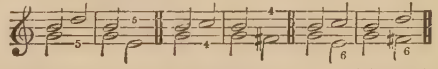
But it may soon be seen that when one of two parts is melodically inverted, it is both natural and easy to invert the other also. And further, it is an important and not an immediately obvious fact that two parts cannot be effectively invertible in this melodic sense without being harmonically invertible also; and the double inversion, like a double reflection, restores their relationship to each other in a way that will be made clear by the short example which follows.

This is a fragment of counterpoint and three different inversions:

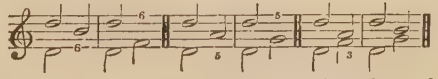


(*a*) is the model; (*b*) an ordinary inversion in the harmonic sense only; (*c*) an inversion in the melodic sense only, or, as it is often called, inversion by contrary movement. In both of these it will be observed that the intervals between the two parts in the model are inverted—sixths turning into thirds, thirds into sixths, a second into a seventh, and so forth. But in the double inversion (both *harmonic* and *melodic*) at (*d*), all the intervals are restored, being exactly what they were in the model.[1]

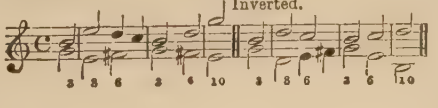
[1] The natural reason for this is simple enough; for it is manifest that if the *higher* of any two parts move *upwards* it will have precisely the same effect upon their relative positions as if the *lower* part move *downwards*.



Conversely, a movement *downwards* of the *upper* of two parts will have the same effect (of approximation) as the corresponding movement *upwards* of the *lower* part.



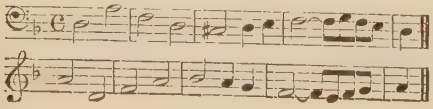
Therefore, if two parts be melodically inverted (every downward step being turned into an upward one and *vice versâ*), it is only necessary to invert them harmonically as well to restore their relative positions towards each other.

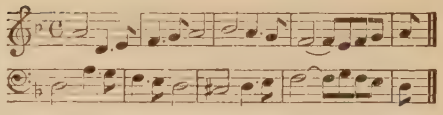


This being so it is only natural that though ordinary inversion flourishes separately, the rarer and more artificial melodic sort is closely associated with ordinary inversion; and in quite early treatises, to be mentioned later, it was taught as a second and difficult variety of double counterpoint inverted in both senses. Latterly it does not appear to have been as systematically taught as its real importance would warrant.

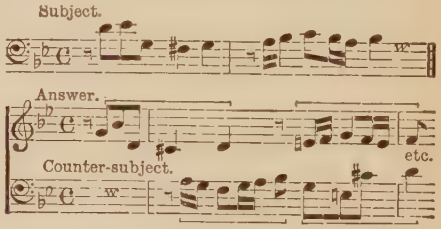
The Two Manners of Inversion contrasted.—The essential difference between the two styles of inversion is as important as it is interesting. While both bear the stamp of ingenuity rather than spontaneity, their application in composition has widely different effects. One is pre-eminently useful and seldom very significant; the other is usually highly significant and has, in some cases, quite fantastic, even dangerous possibilities. A glance at the Boyce example quoted above will show that its invertibility simply makes for increased utility rather than for increased significance. The feeling of the passage is in no way changed; it is only in a subtle way amplified; and a composer who plans an effective piece of invertible counterpoint is only like a wise builder who chooses well-planned sizes and patterns of building material with a view to very extensive and varied use. Indeed, for this reason, an extended contrapuntal movement is scarcely to be conceived without some traces of double counterpoint. But melodic inversion, on the other hand, makes rather for new emotional significance than for mere utility. Useful it may be, but significant in most cases it must be; sometimes it is startlingly so. It is easy to account for this. The rise and fall of a melody are strongly associated with the feeling that underlies it, just as the rise and fall of the speaking voice are dependent upon the feeling of the speaker, so that often a melody which is practically unaffected by ordinary inversion becomes vitally transformed by melodic inversion, in a way that ingenious contrapuntists may sometimes be apt to overlook. While almost any melody will bear transplanting from a higher to a lower part, it is hardly too much to say that some of the greatest melodies ever written would sound as inappropriately grotesque when melodically inverted as a great verse of poetry if read line by line backwards.

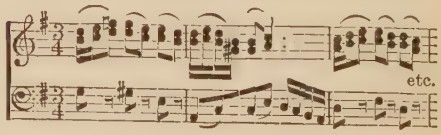
Two notable instances from Bach show more clearly than words the exact type of subject most suited for melodic inversion. The first is the famous one from his 'Art of Fugue,' which is probably more extensively subjected to this kind of inversion than any-ever penned:

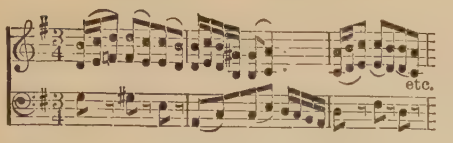




The work of which it forms the text is a monument of skill. The subject itself has underlying emotion, but it is restrained and equable; it also has a certain amount of rhythm which is easily recognisable; and it shows a third qualification not yet mentioned but highly significant—its harmonic import is not materially disturbed by inversion. For these reasons, nothing in its many inversions seems to distort or even to disturb the spirit of the subject. The second instance to be quoted is of a very different kind, and is inserted here to show that even an emotional melody of a certain type can be inverted without disturbance of its expressive qualities. It is not an example of regular inversion, but one in which Bach has taken the two limbs of a fugue subject (that of No. 16 from the 'Forty-eight') and used them, rather freely inverted, as the counter-subject:



Instances need not be further multiplied to prove the striking and consequently dangerous nature of melodic inversion, or to show its best use. Neither need further quotations be made to prove that its dangers are not shared by ordinary harmonic inversion. The contrast of the two, however, would not be just, or at all complete, if we omitted to point out, that, although the prevailing characteristic of ordinary inversion is its extreme usefulness, there are rare instances in which it also achieves a certain delicate expressive significance of its own. One such is to be found in a movement in Part I. of Bach's 'Christmas Oratorio,' where two oboe parts which stand thus in the introduction:

acquire a new thoughtfulness in their inverted form [1] at the close of the movement:

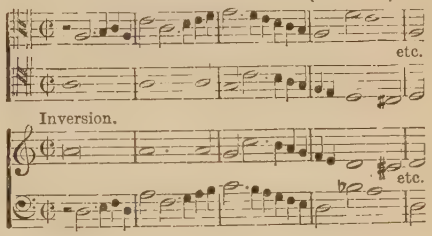
[1] This useful and easy inversion of two upper parts, while the bass remains unchanged, was constantly used by Bach. It often seems as if the exigencies of compass alone dictated it, but in such an instance as that quoted above it is a gratuitous inversion, justified only and entirely by its exquisite beauty of effect.

Some account of the earlier stages of the art of inversion, as expounded by two notable 16th century theorists, and exemplified in the works of the greatest composer of the golden age, may be appropriately attempted here.

EARLY USE OF INVERTIBLE COUNTERPOINT.—The custom, in the early days of *Organum* and *Diaphonia*, of freely doubling the *vox organalis* an octave above or the *vox principalis* an octave below (see DIAPHONIA), forms virtually the prototype of ordinary inversion. It seems probable that its practical origin lies in the natural conditions of vocal compass. When the words of a motet or mass were passed from part to part, their musical counterpart would go with them; the accompanying parts would then fall into other relative positions, and inversion of some sort would soon be discovered and prove useful. The other (melodic) manner of inversion doubtless first arose with the mere exercise of contrapuntal ingenuity; it is safe to assume that it was greatly fostered by the canonic devices so dearly loved and diligently cultivated in the 14th century, if, indeed, it did not originate then. It might perhaps have been expected that the usefulness and fascination of inversion would have claimed for it greater attention in the earlier days than it actually received. Its use in the 16th century, as will be seen presently in the extracts from Palestrina, was quite masterly but never very systematic. As to the theorists, Ornithoparcus (in 1516) has apparently no mention of the subject of inversion at all in his delightful *Micrologus*; but a limited number of artificial manners were sufficiently common to be minutely dealt with by Zarlino in 1558. Of these some details may be here given, especially as our own Morley explained the subject to English students in his *Plaine and Easie Introduction* (1597) as—

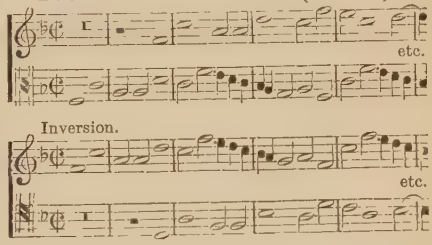
'A manner of composition used among the Italians, which they call contrapunto doppio, or double descant, which being sung after divers sortes, by changing the partes, maketh diverse manners of harmony: and is found to be of two sortes.'

Both Zarlino's and Morley's two sorts prove to be really three, as their first sort is divided into two manners, one of which (as the former author says in his *Istitutioni armoniche*), 'when the parts are inverted continues with the same intervals,' the other 'with variations.' Both theorists proceed to suggest that in the first manner the inversion is to be effected by transposing the higher part a fifth lower and the lower an octave higher, while in the second manner the higher part should be taken a tenth lower and the lower an octave higher. These two kinds are virtually double counterpoint in the twelfth and tenth respectively, indeed, Morley gives them these names; and the description of the latter as being 'with variations' simply refers to the modifications of intervals necessary to preserve tonality when transposing any part a tenth. The other sort of 'double descant,' described by both theorists, is practically inversion by contrary movement, already referred to at length in this article; but some of the examples are planned, by an accumulation of device, not only to invert in a variety of ways, but also to make strict canon, sometimes direct and sometimes by contrary movement. A clear idea of the evolution of this art is only to be given by rather extensive quotation. Morley's examples of the first two sorts are too long to quote in full, but a few bars will give an idea of their vigorous character as well as show their exact method of inversion as laid down by both Zarlino and Morley himself:

Double descant in the twelfth (MORLEY).

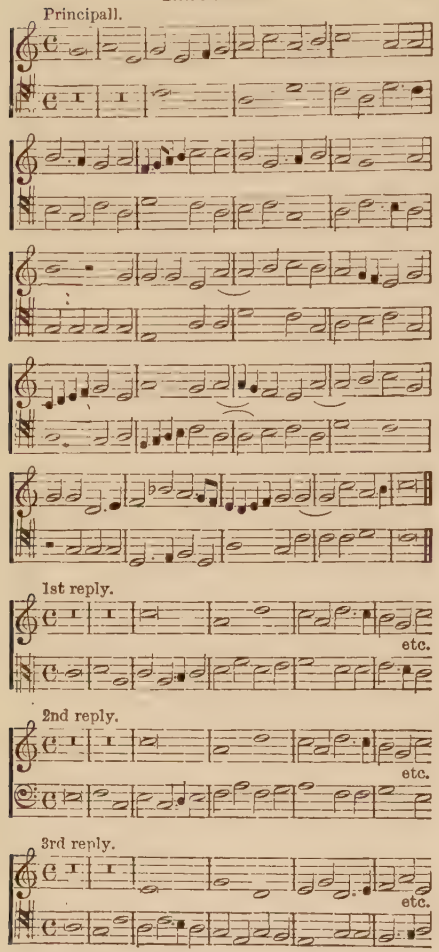


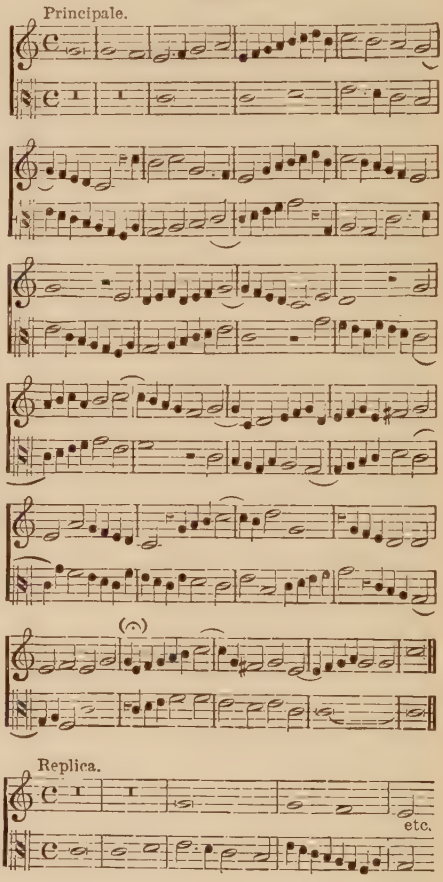
Double descant in the tenth (MORLEY).

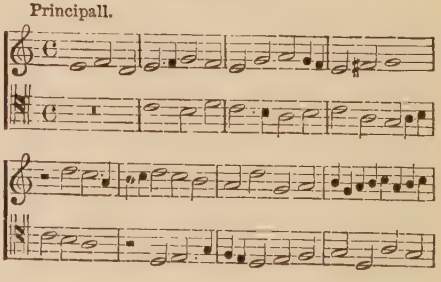


Morley's rules for the first sort are concise and practical, and agree closely with those given by Zarlino, the chief being that no sixth is to be used, the compass of a twelfth is not to be exceeded, and the parts are not to cross. He adds directions for the avoidance of special progressions, which would involve false relations in inversion. For the second sort the chief rule given is that no consecutives of any kind are to be written, but curiously enough the parts are allowed to cross to the extent of a third.

Both Zarlino and Morley make interesting attempts to write a counterpoint at once invertible in all three ways. Space compels us to quote only that of the English master:

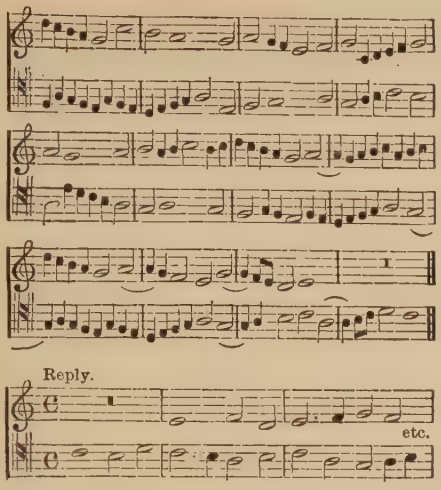
From MORLEY'S *Plaine and Easie Introduction.*

But the greatest cleverness is exercised by both theorists in their third kind of inversion. In this manner, an example is given, by each, of what Morley calls a 'canon made *per arsin et thesin*[1] without any discord in binding manner[2] in it.' The object of this device may be thus explained: When any two parts are written without suspended discords, they can be inverted in the double sense (melodically and harmonically), as was shown earlier, in such a way that all the intervals between them will be exactly restored. But if the two parts be also constructed so that, apart from this inversion, the one forms with the other an exact *canon by contrary movement*, the inversion, when it takes place, will have this simple and surprising result: the part that was the consequent may lead, and the leading part may follow as a new consequent. This use of double counterpoint is worth quoting at length here, as it seems to represent the height of what may be styled practical ingenuity in this direction. The principal or model is given in full in each case, but only a few bars of the reply are indicated, as these may easily be completed by the reader:

ZARLINO

MORLEY



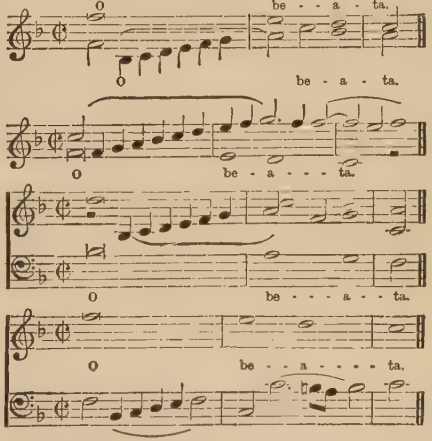
[1] This expression appears to be used here to signify *by contrary movement*, and not, as in its ordinarily accepted sense, *by crossed accents*.

[2] *I.e.* suspension.

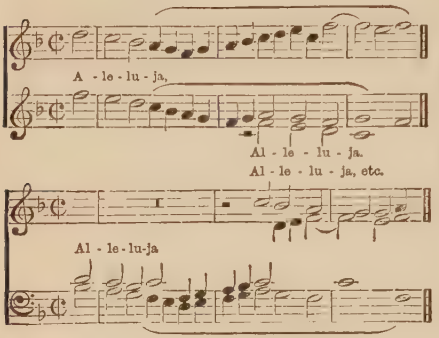


Morley after his effort adds: 'Thus you see that these wayes of double descant carie some difficultie, and that the hardest of them all is the Canon.'

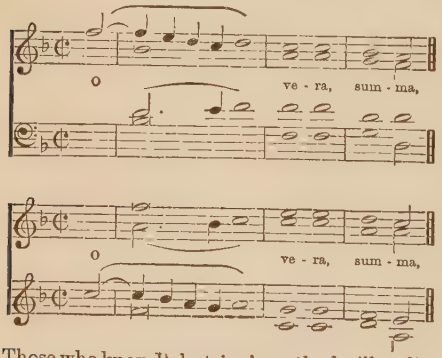
Still, in spite of such ingenuity as this, the art of inversion seems scarcely to have been very highly developed or prosperous in the 16th century. The arbitrary choice of a few artificial devices out of so many—though these few were certainly of the most typical and practical kinds—and the minute correspondence of description in both authors,[1] together with the slender consideration they each give the subject as compared with the rest of their work, and the air of relief with which they both declare that genius can discover other new and beautiful inventions of the same kind—all these things point rather to the fact that invertible counterpoint was not very systematically formulated at the time, and that theorists were content to be more suggestive than didactic on the subject. The omission of any mention of double counterpoint at the octave or fifteenth seems remarkable; it suggests that this may have been so obvious a use as not to be included among 'artificial kinds of counterpoint' nor to deserve Zarlino's description as 'composition so ingeniously arranged that it may be sung in several ways.' Whether at that time it was not even dignified with the name of *contrapunto doppio*, as it has been since, is not clear.

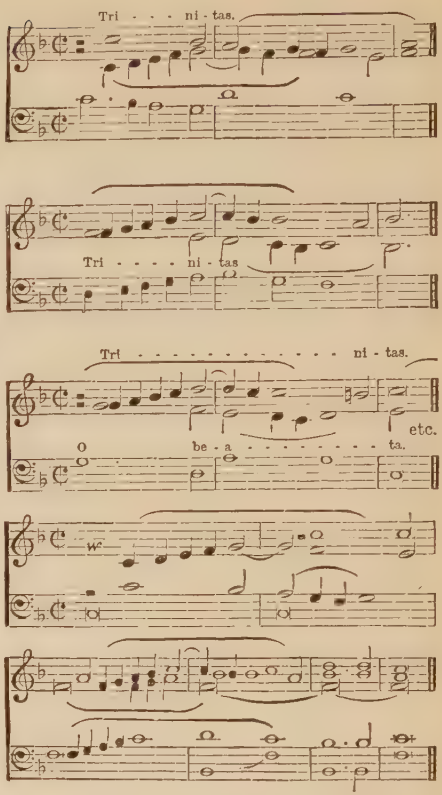
To turn to the practical application of the art of inversion in the 16th century, it may be said that Palestrina's use of it is more moderate and perhaps less systematic than might be expected. His great fluency of parts, his faithfulness to melodic outline, and his minute reproduction of the emotion of the words in each part, all seem to point to invertible counterpoint as the one art which would give him absolute freedom. For when melodious phrases pass repeatedly from voice to voice, counterpoints that will not fall naturally into the vacated places above or below the chief melody must needs be modified, or perhaps abandoned altogether. This may be a real hindrance to inspiration; and it is even possible, without heresy, to imagine that Palestrina and his contemporaries, had they chanced to study this particular art more, might have attained to their great heights with even greater ease. But it is perhaps truer, and certainly pleasanter, to believe that Palestrina's erudition was in such complete subjection to his spirit that learned devices of inversion, though fully at his command, were modified or abandoned altogether, only because, when the time came, a more beautiful note or part or progression suggested itself. He seems rarely to take a subject from a high to a low voice, or *vice versâ*, without the process of adorning or completely changing its accompanying counterpoints. Strict inversions are to be found; but they are always beautiful rather than learned in effect, and since they are clearly the exception in his works, they seem to prove his rule of freedom. It needs a well-read disciple of the music of that period to speak authoritatively—and this the writer cannot claim to be; but it seems doubtful whether a more complete or typical example of the 16th-century use of inversion in practical composition could be found than chances to be easily accessible in Palestrina's motet, 'O beata et gloriosa Trinitas,' from which the following examples are taken. The first is a *double* counterpoint in the twelfth, and its first occurrence (which may be called the model), with its three subsequent inversions, are here set down:

It is difficult to speak with sober moderation of this and like examples of Palestrina's art. It will be seen that the model is capable of exact inversion, that it never once received it at his hands, and yet the effect of exact inversion is

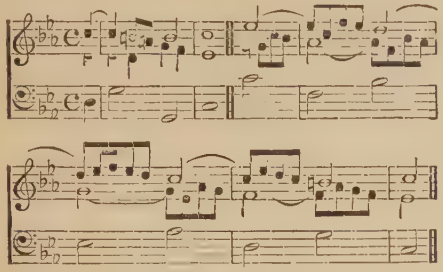
[1] Morley's great debt to Zarlino is clear.

virtually produced. The modifications in each case have a practical reason behind them which the merest tyro can grasp, but in each case they put on an inspired grace. The next extract may be cited as a like instance of free *triple* counterpoint :

The chief subject passes from treble to tenor ; it is twice modified, yet its spirit is entirely preserved ; the inversion of the other parts is free, beginning at the fifth and twelfth respectively, but merging into what, while it cannot be called an inversion, yet gives the feeling of one.

The third example is in four parts, and, as the bass remains the same, it affords what would seem a rare instance of an inversion in which all the four parts are reproduced note for note :



Those who know Palestrina's method will realise that these phrases form the counterpart of each other ; but they are each part of a five-bar phrase, and in the rest of the phrase they have only one part strictly in common. The last quotation affords a practical application of strict double counterpoint at the octave which seems really rare in Palestrina. The point of great interest is the flexibility and freedom of the bass part which accompanies each inversion, while the great beauty and masterly freedom of the final cadence are so typical, and they so enhance the whole treatment, that they are here included :

THE HARMONIC ERA IN INVERTIBLE COUNTERPOINT.—Fux (1660–1741) in his *Gradus* treats of double counterpoint in general in connexion with double fugue. He considers it (1) in the octave, (2) in the tenth, (3) in the twelfth, (4) by contrary motion—distinguishing what he calls *simple contrary motion* and *strict contrary motion* under the names *al rovescio* and *al contrario riverso* respectively. His book is still fairly accessible (in its old English translation) and need not be quoted at any length here. It makes clear the fact, as was to be expected, that no striking advance in the art of inversion was made during the 17th century. But momentous things were happening during that time, amongst them one which would have an important bearing upon inversion, viz. that the bass or lowest part began to assume a character very different from the upper parts and one definitely its own. In early days a bass could be as ductile as a treble, as may be seen in some of the instances from Palestrina quoted above : and although the harmonic style of bass was even then often present (sometimes as regulated and mature as anything written in the 18th century), yet it still enjoyed a sort of happy irresponsibility as compared with the stereotyped harmonic passages of the age of figured

basses, and it was not until the powerful progression of dominant to tonic had fully asserted itself, ascended its throne, and assumed its sway, that such basses as the following became the rule :

These, it will be seen, are not such as will comfortably invert. In the days between the death of Palestrina and the birth of Bach, the key kingdom became more or less established and the way prepared, so that when the latter arrived with his stupendous gifts, it was possible for him and for his contemporaries and followers completely to restore melodic flexibility to all the parts without any violation of the absolute rule of key. This was the new polyphony, and it bestowed fresh vitality upon the act of inversion as upon every other contrapuntal device.

It is scarcely too much to assert that in Bach's lifetime this particular art made as much progress as it had made in the whole of its previous existence, and it has not greatly advanced since. Bach's characteristic freedom of melodic style, together with his extraordinary clearness of harmonic purpose, were specially favourable to it; indeed, they furnished him with just the two requisites for success; and doubtless the diligence with which he constructed parts that were invertible reacted favourably upon his style. He found the simple harmonic scheme of tonic, dominant and subdominant, awaiting him, and attained complete mastery over it, establishing and extending it by all he wrote. It is not intended to suggest here that harmonic root basses, such as those cited above, belonged only to the early days of harmonic rule, or that they were altogether abolished by Bach in favour of more flexible and melodious basses. They are, of course, as indispensable to-day as they were in the hands of any early Italian harmonic writer, such as Vivaldi, and nothing can replace them for strength and real grandeur of effect. Moreover, Bach and Handel used, to great advantage, basses as angular and incapable of inversion as any of their predecessors had used. The pre-eminent achievement, however, of Bach's polyphony was to reconcile harmonic strength with melodic grace in one and the same part whenever he needed both, and this is clearly the whole problem of modern invertible counterpoint. Innumerable are the melodies of beauty and the basses of strength which will not invert; but let parts be combined which are strong enough to be basses and beautiful enough to be melodies, and the two great commandments of invertible counterpoint are fulfilled. It is this fact which makes Bach's fugues, and notably the Forty-eight and the collection called the Art of Fugue, the finest text-book on inversion.

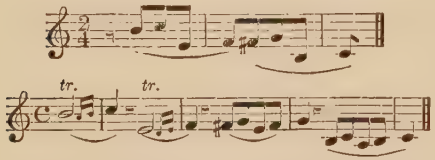
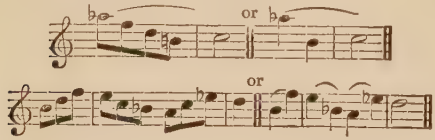
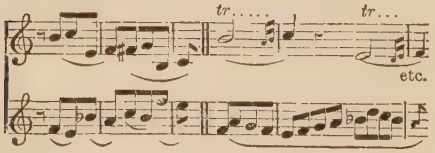
For a detailed exposition of all the varieties of inversion and their peculiarities, the reader must be referred to the many works on the subject since that of Fux, amongst which may be named those of Marpurg, Azzopardi, Cherubini, Albrechtsberger; and in England, in modern times, the little Primer by Bridge, and the much larger one by Prout, have done much to help the student. Many modern German treatises, too, are devoted to double counterpoint; one by J. E. Haberl (Leipzig, 1899) deals in much detail with the rarer inversions. Here no more can be attempted than to add some general remarks as to the three most useful and common kinds of inversion, together with a few practical hints on inversion by contrary movement.

Inversion at the Octave or Fifteenth (in two, three or more parts).—This inversion is the most natural and serviceable, and is by far the most common. It has already been made clear that the all-important point, whether in double, triple or manifold counterpoint of this kind, is to imply the harmonic progression so unequivocally as to secure it *in all inversions* from ambiguity or from actual distortion. But the practical difficulty, as is pointed out by every theorist from Fux onwards, generally centres upon the ambiguous nature of the perfect fourth [1] and upon the unnatural restrictions which consequently limit the use of its inversion, the fifth. A fifth (or possibly a fourth if between two upper parts) may form at one moment an innocent concord, and at the next, when inverted as a fourth from the lowest part, it may become a discord, *with a different root.* For a fourth from the bass ordinarily implies a delayed third, just as a seventh implies a sixth or a ninth an octave. The rough-and-ready rule to obviate this difficulty is to exclude the fifth, because of the difficulty of its inversion as a fourth, or else, in view of its becoming a discord, to prepare it by suspension or cautious conjunct movement.[2] But this is clearly not the best method, nor does it produce results to be compared

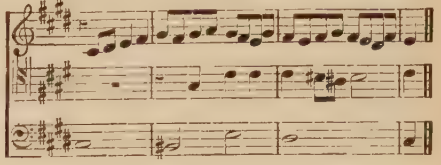
[1] The history of this unfortunate interval, which to this day is both concord and discord, is still in the making. It is possible to conceive a system in which its early freedom and equal rights as a perfect concord had been much longer maintained. Greater freedom seems in store for it. Beethoven shocked his contemporaries by treating a 6-4 as a concord. Schumann dared to end a Novelette on this much-abused chord. Its increasing freedom will diminish restraints in inversion. But whatever happens to it, the third will doubtless remain a most powerful and rightful usurper.

[2] It is also possible to write the complete 5-3 fearlessly, and simply to avoid the inversion which converts it into an unsatisfactory 6-4. This Bach has done, for example, in the case of the chord marked * in the triple counterpoint quoted at the beginning of this article.

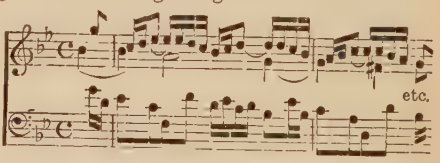
with Bach's finest examples of double or triple counterpoint. There are innumerable instances of well and freely planned fifths and fourths; to know how these may be written the student must probably adopt the more circuitous course of studying all the devices by which a deliberate harmonic basis may be made perspicuous, and that not only in four or three parts, with more or less complete chords, but in the implied harmonies of two parts, and even in a single melody without accompaniment. Some of these devices may be briefly indicated. Thus the leap of a fourth upwards or a fifth downwards to an accented note implies the root progression whether accompanied or

not; and the inevitable progression of leading note to tonic—perhaps plain, perhaps adorned by the conventional shake or changing note or other adornment—is easily recognisable whenever it occurs.

Still more conspicuous among melodic devices, by which harmonic intention is implied, is that which in all its forms may be called the arpeggio device, *i.e.* moving from note to note of a chord till it be completely inferred.

In these instances of inferred diminished and dominant sevenths it will be seen that it is enough to indicate the two *characteristic notes* of each chord, the rest being omitted. This principle is easier to embody in two-part writing, where all the melodic devices just enumerated may be supplemented by a characteristic note in the second part that shall make the progression still clearer. For instance, if the dominant seventh be added to the leading note in the example at the top of this page, the progression is confirmed, and a sure foundation for good double counterpoint will be formed.

The same principles of harmonic implication evidently guided Bach in his construction of such masterly triple counterpoint as the following:

From No. 4 of the 'Forty-eight.'



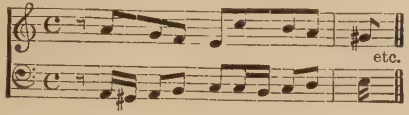
in which a bold leap to C sharp in the second bar enables him to retain the vigour and fullness of a complete common chord without the smallest risk of ambiguity. The reader will have perceived that in an important sense it becomes really easier to write good invertible counterpoint in many parts than in two. For, as the parts increase, the means of harmonic clearness manifestly increase also. Thus, a chord of the dominant or diminished seventh is not liable to the ambiguity in inversion that besets a plain common chord. And from this the student may argue backwards and discover that in three-part counterpoint, and even in two, incomplete or implied chords of the seventh will often serve far better than complete or implied common chords, and will make his harmonic purpose quite clear. A splendid instance of this device is to be found in the following triple counterpoint taken from Bach's great G minor organ fugue:

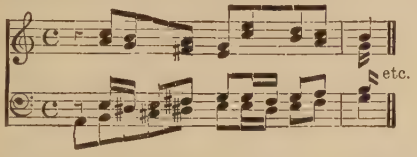


which is chiefly built on incomplete chords of the seventh.

Of the many varieties of inversion at other intervals (mentioned in the article INVERSION) two are to be singled out as the most useful.

DOUBLE COUNTERPOINT AT THE TENTH.—The chief claim of this variety to special consideration is to be found in the fact, pointed out by the 16th-century theorists as well as those of to-day, that it is possible to use the model (or *principal*) and its inversion (or *reply*) simultaneously, thus making a three-part result. Before Palestrina was born, Ornithoparcus wrote: 'The most famous manner of the *Counter-point* (as saith *Franchinus*) is, if the *Base* goe together with the *Meane*, or any other Voyce, being also distant by a tenth, whilst the Tenor doe goe in Concord to both.' To achieve this, consecutive thirds and sixths are obviously banned in the model. This is its chief condition, and two parts in well-planned contrary and oblique motion generally allow not only of this valuable inversion in its simple form, but also of various applications of what are known

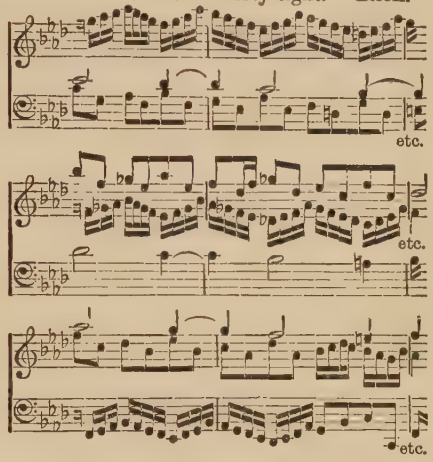
as added thirds, in which the advantages of lucidity and economy are combined with those of richness and strength which the subjects naturally gain by being doubled in thirds or sixths. The great usefulness of this kind of counterpoint is also well illustrated in such learned fugues as the A minor from Bach's Forty-eight quoted above. The following fragment of double counterpoint, which appears at the second and third entries of the subject,

is enlarged into this at the fourth entry:



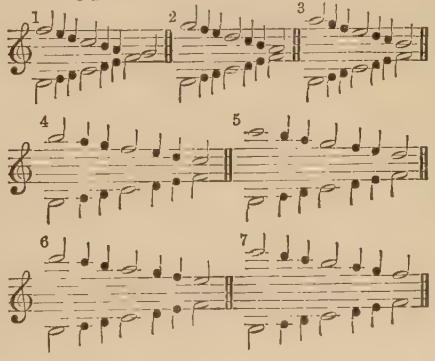
and an analysis of the whole fugue reveals its almost inexhaustible possibilities.[1]

Double Counterpoint at the Twelfth.—The chief practical points to note in this inversion are: (1) that, in it, thirds become tenths and *vice versâ*, so that consecutive thirds and tenths may be freely used; (2) octaves and fifths are also interchangeable, each inverting into the other; (3) sixths are to be used with peculiar caution as they invert into sevenths. Its chief characteristic, and probably its chief usefulness, are both to be found in its power to effect or suggest a subtle modulation to a nearly related key (the dominant or subdominant, as the case may be), since while one of the parts remains stationary, the other is transposed a twelfth up or down. Special allowance for this effect should be made in the model, especially at the cadence.[2] The device of a falling fifth adopted by Morley in the fourth bar of the passage already quoted (at p. 725), is excellent and should be noted, as when the lower part is transposed a twelfth higher a perfect cadence in D minor is effectively secured. The following fragment is so planned as to infer three different cadences (in A minor, F major and C major respectively) in its model and two inversions:

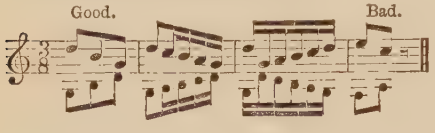
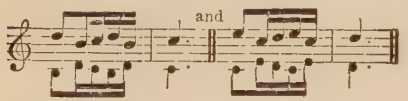
It is not always necessary, however, to suggest modulation. It may be avoided either by careful omission of the note that would effect the modulation in inversion (subdominant or leading note), or else by deliberate alteration of that one note in the inverted form. This Bach has done in the following beautiful triple counterpoint, an instance of particular grace and significance:

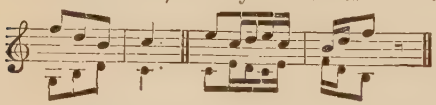
From No. 17 of the 'Forty-eight.' Bach.

Inversion by Contrary Movement.—So much has already been said in the first part of this article on this important variety that it only remains to name the chief points to be observed in construction, and the ways in which inversion may best be effected.

(1) Concords must prevail at the accented points, and only passing discords may be introduced. Naturally no suspended discords are possible, for the simple reason that in the inversion the suspension would fall upwards, and though the laws of gravity seem less immutable in music than in physics, such a suspension can only sound forced and unnatural. (2) The beginning and ending, but especially the ending, must be regulated by the scale on which the melodies are inverted, as will be seen below.

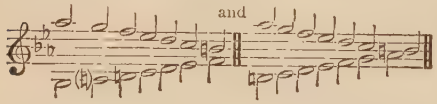
The possible scales on which any melody may be inverted are obviously seven. The scale of C, for example, may be inverted in the following positions:

[1] It is the *contrary conjunct* movement which chiefly accounts for the great resources of this particular counterpoint. It will be seen that it is invertible in a variety of ways other than the tenth and that when the subject is taken in contrary movement and in close stretto, the use of the first counter-subject never fails.

[2] It is the cadence in all double counterpoints that naturally needs closest attention, for it is there that clearness is most desirable.

Of these the first, third and fifth possess special harmonic advantages, for in each the chief harmonies (tonic and dominant) upon which the model is built may, to a large extent, remain unchanged in the inversion. In none is it possible to achieve this completely. The scale which most favours the dominant is least favourable to the tonic chord. Thus in No. 6 the dominant triad coincides completely, and a subject built upon it would fare excellently in inversion till it came to the tonic :

Similarly, scale No. 5 completely favours the tonic, but the dominant triad in it is answered by the subdominant. Nos. 1 and 3 effect compromises, having points of coincidence in each triad as seen in this fragment :

And if the dominant seventh be used for a basis of the model, as it is in numberless cases, these two scales (together with No. 5, if the dominant ninth be a feature) form by far the most useful.



Of these No. 3 justly takes first place (in the major mode), for it alone combines with its harmonic advantages the exact melodic coincidence of every interval in inversion, tone coinciding with tone, semitone with semitone, and —most important of all—tritone with tritone.

In the harmonic minor mode the conditions are modified ; but the superior advantage of two scales, Nos. 3 and 5, are beyond need for discussion :

In conclusion, it may be said that the common reputation of invertible counterpoint is that of an exercise of ingenuity rather than an important part of a composer's equipment.

Yet it is certain that few technical powers give such freedom to inspiration as the mastery of part-writing. Basses that will make good trebles, melodies that are possible as basses, and inner parts that are worthy to take the place of either treble or bass, are neither always possible nor always desirable. But the power to write them at will, which the art of inversion teaches, is invaluable. It is obviously perfected constructive ability that favours perfect expression of feeling. Exact balance of that which we call construction with that which we call inspiration is rare indeed. There have been many composers, and indeed whole periods of musical development, preponderantly intellectual, while others have been distinguished for almost reckless emotional enterprise. It is to the works of men who, like Palestrina and Bach, reconcile both sides of the art that we may well turn for the true examples of such musical mechanism as invertible counterpoints. They bring their best inspiration to the best construction of which they, or rather their age, may be capable. They show us how to combine the joy of freedom with the dignity of restraint. They are servants of laws not less than we are, but they find their service perfect freedom. They not only instil abounding life into every intellectual device, but they assiduously cultivate the latter for the sake of the former. They obey old laws and silently enact new ones, setting their own particular seal of permanence upon things hitherto only tentatively expressed or scarcely even apprehended, making their own fine attempts to express a perfect thing perfectly. Towards this high end the art of invertible counterpoint is not the least important contributor. H. W. D.

INVITATORIUM. The Invitatory, as sung at matins, stands alone among all the chants of the breviary services. It is a refrain which is sung in conjunction with the 95th Psalm, ' O come let us sing,' at the beginning of matins ; and this with its refrain is a survival of the old responsorial singing. The Psalm itself is sung by solo voices ; the refrain is repeated by the choir ; sometimes the whole, sometimes only the second part, is intercalated between the verses, which are grouped for this purpose very differently from the natural arrangement of the Psalm in the Psalter. These Invitatories form part of the antiphonal ; but they, together with the special chants (appropriate to each mode) to which the Psalm is sung, are often collected in a separate volume, and have been so collected and printed at Solesmes. It is proposed to insert some *invitatoria* in the revision of the Prayer Book under consideration (1927).

The term Invitatory has been sometimes applied to the 95th Psalm itself, especially by writers who were dealing with the English Prayer Book since the refrain was given up at the Reformation. The term, however, properly belongs to the responsorial refrain, and not to the Psalm. W. H. F.

IOLANTHE, or The Peer and the Peri. (1) Comic opera in 2 acts ; text by W. S. Gilbert, music by Sullivan. Produced Savoy Theatre, Nov. 25, 1882. (2) ' Iolanthe ' is also the title of a lyric opera in one act ; music by Tchaikovsky. Produced St. Petersburg, Dec. 1893.

IONIAN MODE (Lat. *modus Ionicus*; *modus Iastius*), see MODES, ECCLESIASTICAL.

IPERMESTRA. A libretto of Metastasio which has proved very attractive to a long list of composers. The *Dictionnaire lyrique* of Clement gives no less than 18 settings of it by Galuppi, Sarti, Jommelli, Hasse, Gluck, and other eminent musicians. (See METASTASIO.)

G.

IPHIGENEIA. The story of Iphigeneia, the daughter of Agamemnon and Clytemnestra—in the two episodes of her deliverance from sacrifice at Aulis, and her rescue of her brother Orestes from the same fate at Tauris, which formed the subject of Euripides's two tragedies —has been a favourite subject with the composers of operas. Not to speak of the two masterpieces of Gluck, noticed below, we may say here that the opera of 'Ifigenia in Aulide,' by Apostolo Zeno, has been, according to the Catalogue in the Théâtre Lyrique of F. Clement, set to music by no fewer than twenty composers between 1713 and 1811—D. Scarlatti, Caldara, Porpora, Abos, Traetta, Majo, Guglielmi, Jommelli, Salari, Sarti, Martin y Solar, Prati, Giordani, Zingarelli, Bertoni, Mosca, L. Rossi, Trento, Mayer, Federici. The opera of 'Ifigenia in Tauride' (author unknown, but possibly Vinci) has been composed by nine separate composers—D. Scarlatti, Orlandini, Vinci, Jommelli, Mazzoni, Agricola, Monzi, Tarchi and Carafa. An 'Iphigénie en Tauride,' words by Duché and Danchet, music by Desmarost and Campra, was given in Paris at the Académie de Musique, May 6, 1704. G.

IPHIGÉNIE EN AULIDE, a 'Tragédie-opéra' in 3 acts; words by the Bailli du Rollet, after Racine; music by Gluck. Produced at the Académie, Apr. 19, 1774. Wagner made a special arrangement of it, revising the text and instrumentation, and altering the end. His version was performed at Dresden, Feb. 22, 1847. The score of his close to the overture was published in 1859. G.

IPHIGÉNIE EN TAURIDE. (1) 'Tragédie lyrique' in 4 acts; words by Guillard, music by Gluck. Produced at the Académie, May 18, 1779; St. James's Theatre, by a German company, 1840; New York, Metropolitan Opera House, Nov. 25, 1916. (2) Tragedy by Dubreuil, music by Piccinni, was produced at the Opéra, Jan. 28, 1781. On the first night, the chief actress being obviously intoxicated, a spectator cried out, 'Iphigénie en Tauride! allons donc, c'est Iphigénie en Champagne!'

G.

IPOLITO, see BARTHÉLEMON, François Hippolyte.

IPPOLITOV-IVANOV, MICHAEL MIKHAILOVICH (*b.* Gatchina, Nov. 19, 1859), composer and conductor, was a son of a mechanic employed in the palace. From 1876–82 he studied at the Conservatoire of St. Petersburg, and passed through the composition class under Rimsky-Korsakov. On completing his studies he was appointed director of the Music School and conductor of the Symphony Concerts at Tiflis (in connexion with the Imperial Russian Musical Society). Here he made a close study of the music of various Caucasian races, more especially that of the Georgians. His book, *On the National Songs of Georgia*, is considered an authority on this subject. In 1893 he accepted a professorship at the Moscow Conservatoire, and for five years conducted the Moscow Choral Society. In 1899 he became conductor of the Moscow Private Opera, an enterprise which has exercised an important influence upon musical life in Russia. Ippolitov-Ivanov's style is essentially lyrical, straightforward and agreeably melodious. His works comprise:

ORCHESTRA.—1. Overture on a Russian theme, 'Yar-Khmel,' op. 1. 2. Symphonic scherzo, op. 2. 3. Suite, 'Caucasian Sketches,' op. 10 (1895). 4. Sinfonietta (originally sonata for pianoforte and violin, op. 8), op. 34 (1902). 5. Overture, Spring. 6. Overture, Medea. 7. Suite, 'Iveria,' op. 42. 8. Symphony in E minor, op. 46. 9. Armenian Rhapsody, op. 48. 10. Symphonic Poem, 'Mtsyrry,' op. 54.

VOCAL WORKS WITH ORCHESTRA.—Coronation Cantata, op. 12. 'Twelve Characteristic Pictures' for chorus and orchestra, op. 18. Cantatas in memory of Poushkin, Gogol and Joukovsky.

OPERAS.—'Ruth' (Tiflis, 1887); 'Asra' (1890); 'Assya,' subject from Tourgeniev (Moscow Private Opera, 1900); 'Treachery' (1909); 'The Spy' (1912); 'Ole the Norseman' (1916).

CHAMBER MUSIC.—Pianoforte quartet, op. 9. String quartet, A minor, op. 13. Sonata for vln. and PF., op. 8.

VOCAL.—Songs and Duets with pianoforte accompaniment, op. 11, op. 14 (5), op. 15 (3), op. 21 (6), op. 22 (6), op. 23 (3 Moorish melodies), op. 25 (5 duets), op. 27 (2), op. 28 (5), op. 31 (4), op. 33 (6). Also several choruses, a cappella, and with pianoforte accompaniment. Liturgy of St. John Chrysostom, op. 37.

R. N.

IRELAND, FRANCIS, the pseudonym adopted by FRANCIS HUTCHESON (*b.* Dublin, Aug. 13, 1721; *d.* there 1780), a medical man who was also an amateur composer. He graduated B.A. in Dublin 1745, M.A. 1748, and M.D. 1762. As early as 1750 he had published a medical work at Glasgow. In July 1760 he was appointed lecturer in Chemistry at Trinity College, Dublin, and in 1775 was elected consulting physician to the Rotunda Hospital.

He adopted the pseudonym of Francis Ireland, fearing to injure his professional prospects by being known as a composer. Under this name he produced in the latter half of the 18th century many vocal compositions of considerable merit. The Catch Club awarded him three prizes, viz. in 1771 for his catch 'As Colin one evening'; in 1772 for his cheerful glee 'Jolly Bacchus'; and in 1773 for his serious glee 'Where weeping yews.' Eleven glees and eight catches by him are printed in Warren's collections. His beautiful madrigal, 'Return, return,' is well known.

W. H. H.; addns. W. H. G. F.

IRELAND, JOHN (*b.* Inglewood, Bowden, Cheshire, Aug. 13, 1879), composer, derives his descent from Fifeshire on the father's side, and Cumberland on the mother's. His father was a well-known literary man, editor of the *Manchester Examiner and Times*, and author of the *Book-Lover's Enchiridion*.

Ireland attended the R.C.M. (1893–1901), and is one of the many composers who owe their training to Stanford. Between 1901 and

1908 he wrote many compositions, including four orchestral works, two string quartets, two violin sonatas, a sextet for strings, clarinet and horn, a trio for piano, clarinet and violoncello, a piano sonata, shorter pieces for piano, numerous songs, and some choral music. All these have since been withdrawn as not being representative, but the experience gained in them is one of the reasons why his list of works begins with compositions showing a mature stage of development. This list opens in 1908 with a fantasy-trio in A minor for piano, violin and violoncello, written for an early Cobbett Competition, and followed a year later by a sonata in D minor for violin and piano, after which there is an interval of three years. Both works were revised as occasion arose to reprint them. Though the idiom is not that of the later works, they contain much that is characteristic. A holiday spent in Jersey in 1912 seems to have stimulated the composer, and both the works dated the following year are in some measure born of it. These are an orchestral Prelude, 'The Forgotten Rite,' and three piano pieces, 'Decorations,' to which are appended quotations from Arthur Symons and Arthur Machen. These pieces convey a suggestion of impressionism and associate themselves readily with the mystic naturalism that is an undercurrent in much of Ireland's work. In 1914 he completed a trio in E minor in three movements, which, after performance, was put back for revision, and remains unpublished. It is not to be confused with the later trio in one movement, in the same key. The next work which calls for mention is the characteristically austere but ruggedly powerful rhapsody for piano of 1915. This falls in the war period, which inspired a few songs ('The Cost,' 'The Soldier,' 'Blow out, you Bugles'), but influenced in a more subtle manner the two works bearing the date 1917—the one-movement trio mentioned above, and the second sonata for violin and piano.

It was the latter work which, on its first performance by Albert Sammons and William Murdoch in Mar. 1917, attracted so much attention that it may be said to date Ireland's rise to fame. It is in three movements, the first dramatic, the second lyrical, and the third suggesting a relaxation of the prevailing tension. In some indefinable way it reflected the psychology of the period, and within a short time it had an unprecedented number of performances. The trio, which is in the form of a set of free variations, has a grim atmosphere and an underlying bitterness which corresponds with another feeling prevalent at the time and since. The two sets of piano pieces which followed, 'Preludes' and 'London Pieces,' are in reality accumulations. The first of the former belongs to 1914, and the third of the latter did not appear until its two predecessors had long been familiar. They were followed in 1920 by a pianoforte sonata, and a year later by the symphonic rhapsody which bears the title 'Mai-Dun,' from the prehistoric 'camp' which will be familiar to readers of Thomas Hardy's Wessex novels. The violoncello sonata of 1923 is perhaps the composer's best work since the A minor violin sonata, and a comparison of the two is instructive in showing a progressive tendency towards compression and compactness.

Ireland's style is based securely upon classicism and upon the well-tested principles of construction which tradition has handed down from the 16th century. It is diatonic, almost to the point of severity, which does not impede freedom in the use of unessential notes, especially in the form of additions to the harmonic texture. In common with some of his contemporaries, he inclines to the major (or Dorian) sixth in the minor key, but his use of it does not suggest the prevailing tendency to flirt with the modes. More personal is his use of the sharpened (or Lydian) fourth in the major key. His artistic integrity is the main reason why his output is not more voluminous, even in the smaller lyrical forms. He is disinclined to write unless strongly moved to do so, and still more disinclined to part with a work until satisfied. Of the three moods which are most clearly expressed in his best work, the lyrical, the rugged and the communing with nature, the first finds the readiest expression, whilst the last is sometimes less easy to penetrate. Examples of it are 'The Forgotten Rite,' the rhapsody for contralto entitled 'Earth's Call,' and the finale of the piano sonata. His harmonic texture is generally close-woven, but clarity is preserved by the sharpness of the outlines. Of his numerous songs, 'Sea-Fever,' has attained the widest popularity.

ORCHESTRA

1913. Prelude, 'The Forgotten Rite.'
1921. Symphonic Rhapsody, 'Mai-Dun.'

CHAMBER MUSIC

1908. Phantasy in A min., for v'ln., v'cl. and PF.
1909. Sonata No. 1 in D min., for v'ln. and PF.
1917. Trio No. 2 in one movement, for v'ln., v'cl. and PF.
1917. Sonata No. 2 in A min., for v'ln. and PF.
1923. Sonata in G min. for v'cl. and PF.

PIANO

1913. Decorations: 1. The Island Spell.
2. Moonglade.
3. The Scarlet Ceremonies.
1915. Rhapsody.
1917. Preludes: 1. The Undertone.
2. Obsession.
3. The Holy Boy.
4. Fire of Spring.
1918. The Towing Path.
Leaves from a Child's Sketch Book.
1918. Merry-Andrew.
Summer Evening.
The Almond Trees.
1919. London Pieces: 1. Chelsea Reach.
2. Ragamuffin.
3. Soho Forenoons.
1920. Sonata.
1921. Two Pieces: 1. For Remembrance.
2. Amberley Wild Brooks.
1921. The Darkened Valley.
1922. Soliloquy.
On a Birthday Morning.
1923. Equinox.
1924. Prelude.

VOICE AND PIANO

Upwards of 50 songs, including cycles:
Songs of a Wayfarer.
Marigold.
The Land of Lost Content.
Three Songs (Thomas Hardy).
Further: Sea Fever, The Cost, Earth's Call, The Rat, The Adoration, Rest, etc.
Some partsongs.

E. E.

IRENE, see REINE DE SABA, LA.

IRIS. Opera in 3 acts; text by Luigi Illica, music by Mascagni. Produced Costanzi Theatre, Rome, Nov. 22, 1898; a revised version, La Scala, Milan, 1899; Philadelphia, Oct. 14, 1902; Covent Garden, July 8, 1919.

IRISH MUSIC. Ireland was in early times the seat of Christianised learning and a remarkable artistic civilisation. In the 5th century Shiel (Sedulius) composed many hymns, and also the Introit 'Salve Sancte Parens,' still included in the Roman Gradual. John Scotus Erigena, an Irishman (*d. circa* 875), is the first to allude to descant or organum. Another Irishman, St. Cellach (Gall) (*d.* 646), founded the great monastery of St. Gall in Switzerland. Somewhat later flourished St. Mailduff, the Irish founder of Mailduffsburgh, or Malmesbury, who taught St. Aldhelm, a renowned Saxon musician. St. Helias, an Irish monk, was the first to introduce the Roman chant at Cologne about the year 1025. The music of Ireland, and in particular her ancient school of harp-playing, have from early [1] times been in high repute, having been lauded in the writings of Brompton, Giraldus Cambrensis, Dante and John of Salisbury (12th century). The last-named writes thus:

'The attention of this people to musical instruments I find worthy of commendation, in which their skill is beyond comparison superior to that of any nation I have seen.'

Fuller's words are equally strong:

'Yea, we might well think that all the concert of Christendom in this war (the Crusade conducted by Godfrey of Boulogne) would have made no music if the Irish Harp had been wanting.'

Fordun (14th century), Clyn (1340), Polidore Virgil and Major (15th century), Vincenzo Galilei, Bacon, Spenser, Stanihurst and Camden (16th century) speak with equal warmth.

Three Irish airs appear in the 'Fitzwilliam Virginal Book'—(1) 'The Ho-hoane' (Ochone), (2) an 'Irish Dumpe' and (3) 'Callino Casturame,' the last set by William Byrd. They are all in 6-8 measure, and seem to possess the characteristic features of Irish melody. To the last air there is an allusion in Shakespeare, 'Henry V.,' act iv. sc. 4, where Pistol addresses a French soldier thus: 'Quality! Calen o custure me!'—an expression which has greatly puzzled the critics. It is evidently an attempt to spell as pronounced the Irish phrase 'Cailinog a stuir me'—'young girl, my treasure!'

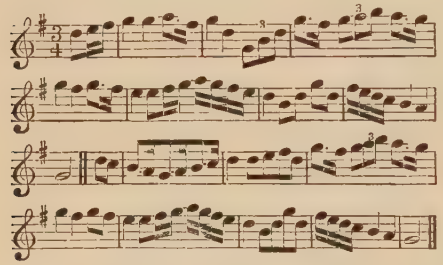
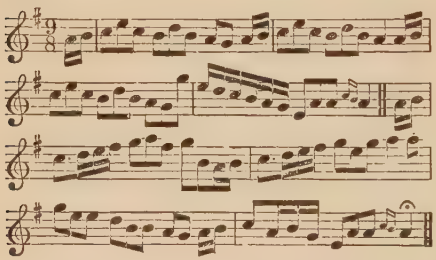
For the earliest published collections of Irish music see the bibliography below. But these, being for flute or violin, supply no idea of the polyphonic style of the music for the Irish harp, an instrument with many strings of brass or some other metal: the harp preserved in Trinity College, Dublin (commonly but erroneously called the harp of Brian Boru), having thirty strings; that of Robin Adair, preserved at Holybrook in co. Wicklow, thirty-seven strings; and the Fitzgerald harp, incorrectly called the Dalway harp (1621), fifty-two strings. (See HARP.) During the incessant wars which devastated the island in the 16th and 17th centuries the art of music languished and decayed: there had indeed been many famous performers upon the harp, the national instrument had appeared on the coinage of Henry VIII.,[2] and had also been appended to some State Papers A.D. 1567; but the powers of the law had been brought to bear upon the minstrels who sympathised with the natives struggling at this time against the English power. When the wars of Elizabeth, Cromwell and William III. ceased, the distracted country had peace for a while. Soon afterwards the Hanoverian Succession was settled, and foreign musicians visited Ireland, and, remaining there, introduced the music of other countries; the nobility and gentry too, abandoning their clannish customs, began to conform to the English model; and the Irish melodies went out of fashion for a time.

Some of the celebrated harpers of the 16th and 17th centuries were Rory Dall O'Cahan (whom Sir W. Scott makes the teacher of Annot Lyle); John and Harry Scott; Miles O'Reilly (*b.* 1635); Thomas and William O'Conellon (1640); Cornelius Lyons; O'Carolan (1670); Denis Hempson (1695), who in 1745, when fifty years old, went to Scotland and played before Charles Edward; Charles Byrne (1712); Dominic Mongan (1715); Daniel Black (1715); Echlin Kane (1720), a pupil of Lyons, before named — Kane, who travelled abroad, also played for the Pretender, and was much caressed by the expatriated Irish in Spain and France; Thaddeus Elliot (1725); Owen Keenan (1725); Arthur O'Neill (1734); Charles Fanning (1736); and James Duncan, who, having adopted the profession of a harper in order to obtain funds to carry on a law-suit in defence of his patrimony, was successful, and died in 1800, in the enjoyment of a handsome competence.

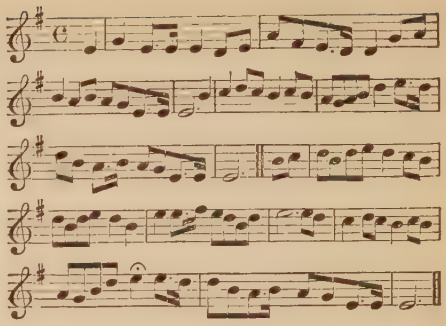
Among efforts to arrest the decay of the Irish Harp School may be mentioned the 'Contentions of Bards' held at Bruree, co. Limerick, 1730–50, under the presidency of the Rev. Charles Bunworth, himself a performer of merit; a meeting of harpers at Granard, co. Longford, organised by an Irish gentleman, James Dungan of Copenhagen, in 1781, and carried on till 1786; and the assemblage of harpers at

[1] Irish tunes have been found in 11th-century MSS. (Dr. Fleischer).

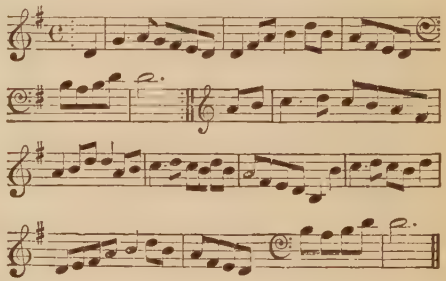
[2] It is found much earlier on the coinage of King John.

Belfast, July 11-13, 1792, when the promoters engaged the subsequently well-known collector, Edw. Bunting (*q.v.*), to write down the music as performed. From this arose Bunting's three volumes of Irish music, dated 1796, 1809 and 1840: accurate drawings, biographical notices and some hundred airs have been left on record by Bunting, to whom indeed the subject owes whatever elucidation it has received. Ten performers from different parts of Ireland attended the meeting of 1792, and their instruments, tuning and use of a copious Irish musical vocabulary agreed in a remarkable manner. The compass of the harps was from C to *d'''*. Their scale was sometimes C, but mostly that of G. Each string, each grace, each feature had a name peculiar to it. It was proved that the old harpers had played with their nails, not the fleshy tip of the fingers. They used other scales besides those above, but agreed that G major was the most ancient: in this lies 'The Coolin' (temp. Henry VIII.):

One of the most striking of the Irish airs is that called 'Colleen dhas,' etc., to which Moore's lines, 'The valley lay smiling,' are adapted; it lies on a scale from A to A, but with semitones between 2-3 and 6-7,[1] as follows:

It was of course to be expected that singers, pipers, whistlers or violinists would not always adhere to the fixed semitones of a harp scale; hence this air is sometimes corrupted and its pathetic beauty impaired by the introduction of G♯.

An example of the scale E to E, semitones between 2-3 and 5-6,[2] is found in the fine Irish air, 'Remember the glories of Brian the Brave!'

[1] Compare Mode I., Dorian, also the scale of the Scottish pipes.
[2] Compare Æolian mode.

Here again, in careless performance, D♯ may have been used instead of D♮ once or twice.

Very plaintive airs are found in the fourth scale, D to D, semitones between 3-4 and 6-7.[3] In this scale lies the air 'Weep on!'



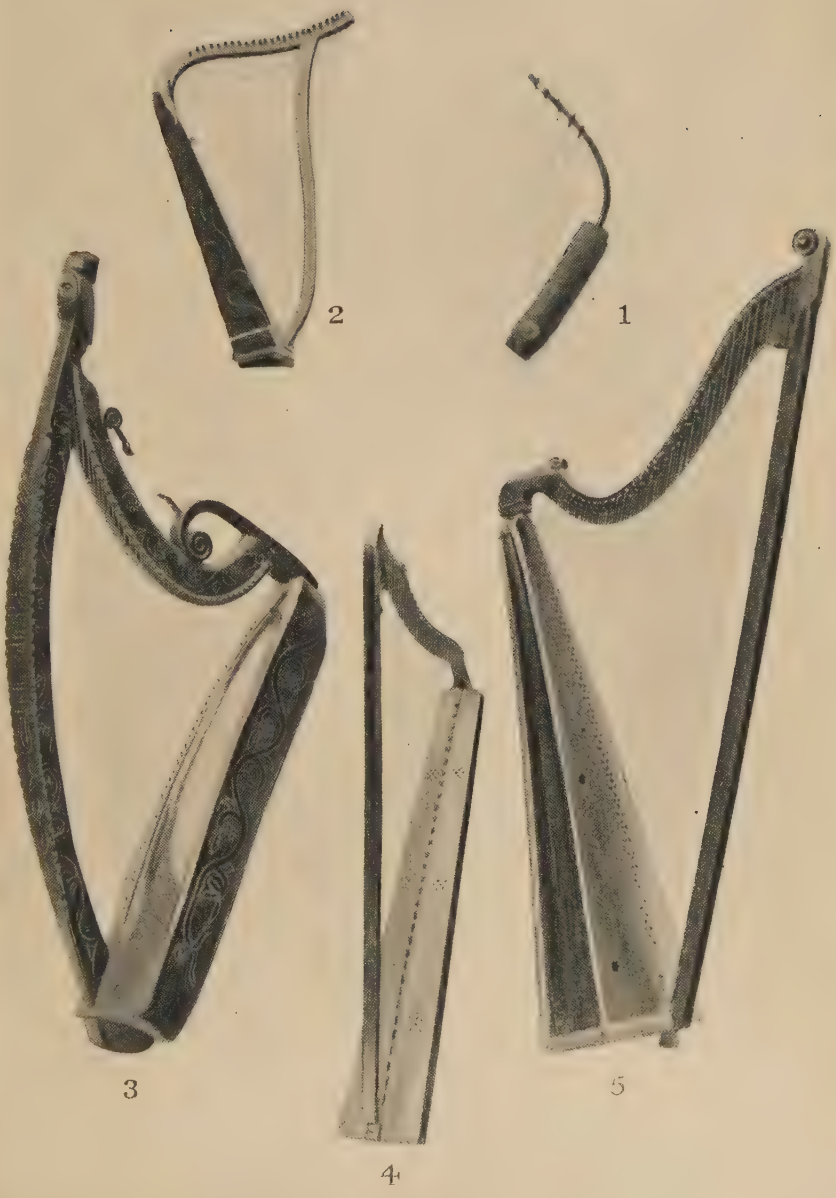
Moore seems to have noticed the peculiar wail, thrice repeated, of the second strain, but to have been unaware of the true cause, when he says:

'We find some melancholy note intrude—some minor third or flat seventh, which throws its shade as it passes and makes even mirth interesting.'[4]

The old Irish Bagpipe (*q.v.*) was blown by the mouth,[5] like the Scottish, but the later bagpipe, the Uilleann, miscalled Union, pipe, blown with a bellows, became popular in Ireland: from this cause, and the delicacy of its reeds, the tone is softer. Dr. Burney remarked upon the perfection of the intervals of the Irish chanter (or melody-pipe), which he had never met with in the pipes of North Britain. The scale of the Irish bagpipe is from C below the treble stave to C above it, with all the semitones. The Irish instrument is also furnished with regulators, a sort of tenor harmony of chords:

There generally are two drones in the Scottish pipe, A and its octave; and three in the Irish instrument, generally C, *c*, and *c'*. The ancient Irish bagpipe, like that of Scotland, was an

[3] Compare Mode VII., Mixolydian.
[4] Examples of almost all the church modes are to be found in Irish airs, as in those of Great Britain, France and other countries.
[5] This is the distinction between the Musette and the Cornemuse, the former answering to the Irish and the latter to the Scotch pipe.



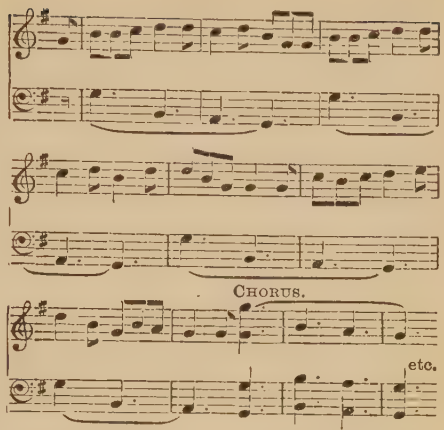
Galpin Collection

1. NUBIAN HARP (*NANGA*). 2. SMALL IRISH HARP or KEIRNINE (*c.* 1700).
3. LARGE IRISH HARP or CLARSEACH (John Kelly, 1734).
4. MINSTREL HARP (Flemish, 17th cent.). 5. WELSH HARP (John Richards, *c.* 1750).

instrument of shrill and warlike tone, by which, as Stanihurst tells us, the natives were animated —as other people are by trumpets. The bagpipe, perhaps the oldest and most widely known instrument in the world, still subsists in Ireland; the harp, however, is almost extinct: both have been in a great degree superseded by the violin and flute, which are cheaper, more readily repaired, and, above all, more portable; most of the ancient minstrels of Ireland found it necessary to maintain attendants to carry their harps.

Dismissing the bagpipe, ancient or improved, we find among ancient Irish wind-instruments the following: (1) the *Bennbuabhal* (pronounced Ben-Buffal), a real horn, generally that of a wild ox or buffalo; (2) the *Buinne*, a primitive oboe, and (3) the *Guthbuinne*, a primitive bassoon; (4) the *Corn*, a pipe—Chaucer's 'Corne-pipe'; (5) the *Stoc*, a smaller trumpet; (6) the *Sturgan*, another small trumpet; (7) the *Feadan*, a flute or fife. It is singular that all these pipes were curved.[1] (8) Some large horns were discovered, of which the embouchure, like that of the Ashantee trumpet, was at the side. Singular to say, the Irish possessed an instrument very similar to the Turkish crescent or 'Jingling Johnny' once used in the British army; it was called the 'Musical Branch,' and was adorned with numerous bells.[2] There were single bells called *clothra*: the so-called *crotals* are merely sheep-bells of the 17th and 18th centuries. It should be remarked that the *tympan* was not a drum, as was formerly supposed, but a stringed instrument, and by the researches of the antiquary O'Curry it is proved to have been played with a plectrum or bow. The *ochttedach* is an eight-stringed Nabla or Psalterium. Some other allusions to music are found in Irish MSS., viz. the *aidbse*, a union of all voices, a vocal *tutti* as it were: this was called *cepóc* in Scotland. The *certan* was some sort of chirping sound by female singers: the *dordfiansa*, a warlike song accompanied by the clashing of spears after the Greek manner. An interesting example was the Irish *Cronan* or drone bass, after the manner of the 'Ground' of Purcell's day. The *Cronan* was softly sung by a Chorus,[3] while the principal voice sustained the solo.[4] The following song, 'Ballinderry,'[5] is a famous instance of the type. The words refer to places on the banks of the Bann and Lagan rivers:

'Tis pretty to be in Ballinderry,
Tis pretty to be at Magheralin,
Tis pretty to be at the castle of Toome,
Tis pretty to be at Aghalee,' etc.



To all of which the *Cronan* softly furnishes the bass,' Och-hone! Och-hone!'

A few words about the dances of Ireland will not be out of place. These are (1) the Planxty, or *Pleraca*, 6-8 time, with strains of unequal number of bars. (2) The Jig, or *Rinnce*, with an equal number of bars (cf. GIGUE): of these there were (*a*) the Double Jig, (*b*) Single Jig, (*c*) Hop Jig, and (*d*) *Moneen*, or Green-sod Jig. (3) The Reel, similar to that of Scotland, of which it is the national dance. (4) The Hornpipe. (5) Set dances, chiefly by one dancer, and (6) The Country dance. The *Rinnce Fada*, or Long Dance, has become again very popular in Ireland. It was danced before James II. in 1689 in Dublin. There are 16th-century allusions to the 'Irish Hey' and the 'Irish Trot,' of which examples are given in Playford's *Dancing Master*. The 'Cake Dance' is met with in 1680 and onwards. Many of the dances in 6-8 measure were originally march tunes; for it is remarkable that the 'slow march,' as used by other nations, never prevailed among the Irish, whose battle music was frequently in the 6-8 measure, with two accents in the bar.

Every civil occupation in Ireland had also its appropriate music; thus milking the cows (an occupation in which the ancient Irish took peculiar delight), spinning and ploughing had each its tune.

Such are a few of the characteristics of a native minstrelsy second to none in the annals of aboriginal art. But the lines of demarcation by which national peculiarities were preserved are being daily obliterated; steam and electricity have worked many wonders, of which this is not the least remarkable.

A bibliography of collections and works on Irish music is given below; few of them are really trustworthy, save those of Petrie and Bunting, both honoured names in the annals of Irish music. It is to George Thomson, of the Trustees' Office,

[1] There are specimens of straight pipes in the National Museum, Dublin. W. H. G. F.

[2] O'Curry describes the *Crsebh ciuil* and the *Crann ciuil* as forms of a 'Musical branch' or *cymbalum*, not bells, as here stated.

[3] This explains the passage about the wild cats in the Story of Conall (Campbell's *Tales and Legends of the West Highlands*, i. 107).

[4] There are seven Irish words signifying concerted singing or playing.

[5] See Stanford's arrangement in 'Songs of Old Ireland,' and compare his adaptation of the refrain to 'O Boys, listen to Shamus' in the opera 'Shamus O'Brien.'

Edinburgh,[1] who was much interested in national airs from 1792–1820, especially those of Scotland, and engaged Pleyel, Kozeluch, Haydn, Beethoven, Hummel and Weber as arrangers of them, that we owe the Irish music arranged by Beethoven, 1810–13. Among sixteen national airs, with variations, as duets for violin (or flute) and piano (opp. 105, 107), are three Irish melodies—'The Last Rose' (a very incorrect version of the air), 'While History's Muse' and 'O had we some bright little isle.' Although interesting in their way, these little works of Beethoven are very inferior to his vocal collections. Of these, '12 Irish airs with accompaniments of piano, violin and violoncello' (obbligato) were published in 1855 by Artaria & Co. of Vienna, as proprietors of Beethoven's MS. It is likely that Messrs. Power, owners of Moore's copyright songs, refused Thomson permission to publish them along with Beethoven's arrangements, for in the new edition of Breitkopf & Härtel, of which they form No. 258, the melodies are adapted to verses (some comic, and of extreme vulgarity) by Joanna Baillie and others; three are arranged as vocal duets; two have a choral refrain. Another collection of twenty-five Irish airs forms No. 261 of Breitkopf & Härtel's edition: they are arranged in similar form and are equal in excellence; some are found in Moore, others are of doubtful authenticity; of the air called 'Garry-one' (Garryowen), Beethoven has different arrangements in each. It was Dr. J. Latham, a musical amateur of Cork, who about 1802–05 supplied George Thomson with the corrupt versions of the Irish airs for Beethoven. His carelessness or incompetence will appear on comparing the air 'Colleen dhas,' as found in No. 9 of Artaria's edition, with that already given in this article; not only is the scale destroyed and the air deprived of its pathetic peculiarity, but whole strains are omitted altogether.

R. P. S.; addns. and corrs. W. H. G. F.

The following extended and corrected bibliography of the fountain-heads of Irish traditional music will, it is believed, be found fuller than any before published:

BIBLIOGRAPHY

c. early 17th century. 'Fitzwilliam Virginal Book' (already noticed above) contains three Irish airs, the earliest examples of Irish national music which we possess.

1650–1728. Playford's 'Dancing Master' has several Irish airs scattered through its different editions.

1698–1720. 'Pills to purge Melancholy' contains some Irish tunes adapted to English songs.

1700–1800. The 18th century Country Dance Collections issued by Walsh, Johnson, Rutherford, Thompson, Waylett, Bride, Longman and many other London music publishers have numbers of Irish airs, and this may also be said of the 'Tutors' for different instruments issued by them.

c. 1727. 'Aria (*sic*) di Camera, being a choice collection of Scotch, Irish and Welsh airs for the violin and German flute by the following masters: Mr. Alex. Urquahart of Edinburgh, Mr. Derm't O'Connar of Limrick, Mr. Hugh Edwards of Carmarthen. London, printed for Dan Wright near the Sun Tavern in Holborn, and Dan Wright, Junr., at the Golden Bass in St. Paul's Churchyard.' (Instructions and seventy-five Tunes, pp. 25, pp. 48. 12mo, engraved throughout.)

(This extremely rare[2] volume, in the present writer's own library, is especially curious, as containing a number of Irish airs, several by 'Carrolan.' There are other works issued about 1730 by the Wrights, father and son, with Irish airs. The date of the 'Aria di Camera' is fixed by the title of one air, 'Wood's Lamentacion on ye refusal of his half-pence.')

c. 1730–35. Neale[3] of Dublin. In 'The Second Part of the Beggar's Opera,' a work issued by these publishers after 1734 (date ascertained by advertisement of the opera 'Merlin' acted in 1734, or a later under same name in 1736), is advertised 'A Book of Irish Airs.' Bunting mentions (1840 ed.) three early Irish collections. 'One by Burke Thumoth in 1720, another by Neill of Christ Church Yard soon after, and a third by Carolan's son in 1747.' Petrie in his work, 1855, pp. 39, 150, 157, speaks of a collection of Carolan's tunes issued by 'O'Neill of Christ Church Yard, Dublin.' As the dates of this or these publications and their titles are given vaguely it would be very desirable if something more definite could be ascertained about them. No trace appears to be left of the works themselves, except these unsatisfactory references. The earliest definite record of the Neale family, the music-sellers of Christ Church Yard, Dublin, is 1742, when they had the business management of Handel's performances of the 'Messiah' (see NEALE).

1731. 'The Beggar's Wedding, a new opera as it is acted at the theatre in Dublin . . . by Chas. Coffey.' Fourth edition. London: Knapton, 1731. 8vo.

(One of the earliest operas based on Irish airs; produced in 1728. Several others of this first period of ballad opera contain Irish airs. They were published chiefly by J. Watts.)

c. 1740. Burk Thumoth. 'Twelve Scotch and twelve Irish airs with variations set for the German flute, violin or harpsichord, by Mr. Burk Thumoth.' London: J. Simpson.

Ditto. 'Twelve English and twelve Irish airs.' Book the second. London: J. Simpson. Ry. 8vo.

(These two collections were afterwards reprinted by Thorowgood and by Thompson.)

c. 1745–60. James Oswald. 'The Caledonian Pocket Companion.' Twelve books. London. Ry. 8vo.

(This work has several Irish airs included, as have other collections by Oswald.)

1764, etc. 'Midas,' 1764; 'The Golden Pippin,' 1773; and 'The Poor Soldier,' 1783, with some others of the second period of English ballad opera, use Irish airs. 'The Poor Soldier' consists almost entirely of them.

c. 1780. Carolan. 'A Favourite Collection of the so much admired Irish Tunes, the original and genuine Composition of Carolan the celebrated Irish Bard.' Dublin: John Lee. Folio, pp. 28.

(This collection of Carolan's airs may possibly be a reprint from an earlier issue by Samuel Lee, which in its turn may be taken from the collection made by Carolan's son in 1747, now lost sight of. cf. John Lee's Carolan collection was re-published by Hime, a later Dublin music-seller.)

1775, etc. Aird, J. 'A Selection of Scotch, English, Irish and Foreign Airs, adapted to the fife, violin or German flute.' James Aird, Glasgow: six small oblong parts of various dates, Vol. i. revised with vol. ii., 1782; later issues. 1788, 1794, 1797, etc.

1784, etc. Gow. 'A Collection of Strathspey Reels' and 'A Complete Repository of Original Scots Slow Strathspeys.' Folio.

(The various 'Collections' and 'Repositories' published by the Gow family contain many Irish airs not before published.)

1786. Walker, J. C. 'Historical Memoirs of the Irish Bards.' 4to. Dublin, 1786. Ditto, second edition, 2 vols., 1818.

c. 1790. 'Jackson's Celebrated Irish Tunes.' Dublin: Edmund Lee. Ob. Folio. (Possibly a reprint from an earlier source.)

c. 1790. Bryson, J. 'A Curious Selection of Favourite Tunes with Variations, to which is added fifty favourite Irish Airs.' . . . Edinburgh, printed for J. Bryson. Ob. Folio.

c. 1790. 'The Hibernian Muse, a Collection of Irish Airs including the most favourite Compositions of Carolan.' London: Thompson. Ob. 4to.

c. 1795. M'Fadyen, John. 'The Repository of Scots and Irish Airs, Strathspeys and Reels.' Glasgow. Ob. 4to. Another work under the same title was issued by M'Goun, also of Glasgow. Ob. 4to. Also several other Scottish collections, issued both in Edinburgh and Glasgow, contain Irish airs, named as such, not elsewhere printed.

1796. Bunting, Edward. 'A General Collection of the Ancient Irish Music . . . collected from the harpers, etc., in the different provinces of Ireland . . . by Edward Bunting.' Vol. i. (Sixty-six airs. London. Folio. [1796].)

(Many Dublin pirated editions of this.)

1809. Do. 'A General Collection of the Ancient Music of Ireland arranged for the Pianoforte.' . . . London. Vol. i. Folio. [1809].

(An entirely different collection from the above edition of 1796, the covers dated 1811.)

1840. Do. 'The Ancient Music of Ireland.' . . . Dublin. Large 4to. 1840.

c. 1798. 'Cooke's Selection of twenty-one favourite original Irish Airs (never before printed) arranged for the pianoforte, violin or flute.' Dublin, published by B. Cooke, 4 Sackville Street. Folio (republished by Gough, who succeeded Cooke in 1799).

c. 1800–5. Owenson, S. 'Twelve Original Hibernian Melodies with English Words . . . by Miss S. Owenson.' Preston. London. Folio.

c. 1804–6. Holden, S. 'A Collection of Old Established Irish

[1] See *The Life of George Thomson*, by J. Cuthbert Hadden, 1898, and the article THOMSON in this Dictionary.

[2] The only other known copy is in the possession of Dr. Grattan Flood.

[3] Grattan Flood declares that Neale of Dublin published the 'Beggar's Opera,' in 1728, and the second part was announced in the *Dublin Journal* in 1729.

Slow and Quick Tunes . . . published by S. Holden,' do. Book 2nd. Dublin. Folio.

c. 1810. Do. 'To be continued periodically; Holden's Collection of the most esteemed old Irish Melodies.' Dublin. Folio (issued in numbers).

1808. Crosby, B. 'The Irish Musical Repository, a choice Selection of esteemed Irish Songs.' 8vo. London: Crosby. 1808.

1809. Murphy, John. 'A Collection of Irish Airs and Jiggs with Variations . . . by John Murphy.' Folio. (No imprint, Glasgow or Paisley, issued at the end of the year 1809.)

c. 1804. Mulholland. 'A Selection of Irish and Scots Tunes consisting of Airs, Marches, Strathspeys . . . adapted to the pianoforte . . . by John Macpherson Mulholland.' Edinburgh: J. Hamilton. Folio.

1810. Mulholland, John. 'A Collection of Irish Airs adapted for the harp, violin, flute, and pipes . . in 2 volumes.' Belfast. Ob. 4to. 1810.

c. 1800–10. 'O'Farrell's Pocket Companion for the Irish or Union Pipes.' (Four small oblong books; one edition issued by O'Farrell and another by Goulding & Co., London.)

1808–34. Moore, Thomas. 'A Selection of Irish Melodies with Symphonies and Accompaniments by Sir John Stevenson, Mus.Doc., and characteristic words by Thomas Moore, Esq. Folio. Dublin and London.

(Ten parts and a supplement; the first six parts issued between 1807 and 1815, the last number 1834. Sir C. Villiers Stanford issued an edition of Moore's Melodies with the airs restored to their original form. Boosey, 1895.)

1814–16. Thomson, George. 'A Select Collection of Irish Melodies . . . with symphonies and accompaniments . . . by Beethoven. 2 vols. Folio. Edinburgh: George Thomson, 1814–16.

c. 1816. Fitzsimons. 'A Selection of Original Melodies of Erin with characteristic words, by Edward Fitzsimons.' Folio.

c. 1821. O'Callaghan. 'Ancient Irish airs, with symphonies and accompaniments, by Sir J. Stevenson, and words by Hon. J. O'Callaghan.' Dublin. Folio.

c. 1825. Smith, R. A. 'The Irish Minstrel,' a selection from the vocal melodies of Ireland . . . arranged for the pianoforte by R. A. Smith. Large 8vo. Edinburgh. (Two editions.)

1839–42. *The Citizen Magazine.* 4 vols. Contains a series of early Irish airs, edited for the Magazine by W. E. Hudson. Dublin.

1845. The Spirit of the *Nation.* Ballads and songs by the writers of the *Nation*, with original and ancient music. 4to. Dublin. 1845.

c. 1845. Horncastle, F. W. 'The Music of Ireland.' Folio. Three parts.

1849. 'The Poets and Poetry of Munster, a Selection of Irish songs.' 12mo. (First edition dated 1849; second, 1850. Other later editions.)

1855. Petrie, George. 'The Petrie Collection of the Ancient Music of Ireland,' arranged for the pianoforte, edited by George Petrie. Vol. i. 1855. Large 4to.

(The above collection of Irish national airs, noted down by Petrie, was issued by the Society for the Preservation and Publication of the Melodies of Ireland, founded in 1851. An attempt was made at a second volume in 1882, but only the first part, of 48 pp., appeared. F. Hoffman had arranged a selection from the hitherto unpublished Petrie airs, and this was issued in Dublin in 1877. The Irish Literary Society began the publication, in 1902, of 'The Complete Petrie Collection of Irish Music' (Boosey), exactly as found in the MS. The third part, completing the work, was published in 1905 under the editorial supervision of C. V. Stanford and C. Forsyth.

c. 1870. Levey. 'The Dance Music of Ireland, collected and arranged by R. M. Levey.' Two parts. 4to. London.

1873. Joyce. 'Ancient Irish Music, comprising one hundred airs, hitherto unpublished, collected and edited by P. W. Joyce.' 4to. Dublin.

Ditto. 'Irish Music and Song, a collection of Songs in the Irish language.' 4to. Dublin. 1888.

Graves & Stanford. 'Songs of Old Ireland.' Boosey, 1882.

Ditto. 'Irish Songs and Ballads.' Novello, 1893.

(The words by A. P. Graves, music arranged by Sir C. V. Stanford. The airs taken from the Petrie MS.)

1897. 'Irish Folk-Songs,' the words by A. P. Graves, the airs arranged by Charles Wood. Boosey, 1897.

'The Irish Song-Book,' edited by A. P. Graves, etc., etc.

1898. Moffat. 'The Minstrelsy of Ireland, two hundred Irish Songs adapted to their traditional airs' . . . by Alfred Moffat. 8vo. London: Augener.

(Contains valuable original notes, bearing on the history of the songs and airs and some hitherto unpublished Irish airs.)

1901. 'Songs of Erin.' Boosey, 1901. Graves & Stanford.

1909. 'Old Irish Folk-Music and Songs.' A collection of 842 Irish airs and songs hitherto unpublished. P. W. Joyce.

The Journals of the 'Irish Folk-Song Society' and of the 'Folk-Song Society' contain Irish traditional airs.

The above list represents, it is believed, a very comprehensive bibliography of books, wherein traditional Irish music appears for the first time in print, some of the works having a greater number of hitherto unpublished airs than others. The numerous 'Collections' old and new, made up of airs published in other places, are excluded. Works bearing on the history of Irish music not included in this list are Hardiman's 'Irish Minstrelsy,' 2 vols., 1831, Conran's 'National Music of Ireland,' 1850, and some others. W. H. Grattan Flood completed in 1905 a 'History of Irish Music.'

F. K.

ISAAC, Heinrich (*b. circa* 1450; *d.* 1517), whose association with the Imperial court permits him to be regarded as the first of Germany's masters of music, was born probably *c.* 1450. Nothing is known of his early life, and until recently his nationality also was in doubt. Heinrich Loris (Glareanus), in his *Dodekachordon* (1547), written thirty years after Isaac's death, positively names him 'Henricus Isaac Germanus,' adding, 'hic Isaac etiam talis notus fuit.' Othmar Nachtigall (Luscinius), somewhat earlier (1536), in his *Musurgia, seu praxis musicae* as definitely declares Isaac's German origin: 'ex Germanis nostris Henricus Isaac'; and Dr. Otto Kade (1881) adduces the testimony of 'alle älteren Schriftsteller' to establish Isaac's German birth. Others assert a Bohemian parentage, a tradition based partly on the fact that families bearing Isaac's name survived in Prague, partly on his familiarity with Bohemian folk-song. On the other hand, Egidius Tschudi (1515–72), in his *Musiker Verzeichniss*, records him as 'Henricus Ysaac Belga Brabantius,' a statement whose correctness is confirmed by the third and last will of Isaac, executed at Florence on Dec. 4, 1516, in which he is described as 'excellentissimus musicae professor magister Arrighus,[1] quondam Ugonis de Flandria, generaliter nuncupatus Arrigus Ysach.' Isaac was a native of Brabant or East Flanders, a region whose subjection to the German Kaiser made his designation 'deutsch' or 'tedesco' not inaccurate. Two interpretations of 'quondam Ugonis de Flandria' have been offered. The first equates 'Ugonis' with the Flemish Huygens or Huysgens and supposes it Isaac's original name. If so, why did he change it? The editors of *D.T.Ö.*, Bd. v. (1) conjecture that, finding it uneuphonious to Italian ears, he adopted that of Isaac, already perhaps associated with his family. The assumption is extravagant: 'Isaac' was as little agreeable as 'Huygens' to the Italians, who, in fact, called him neither one nor other, but 'Arrigo tedesco,' *i.e.* Heinrich the German. The preferable interpretation supplies 'filius' before 'Ugonis.' Heinrich, that is, was the son of Hugo Isaac, a Netherlander whose death occurred between 1502 and 1512, the dates of Isaac's first and second wills, in the second of which only Hugo is described as 'quondam.' The name Isaac is known at Bruges in 1381, but no evidence regarding Heinrich's birthplace is available.

Not a fact survives to connect Isaac's activities with the land of his parentage. But his exceptional talents must have been widely notorious if the statement of Nicolo de Pittis in 1514 is credible, that he was 'mandato per insino in Fiandra' by Lorenzo de' Medici to Florence. Lorenzo succeeded his father Piero on Dec. 3, 1569; he was then twenty-one years old. If Isaac was at first employed to teach Lorenzo's children, his arrival in Florence can hardly have taken place earlier than 1480, when Lorenzo's eldest son Pietro was in his

[1] Printed in *Rivista critica della literatura italiana* (June 1886); reprinted in E. van der Straeten, *La Musique aux Pays-Bas*, viii. 538.

ninth year (*b.* 1471). There is reason, however, to suppose that Isaac's association with Florence did not begin until 1484, and that he arrived there, not directly from Flanders, but in answer to a summons which reached him at Innsbruck. In the *Raitbuch* (fol. 56) for that year in the Tirol Statthalter Archive an entry occurs :

'Heinrich Ysaac componisten am Mittwoch nach Exaltationis Crucis (Sept. 15) durch Bevelch Maister Hannsen Fuchsmagen von Gnaden wegen (geben) Inhalt seiner Quittung vi. gulden.'

It was natural that a young musician in search of employment, or upon his road to Italy, should visit Archduke Sigismund, Duke of Tirol, where Paulus Hofhaimer (1459–1537) was Hoforganist and a considerable musical establishment was maintained. It is probable that Isaac acknowledged the Duke's hospitality by the composition of a piece of music, but the 'Innsbrucklied' probably belongs to a later occasion. Leaving Innsbruck in the middle of Sept. 1484, and halting at Ferrara, where the prospect of employment also offered itself, Isaac probably reached Florence before autumn had passed into winter.

Isaac remained in Lorenzo's service, but with intermissions, for ten years. Lorenzo's eldest son Pietro was 14 in 1484, his brothers, Giovanni (the future Pope Leo X.) and Giuliano, 10 and 6 respectively. In 1489, when perhaps his tutorial duties were no longer exacting, he visited Rome bearing letters of introduction from Lorenzo to Pope Innocent VIII. and others. At about the same time Cornelius, a Florentine Cantor, recommended him to Ercole d'Este, Duke of Ferrara, as the composer of a Mass on the melody *J'ay pris amours*. The recommendation bore fruit later. Meanwhile at Florence Isaac was Cantor and organist of the Cappella di San Giovanni, for which he received five gold ducats monthly, and then or later held similar posts in the churches of Santa Maria del Fiore and the Annunciation, with an additional monthly stipend of three ducats. These posts made claims upon him as a composer, but not exclusively. In 1488 he provided the music to a religious drama, 'San Giovanni e San Paolo,' written by Lorenzo and performed in his household. The statement [1] that the MS. of the work once existed in the library of Christ Church, Oxford, appears to rest upon no credible evidence. Isaac collaborated with his patron in a work of another character. Lorenzo, a writer of style and finish, displayed his merits and defects alike in Carnival songs sung, actually by the author himself, in the streets of Florence. Isaac set many of these songs to music, as appears from the Preface to *Tutti i trionfi, carri, mascherate o canti carnascialeschi andati per Firenze dal tempo di Magnifico Lorenzo de' Medici fino all anno 1559*, which mentions

'Il primo Canto, o Mascherata che si cantasse in questa guisa, fu d' huomini che vendevano Berriquocoli, e confortini ; composta a tre voci da un certo Arrigo Tedesco, maestro all' hora della Capella di San Giovanni ; e musico in quei tempi riputatissimo.'

Upon the death of Lorenzo in 1492 Isaac collaborated with Angelo Poliziano in a four-part 'Monodia' : 'Quis dabit capiti meo aquam, quis oculis meis fontem lacrymarum dabit, ut nocte fleam ? ut luce fleam ? ' etc.

The fall of his pupil Pietro de' Medici in Nov. 1494 and the Puritan severity of the revived Republic affected Isaac's position in Florence and inclined or compelled him to seek employment elsewhere, though his marriage with Bartolomea, daughter of Pietro Bello, a Florentine butcher or meat-storekeeper, who brought as dowry the half of a 'podernzza' and a house,[2] indicates the close ties that bound him to the Tuscan capital. But the constantly published story of his journey across the Brenner to seek service with Maximilian, lately (Aug. 1493) become sole ruler of Germany and head of the Habsburg system, is neither probable nor in accord with Maximilian's recorded movements. Summoned across the Alps by the French invasion of Italy, in Oct. 1496 the Emperor was at Pisa, prepared with a small and ill-equipped army to besiege Livorno, Florence's last maritime outlet. Here, in Nov. 1496, Isaac was presented to a sovereign whose interest in the arts matched that of Lorenzo himself. Maximilian had already (1496) begun to transfer his Kapelle from Augsburg to Vienna. The proffered service of so distinguished a musician as Isaac was opportune, and on Nov. 13, 1496, Isaac and his wife were directed to proceed to Vienna and await instructions. As Maximilian, little satisfied with the course of his campaign, himself hastened homewards, it is probable that Isaac travelled with the court. At Innsbruck, on Apr. 3, 1497, he received appointment as Hofcomponist, with a salary of 150 Rhenish gulden, and the promise of a pension of 50 gulden to his widow, payable quarterly out of the Austrian Treasury at Innsbruck. On the same day, being the Monday following the First Sunday after Easter (*Quasimodogeniti*), Isaac signed an acknowledgment :

'I hold myself bound by faith, honour, and promise deliberately given to devote my art to His Majesty's Kapelle, and to do further all that may be required of a faithful composer and servant to his sovereign.' [3]

Only the signature is autograph. Riemann (1922) and Adler (1925), repeating a less probable interpretation of the circumstances, suppose that Isaac's introduction to Maximilian took place at Innsbruck, and that he then received appointment to the Augsburg Kapelle. The inference is founded on the fact that the

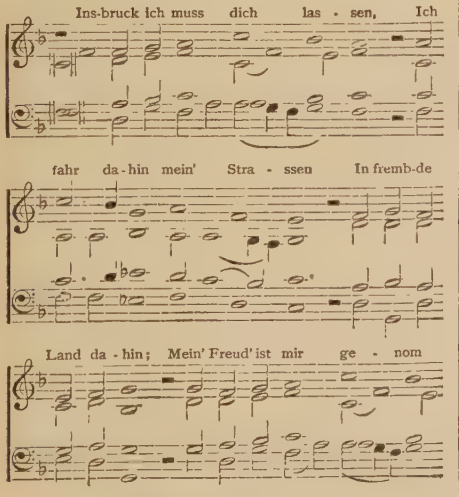
[1] *The Musical World*, Aug. 29, 1844.

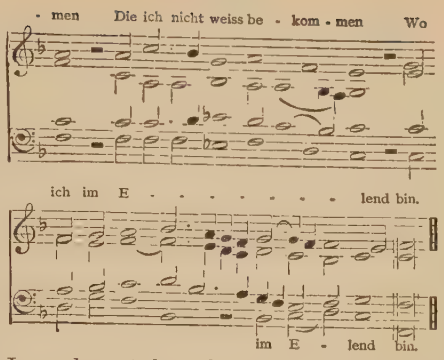
[2] E. van der Straeten, *op. cit.* 537.

[3] Original in the Innsbruck Stadthalter Archive ; printed by La Mara (1886), p. 3.

Pisa instruction of Nov. 13, 1496, also directed Hans Kerner, the cantor, and other members of the Augsburg Kapelle, to proceed to Vienna. Since Isaac and his wife are named in the same document it is possible, but improbable, that they also were then at Augsburg.

In the 1550 edition of the 'Choralis Constantinus' Isaac is described as 'Symphonista regius' (Hofcomponist, court composer). Being neither court Kapellmeister nor organist he was not required closely to attend the court, and therefore, though he retained his post and title till his death, he was able to spend large periods of time elsewhere, in Italy and Switzerland. Until his return to Florence in 1502 it is probable that Innsbruck was Isaac's headquarters, though he certainly resided also at Neustift near Brixen, and was an associate member of the Augustinian monastic community there. In a MS. of that monastery (in Innsbruck Univ. Lib. Cod. 142) his death is recorded ('*ob.* 1517') in a list of its lay members: 'Mgst. Heinrich Ysac Cesaree maiestat. archimusicus.' His association with Innsbruck is especially commemorated by the four-part (A.A.T.B.) setting of the folk- or Wanderlied 'Innsbruch ich muss dich lassen,' published by Georg Förster (*Alte und newe Teutscher liedlein*, Nürnberg, 1539), and sixty years later attached to Johann Hesse's hymn, 'O Welt, ich muss dich lassen' (1598), founded upon the original secular words. It is as little probable that the melody was composed by Isaac as that the words are Maximilian's. Heinrich Rietsch [1] conjectures that Isaac harmonised a familiar tune in compliment to Paulus Hofhaimer, who may have invited it by using his influence in Isaac's behalf in 1497. The setting (as in von Winterfeldt, Bd. i. No. 100) is as follows:



[1] *Jahrbuch Peters*, 1917, p. 19.

Isaac also put the melody to ecclesiastical use. It appears in the 'Christe eleison' of the 'Missa carminum,' which Philipp Wolfrum (*Entstehung des deutschen evangelischen Kirchenlieds*, p. 53) describes as 'der Quodlibet—Volksliedermesse'; with other masses it was printed by Georg Rhaw in 1541. It is possible that Isaac's association with the Augustinian community at Brixen inspired its composition.

There is considerable evidence that Isaac also frequented Constance. Sicher's 'Orgelbuch' contains a four-part piece thus annotated:

'Hainricus Isaac ex peticione Magistri Martini Vogelmayer Org. tunc temporis Constantie,'

a statement which places Isaac in Constance some time before Whitsuntide 1504. Again, a note in the six-part mass 'Virgo prudentissima' states: 'Isaac Constantiae posuit sex vocum.' Maximilian resided for some time at Constance, where he planned his attack on Venice in Feb. 1508. To this period probably belongs Isaac's monumental work, the 'Choralis Constantinus,' [2] a collection of 58 four-part settings of the Offices based on the Constance Use—Introit, Gradual (or Tract), Sequence, Communion—for the whole ecclesiastical year. The compilation is one of the most precious monuments of the Gregorian Choral; for the liturgical melody is used throughout, though Isaac shows originality in his preference of a descant over a Tenor *cantus*. Completed by his pupil Ludwig Senfl, and copied under his direction (*c.* 1531), the greater part of the work (51 Offices) was published by Johann Ott at Nürnberg (1550–*c.* 1555) in 3 vols., and by the *D.T.Ö.* (Vienna), Bd. v. (1) (1898) and xvi. (1909). Senfl's pupilage under Isaac naturally connects itself with the older master's Swiss residence. Senfl's acknowledgment of his debt to Isaac is made handsomely in an acrostic composed by him in 1533:

Er ist in aller welt bekannt,
Lieblich an kunst, frölich im thon.
Seyn melodey war gstellt gar frey,
Darob man sich verwundern thatt,
Es war gut ding zu singen ring,
Kunstlich darzu die gnad es hatt.

[2] MS. in the Bayer, Staatsbibliothek, Cod. 59-63, 68.

Izac das war der name sein
Halt wol es werd vergessen nit.
Wie er sein compositz so fein,
Und clar hat gsetzt darzu auch nit
* * * * *
Gern wolt ich got drumb danckbar sein,
Wenn ich nur das verbringen kundt;
Wie jeder soll es steet gar fein,
Das man in lob weyl er aym gundt.

After, apparently, six years' absence, Isaac returned to Florence before Aug. 15, 1502, when he executed there his first will. His return was probably encouraged by the election of Piero Soderini as Gonfaloniere and the promise of greater stability in the affairs of the distracted Republic. But ten years elapsed before the Medici resumed their former authority, and they were spent by Isaac at the court of Ercole I. at Ferrara and elsewhere. Ercole's brilliant servants included Josquin des Prés, whose reputation may have attracted Isaac. Whether he received an appointment is not determined: Ercole negotiated with both musicians, offered Isaac 120 ducats yearly, and received from Josquin a demand for 200. Isaac asked a month to consider the offer, an interval of delay which suggests that now, as later, his mission in Italy was partly diplomatic, and that Vienna's permission needed to be sought. Ercole's death in 1505 closed Ferrara against Isaac's contemplated service. That he attended Maximilian at Constance in 1507–08 has been suggested already. Otherwise there is no record of his movements until Nov. 21, 1512, when he executed his second will at Florence, where Pietro de' Medici was restored, while in 1513 Isaac's other pupil, Giovanni, was elected Pope as Leo X. The restoration of his old patrons encouraged Isaac to attempt the recovery of his Florentine emoluments and, with them, release from his obligations to a distant master. On May 13, 1514, with his approval, Nicolo de Pittis, Prior of the Sistine Chapel, addressed a letter from Rome to Lorenzo expressing the Pope's interest in Isaac, 'cantore et compositore singularissimo, alias servitore carrissimo della buona memoria di Lorenzo de' Medici,' and suggesting the restoration of his former emoluments. The appeal apparently was ineffectual, for on the following Nov. 4 (1514) the Vienna archives record:

'Hainrichen Yssaac componist geben am vierdn tag Nouember an seiner an vordrung zu Hanndren Hrn Jörgn Bischoff zu Wienn laut d. quittung 2 gulden.' [1]

Though Pittis's letter described Isaac as 'old and unwilling to return to Germany,' it must be supposed that he had undertaken the long journey in order to make a personal appeal to his sovereign. He succeeded. On Jan. 27, 1515, Maximilian consented to Isaac's permanent residence at Florence, where he could observe and report at close quarters the fluctuation of Italian politics. The concession was granted on the following grounds:

'doch dass er [Isaac] uns an unserm Hof diennen soll. Dieweil er aber sein gelegenheit diser Zeit nit aus ursachen unns deshalben angezaiget, also daz er unns zu Florenz nuzer [more serviceable] dann an unnsern Hof ist.'[2]

He was to receive a stipend of 120 gulden as long as he proved his utility in the capital of the Medici (La Mara, *loc. cit.*).

Approaching his seventieth birthday, and secured in a competent income, Isaac spent his remaining years at Florence, high in favour and reputation. Pietro Aron, who knew him at this period, names him (*Libri III de institutione harmonica*, 1516) among the 'summos in arte viros . . . quibusdam mihi Florentiae familiaritas et consuetudo summa fuit.' On Dec. 4, 1516, being then 'sanus pro Dei gratia mente, sensu et intellectu,' but 'corpore languens,' Isaac executed his third and last will at Florence. Describing him as dwelling 'in populo S. Marci de Florentia,' it devised his whole estate to his wife, burdened with a bequest to the 'construttioni murorum civitatis Florentie et opere S. M. del Fiore . . . eiusque nova sacrestie,' and an obligation binding his wife to provide an annual mass in his memory in the Church of S. Maria de Servis 'cum triginta fratribus vel aliis sacerdotibus.' Since the obligation was imposed upon Bartolomea 'and her heirs,' it is clear that there were no, or no surviving, children of the marriage. Isaac directed his body to be buried in the Church of Santa Maria de Servis, in the sepulchre of the Society of S. Barbara, of which he was a member. He did not long survive: his death may certainly be placed in the year 1517, when his pupil Senfl succeeded him as Hofcomponist at Vienna.

Compositions.—Isaac's genius, versatility and fecundity place him among the great musicians. He was fertile in every mode of musical expression practised in his period, sacred and secular.

His secular works, besides those already mentioned, include a large number of Lieder (2, 3, 4 parts)—22 German, 5 French, 10 Italian, 5 Latin; 58 instrumental pieces in 3, 4 and 5 parts; 29 pieces of 'Hausmusik' in 2, 3 and 4 parts. Of the German Lieder two were printed by Erhard Öglin in 1512 ('Liederbuch'; new edn. as Jhrg. IX. Gesell. f. Musikforschung), one by Hans Neusiedler in 1536 ('Lautenbuch'), four by Georg Förster in 1539 (*op. cit., supra*), one by Melchior Kriestein in 1540 ('Selectissimae cantiones ultra centum'), one by Johannes Petrejus in 1541 ('Tricinia'), ten by Hans Ott in 1544 ('115 gute und neue Lieder'; new edn. as Bde. i.-iv., Gesell. f. Musikforschung). Five of the French-Italian Lieder were printed by Ottaviano Petrucci in 1501–3 ('Harmonicae musices Odhecaton'), one by Hieronymus Grapheus in 1538. The whole of Isaac's extant secular music is included

[1] *D.T.B. Jhrg.* iii. Bd. ii., Leipzig, 1903. 'Senfl's Werke': ed. Adolf Thürlings, Introdn.

[2] *D.D.T.*, 2nd series, *loc. cit.*

in *D.T.Ö.* xiv. (1) and xvi. The MS. of one of the Lieder—'Tmeiskin was jonck'—is in the British Museum (Add. MSS. 35,087), where also (Add. MSS. 11,582, 11,585) are a number of motets scored by Dr. Burney, who inserted some of them in his *History*, and the motet, 'Anima mea liquefacta est' (Royal 8 G. vii. Vellum 1519–23, fol. 59*b*).

Of Isaac's sacred music, besides the 'Choralis Constantinus,' Kade catalogues 49 motets. Their popularity is attested by the fact that all but 18 of them were printed in 16th-century collections (Ottaviano Petrucci, 1505; Wyrsung, 1520; Hans Ott, 1538; Georg Rhaw, 1538; Johannes Petrejus, 1538–41; Heinrich Loris (Glareanus), 1547; Christian Egenolff, 1551; Johann Montanus, 1554–64; Clem. Stephan Buchav, 1568; and Lodovico Zacconi, 1596). One, not elsewhere printed, is in Ambros (*infra*, No. 38). Of Isaac's masses less than one-third are in print, all of them in four parts in 16th-century collections: two in 'Choralis Constantinus,' tom. iii., five in Petrucci, 1506, two in Ott, 1539, one in Petrejus, 1539, and two in Georg Rhaw, 1541. The Bayer. Staatsbibliothek possesses the MSS. of three unpublished four-part masses (duplicates in the Vienna National-Bibliothek, Hs. 18,745): 'M. de Martyribus,' 'M. de Confessoribus,' 'M. de B. Virgine'; of eight in five parts: 'M. paschalis,' 'M. solennis,' 'M. de B. Virgine' (I. and II.), 'M. de Apostolis,' 'M. de Martyribus,' 'M. de Confessoribus,' 'M. de Virginibus'; of seven in six parts: 'Virgo prudentissima' (I. and II.), 'Wolauffgesell von hynnen' (I. and II.), 'M. solennis,' 'M. de Apostolis,' 'M. de B. Virgine.' In the Vienna National-Bibliothek the following masses also are unpublished: 'Pascale (ad organum),' 'Dominicale quadragesimale,' 'Solenne (ad organum),' 'Mane Deus (ad organum),' (all in Hs. 18,745); one without Kyrie and Gloria (Hs. 1783); and (lacking words) 'Misericordias Domini cantabo in aeternum' (Hs. 11,883). The Bibliothèque Royale, Brussels, possesses a MS., 'M. de assumptione B. Virginis' (No. 6428), a duplicate of the Munich 'Virgo prudentissima' (Cod. 6, No. 1), and a six-part motet, 'Optime pastor' (No. 1809 Fétis Catalogue). A number of Introits (Rhaw, 1545), settings of the 'Credo' and 'Benedictus' (Ambrosius Wilphlingseder, 1563; Jakobus Faber, 1550; Petrucci, 1538); Hymns (Rhaw, 1542); Sequences, Proses (Sebald Heyden, 1537; Loris, 1547); and an 'Oratio Jeremiae' (Lamentation) for four voices, are in the Bayer. Staatsbibliothek or in print as indicated above in brackets. Examples of Isaac's music are in Burney, ii. 521, 523; Hawkins, i. 322; Forkel (1801), ii. 671, 676; Ambros, Nos. 38-41.

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C. S. T.

ISABEAU. Opera in 3 acts; text by Luigi Illica (based on the story of Lady Godiva), music by Mascagni. Produced Buenos Aires, June 2, 1911; Milan and Venice, Jan. 20, 1912.

ISABELLA, LA, see GIRARDEAU.

ISELIN, LUDWIG, a 16th-century lutenist who made and copied a collection of lute pieces now contained in the Bâle library.

ISHAM (occasionally spelt ISUM), JOHN, Mus.B. (*b. circa* 1680; *d.* June 1726), was educated at Merton College, Oxford,[1] and was for some years deputy-organist for Dr. Croft. On Jan. 22, 1711, he was elected organist of St. Anne's, Soho, on Croft's resignation. On July 17, 1713, he graduated as Bachelor of Music at Oxford, and on Apr. 3, 1718, was elected organist of St. Andrew's, Holborn, with a stipend of £50 per annum, upon which he resigned his place at St. Anne's, the vestry objecting to his holding both appointments. Shortly afterwards he was chosen organist of St. Margaret's, Westminster. He composed some anthems, two of which are in Croft's 'Divine Harmony,' and joined with William Morley in publishing a joint-collection of songs, Isham's two-part song in which, 'Bury delights my roving eye,' was very popular in its day, and is reprinted by Hawkins in his *History*, ii. 799 (ed. 1853). He was buried on the 12th of June in St. Margaret's church. W. H. H.

IṢḤÁQ, AL-MAWṢILÍ (*b.* Mosul, 767; *d.* Baghdád (?), 849–50), a famous Persian musician immortalised in *The Arabian Nights*. His father, Ibráhím al-Mawṣilí, also a singer and poet, came from Kúfa, but emigrated to Mosul, where his son was educated. Isháq established himself at Baghdád at the court of the Caliph Hárún ar-Rashíd (786–809). His performances on the lute and his powers of memory have been the subject of numbers of Arabic stories; his voice is said to have had a compass of four octaves. His best pupil was ZIRYÁB, whom he found to be a serious rival and persuaded to leave Baghdád for Spain. He compiled a book of 900 airs partly collected by his father, but no MS. of it has survived. The stories about him in *The Arabian Nights*, Yáquts'

[1] *D.N.B.*

Dictionary of Learned Men, and elsewhere, often have considerable interest as musical historical documents, and throw light on the tuning of instruments and the methods of composition practised in those times. J. B. T.

ISNARDI, Paolo (2nd half of 16th cent.), musician at the ducal court and maestro di cappella (*c.* 1573) at the cathedral of Ferrara, composed between 1568–90: 5 books of masses, 4-8 v.; psalms, motets, a Magnificat, etc.; 4 books of madrigals; also secular songs. E. v. d. S.

ISOUARD (Isoard), Nicolo, usually known as Nicolo (*b.* Malta, Dec. 6, 1775; *d.* Paris, Mar. 23, 1818). His father was a merchant at Malta and secretary of the 'Massa Frumentaria,' or government storehouses. Nicolo was taken to Paris as a boy, and educated at the Institution Berthaud, a preparatory school for the engineers and artillery. Much of his time was taken up with the study of the pianoforte under Pin, but he passed a good examination for the navy. He was, however, recalled before receiving his commission, and on his return to Malta in 1790 was placed in a merchant's office. His pianoforte-playing made him welcome in society; and encouraged by this he went through a course of harmony with Vella and Azzopardi, and with Amendola of Palermo—where he passed several years as clerk to a merchant—and completed his studies under Sala and Guglielmi at Naples, where he was employed by a German banking firm. He now determined to become a composer, and abandoning commerce, much against his father's wish, produced his first opera, 'L' avviso ai maritati,' at Florence in 1795. After this date he called himself simply Nicolo, in order not to compromise his family, and it was under this name that he made his reputation. From Florence he went to Leghorn, and composed 'Artaserse,' an opera seria, which procured him the cross of San Donato of Malta. He succeeded Vincenzo Anfossi as organist of St. John of Jerusalem at Malta, and on the death of San Martino became maître de chapelle to the Order, retaining both posts until the occupation of the island by the French (June 10-13, 1798). During these early years he acquired that facility which was afterwards one of his most marked characteristics. There was not a branch of composition which he did not attempt, as a list of his works at this date will show: nine cantatas; masses, psalms, and motets; vocal pieces for concerts; and eight or nine operas which it is not necessary to enumerate.

At this time he was strongly urged to go to Paris.[1] On his arrival he found a useful friend in Rodolphe Kreutzer, and the two composed, conjointly, 'Le Petit Page' (Feb. 14, 1800), and 'Flaminius à Corinthe' (Feb. 28, 1801). At the same time Delrieu rewrote the librettos of two of his Italian operas, which were performed under their original titles, 'L'Impromptu de campagne' (June 30, 1800), and 'Le Tonnelier' (May 17, 1801). Isouard also made considerable mark in society as a pianist. To his friendship with Hoffmann and Étienne he owed not only sound advice, but a series of librettos upon which he was able to work with a certainty of success. Thus favoured by circumstances, he produced in sixteen years no less than thirty-three operas. The following list is in exact chronological order:

'La Statue, ou la femme avare' (Apr. 26, 1802); 'Michel-Ange' (Dec. 11, 1802); 'Les Confidences' (Mar. 30); 'Le Baiser et la quittance' (June 17), with Méhul, Kreutzer and Boieldieu; 'Le Médecin turc' (Nov. 19, 1803); 'L'Intrigue aux fenêtres' (Feb. 24); 'Le Déjeuner de garçons' (Apr. 24); 'La Ruse inutile' (May 30); 'Léonce' (Nov. 18, 1805); 'La Prise de Passau' (Feb. 8); 'Idala' (July 30, 1806); 'Les Rendez-vous bourgeois' (May 9); 'Les Créanciers' (Dec. 10, 1807); 'Un Jour à Paris' (May 24); 'Cimarosa' (June 28, 1808); 'L'Intrigue au sérail' (Apr. 25, 1809); 'Cendrillon' (Feb. 22, 1810); 'La Victime des arts' (Feb. 27), with Solié and Berton; 'La Fête du village' (Mar. 31); 'Le Billet de loterie' (Sept. 14); 'Le Magicien sans magie' (Nov. 4, 1811); 'Lulli et Quinault' (Feb. 27, 1812); 'Le Prince de Catane' (Mar. 4); 'Le Français à Venise' (June 14, 1813); 'Bayard à Mézières' (Feb. 12), with Cherubini, Catel and Boieldieu; 'Joconde' (Feb. 28); 'Jeannot et Colin' (Oct. 17, 1814), 'Les Deux Maris' (Mar. 18); and 'L'Une pour l'autre' (May 11, 1816).

To this long list must be added 'Aladin, ou la lampe merveilleuse,' which he did not live to finish, but which was completed by Benincori, and produced Feb. 6, 1822; also a one-act piece, 'Die Haasen in der Haasenheide,' mentioned in *Q.-L.* as existing in the Munich opera-house.

Isouard had the gift of melody, and remarkable skill in disposing his voices so as to obtain the utmost effect. Instances of this are—the quintet in 'Michel-Ange,' quite Italian in its form; the ensemble and trio in the 'Rendez-vous bourgeois'; the quartet in the second act of 'Joconde'; the trio in the same opera, and that of the three sisters in 'Cendrillon'; the finale in the 'Intrigue aux fenêtres'; the trio and the duet in 'Jeannot et Colin,' and many others. To these qualities must be added the originality and unadorned simplicity of his music, which gave it a kind of troubadour character. His later works, composed when Boieldieu was running him hard, are manifestly superior to the earlier ones, when he had no competitor. 'Joconde' far surpasses 'Cendrillon,' though inferior to 'Jeannot et Colin.'

Another of Isouard's good points is that his comedy never degenerates into vulgarity. In Boileau's words, this composer—

Distingua le naïf du plat et du buffon.

He strictly observed the proprieties of the stage, and thoroughly understood the French public. In his own way he continued Grétry's work, but being no originator was eclipsed by Boieldieu and afterwards by Auber. The successes of his rival provoked him beyond control, and when Boieldieu was elected by the Institut in

[1] Fayolle, in his *Dictionnaire des musiciens*, states that General Vaubois took him to Paris as his private secretary, but a comparison of dates will show this to have been an impossibility. General Vaubois was in command of the French at Malta, and with a garrison of 4000 men maintained his position against the blockading forces of the allies without and the Maltese themselves within, for two years from 1798. Isouard, on the other hand, reached Paris with his family in 1799. Fétis, followed in *Q.-L.*, has reproduced this error.

1817 to succeed Méhul in preference to himself, his mortification was extreme. It was, perhaps, to drown the remembrance of this defeat, and of the triumphs of his opponent, that he plunged into a course of dissipation which ruined his health and brought on consumption, from which he died.

Several portraits of Isouard have been published, but they are of no artistic merit. From one of them was executed in 1853 the marble bust belonging to the foyer of the Opéra-Comique.

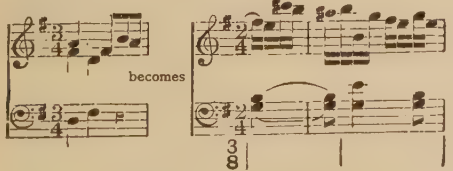
Isouard is little known in England. The only two of his pieces which appear to have been brought out on the London stage are 'Les Rendez-vous bourgeois' (St. James's, May 14, 1849), and 'Joconde,' English version by Santley (Lyceum, Oct. 25, 1876). G. C.

One of Nicolo's daughters, Mme. Ninette Nicolo Isouard (*d.* Paris, Oct. 6, 1876), was musical, and composed several songs.

BIBL.—EDUARD WAHL, *Nicolo Isouard, sein Leben, und sein Schaffen auf dem Gebiet der Opéra-Comique* (Munich, C. Wolff, 1906).
M. L. P.

ISRAEL IN EGYPT. Oratorio by Handel, who was probably himself responsible for the selection of the words. Composed in 1738 and first performed Apr. 4, 1739. First heard in Germany at the Singakademie, Berlin, Dec. 8, 1831; revived by the Sacred Harmonic Society, Mar. 16, 1838.

ISTESSO TEMPO, L', 'the same pace,' is an indication used when, owing to a change of key or to the analogy of some previous similar passage or for some other reason, there might be an inclination to change the pace. The 'same' pace means that the new bar takes the same time to perform as the old. Instances are: Beethoven, op. 111, where $\frac{3}{8}$ (for which $\frac{6}{16}$ is written in error) $= \frac{9}{16}$, his op. 130, where $\mathbb{C} = \frac{6}{4}$, and the finale of Schumann's second symphony, where $\mathbb{C} = \frac{3}{2}$.

Beethoven's Bagatelle (op. 126, No. 1), where the new time-unit is equal in pace to the old (and the bar different), is an exception. But the intention is clear. It is a written out accelerando, by which one bar of $\frac{3}{4}$ becomes, seven bars later on, one and a half bars of $\frac{2}{4}$, and these may be read as two bars of $\frac{3}{8}$ or one of $\frac{6}{8}$; that is, the new $\text{♪} = \text{the old } \text{♪}$, but the figure has been accelerated from quavers to semiquavers, thus:

The modern plan is to write $\text{♪} = \text{♪}$ (or whatever may be required) meaning that a ♪ of the old = a ♪ of the new. That leaves no doubt. But this indication is also used when the pace is intended to be altered, as for instance $\text{♪} = \text{♩}$ or $\text{♪} = \text{♩.}$. That also leaves no doubt, *as long as both the time units are not common to both the old time and the new.* Thus in the ninth of Brahms's Paganini Variations the indication '♪ wie vorher die ♩.' is clear even without the explanatory words, because ♩. is the unit of the eighth but not of the ninth variation. But for the fourth and tenth variations '♩ = ♪' is given, and clearly, from the context, this means that in the fourth variation the old ♩ = the new ♪, and that in the tenth the old ♪ = the new ♩.

A. H. F. S.

ITALIANA IN ALGIERI, L'. Comic opera in 2 acts; words by Anelli, music by Rossini. Produced San Benedetto, Venice, 1813; Paris, Feb. 1, 1817; London, Jan. 27, 1819; in English, Dec. 30, 1844. G.

IVANHOE. Romantic opera in 3 acts; libretto by Julian Sturgis, music by Sullivan. Produced for the opening of the Royal English Opera House (now the Palace Theatre), Jan. 31, 1891. For another opera on the same subject, see TEMPLER UND JÜDIN.

IVANOFF (IVANHOFF), NICHOLAS (*b.* Pultowa, 1809; *d.* Bologna, July 8, 1880), an Italianised Russian, appeared in England in the season of 1834. He was a pupil of Mme. Fodor in Naples, where he appeared at the San Carlo Theatre as Percy in 'Anna Bolena' in 1832.[1] He was also a pupil of E. Bianchi. He had a very beautiful tenor voice, 'a chaste and simple style of singing, but little execution.'[2] On the other hand, Chorley wrote:

'Nothing could be more delicious as to tone—more neat as to execution. No such good Rodrigo in "Otello" has been heard since I have known the opera.'

and Moscheles, in his Diary, says,

'He attracted the public by his great flexibility of voice, but he displeased my German ear by using his head-voice too frequently, particularly when singing Schubert's Serenade.'

He reappeared in London in 1835 and 1837, but he never fulfilled the promise of his first season, and soon retired. With others of the Italian troupe he had taken part, but without effect, in the Festival at Westminster Abbey in 1834.

J. M.

IVANOV, MICHAEL MIKHAILOVICH (*b.* Moscow, Sept. 23, 1849), musical critic and composer. On leaving the Technological Institute, St. Petersburg, in 1869, he studied for a year at the Moscow Conservatoire under Tchaikovsky (harmony) and Dubuque (piano). From 1870–1876 he lived chiefly in Rome, where he associated with Liszt and his pupils. On his return to Russia he took up musical criticism, and his name was best known in connexion

[1] *Birmingham Daily Post*, Mar. 23, 1906.
[2] Lord Mount-Edgcumbe.

with his weekly article in the *Novoe Vremya*. The majority of his compositions were performed, but not published. They include—two operas; a Requiem; a symphony, 'A Night in May'; three orchestral suites; several cantatas, songs and pianoforte pieces. Ivanov translated Hanslick's work, *Vom Musikalisch-Schönen*, into Russian. R. N.

IVAN THE TERRIBLE (Pskovitianka), opera by Rimsky-Korsakov; produced St. Petersburg, Jan. 1873; revised 1877 and again 1894, and reproduced Panaevsky Theatre, Apr. 1895; Drury Lane, in Russian, July 8, 1913, in English, Manchester (Beecham), Jan. 16, 1918.

IVE (Ives), (1) Simon (*b.* Ware, 1600[1]; *d.* Christ Church parish, Newgate Street, July 1, 1662), was a vicar choral of St. Paul's cathedral, and organist[2] of Christ Church, Newgate. In 1633 he was engaged, together with Henry and William Lawes, to compose the music for Shirley's masque, 'The Triumph of Peace,' performed at court by the gentlemen of the four Inns of Court on Candlemas day, 1633–34, for his share in which he received £100. On the suppression of choral service he became a singing-master. At the Restoration he was installed as eighth minor prebendary of St. Paul's (1661). His elegy on the death of William Lawes, 'Lament and mourn,' appeared in separate parts at the end of H. and W. Lawes's 'Choice Psalmes,' 1648. It is given in score in J. S. Smith's *Musica antiqua*. Many catches and rounds by Ives are printed in Playford's 'Select Ayres and Dialogues,' 1669; Hilton's 'Catch that Catch can,' 1652, and Playford's 'Musical Companion,' 1672; 'Si Deus nobiscum,' 3 in 1, is given in Hullah's 'Vocal Scores.' Songs by him are to be found in various collections. His instrumental works include pieces in 'Musick's Recreation,' 1652 and 1661, and in 'Court Ayres,' 1655: fantasias in B.M. Add. MSS. 17,792, 31,423-4. A son, (2) Simon, was a student of Clare Hall, Cambridge, in 1644, and probably died young. One of the pieces in 'Musick's Recreation,' above mentioned, is attributed to him. (*D.N.B.*; *Q.-L.*)

W. H. H.

IVOGÜN, Maria (*b.* Budapest, *c.* 1890), operatic soprano. Her father was an officer in the Hungarian army; her mother, Ida von Günther, a well-known singer, from whose name she devised her *nom de théâtre*. She received her vocal training at the Vienna Akademie, and was there 'discovered' by the conductor, Bruno Walter, who in 1913 procured her her first engagement for the Mozart Festival at Munich. The beauty of her voice, the extraordinary neatness and brilliancy of her *coloratura*, added to her personal charm and unmistakable musical talent, quickly gained for her a widespread continental reputation. One of her warmest admirers was Richard Strauss, who selected her for the part of Zerbinetta in the first performance in the 1916 version of his 'Ariadne auf Naxos' at Vienna. She justified the choice by a triumph so remarkable that Strauss made a point of having her engaged for this delightful character wherever his opera was produced or revived in Germany and Austria. It was as Zerbinetta that she made her début at Covent Garden during the summer season of 1924, and both in this and the rôle of Gilda she achieved successes that made a deep impression. She has sung in America, but down to 1925 only on concert tours. Her most important work so far was associated with the opera at Munich, where she created the parts of the Nightingale in Walter Braunfels's 'The Birds,' of the boy Ighino in Hans Pfitzner's 'Palestrina,' and of Laura in Erich Korngold's 'Ring des Polykrates.' She married the Munich tenor, Erl.

Bibl.—Northcott, *Covent Garden and the Royal Opera.*

H. K.

IVRY, Marquis Richard D' (*b.* Beaune, Feb. 4, 1829; *d.* Hyères, Dec. 18, 1903), was an enthusiastic amateur composer, whose works obtained more general recognition than generally falls to the lot of dilettante musicians. After various essays in operatic composition ('Fatma,' 'Quentin Matsys,' 'La Maison du docteur,' 'Omphale et Pénélope') he wrote his best work, 'Les Amants de Vérone,' in 1864, and brought it out under the *nom de plume* of 'Richard Yrvid' in 1867. Unluckily the opera of Gounod on the same subject, though written later, was performed in public before the Marquis D'Ivry's, and it was through the interest of Capoul, who was then director of the Salle Ventadour, that it was eventually presented in public, at that theatre, on Oct. 12, 1878. Capoul sang the principal part, and introduced the work to the English public at Covent Garden, on May 24, 1879. The composer made various improvements in the score for the purpose of the public production, thus showing that he had some power of self-criticism. A lyric comedy, 'Persévérance d'amour' was composed long after the other opera, and was in course of publication when the composer died. M.

[1] Baptized July 20. [2] Wood's 'Notes.'

J

JACCHINI, Giuseppe, a 17th-18th century violoncellist at S. Petronio, Bologna, where he was made a member of the Accademia dei Filarmonici. He composed 'Concerti per camera a 3 e 4 stromenti con violoncello obbligato,' op. 4; also a sonata for violin and violoncello (*Q.-L.*).

JACHES, Gallico, or Jacomo Brumel, famed not as a composer but as an organ-player, was probably a son of Antonio Brumel (*q.v.*). He was organist to the Duke of Ferrara, and had charge of the music in Modena and Reggio. Documents in the Modena Archives, dated from 1543 up till 1559, register payments to him 'pro recompensa introitum capellarum Mutine et Regii,' and also for the keep of a horse used apparently for the journeys between Ferrara and Modena. He is named variously 'Domino Jaches, organiste gallico'; 'Maestro Jacomo Brumello, detto Jaches, organista'; and 'Domino Jaches, gallico, organiste ducali.' [1]

Few references to Jaches Brumel are to be found in contemporary works, but Corsini in the dedication of his *Primo libro de motetti*, 1571, to the Duke of Ferrara, mentions that he himself had first studied music in Ferrara under Giaches Brumel—

'io tengo ancora questo particolare con vostra eccellenza illustriss. di haver appreso i primi semi della musica nella sua honorata città di Ferrara e da Messer Giaches Brunel suo servitore,' [2] etc.

As Jaches da Ferrara he seems to have been better known. Dentice, in the second *Dialogo della musica*, Napoli, 1553, records hearing beautiful music, and that Giaches da Ferrara was among the performers. Cinciarino [3] quotes 'Messer Jaches, organista dell' eccell. et illustriss. Sig. Duca di Ferrara' as an authority on the way to play the organ.[4] A tribute to Jaches's fine organ-playing is to be found in Bartoli's *Ragionamenti accad.*, Venice, 1567, p. 38, where a query about 'Jaches da Ferrara che è hoggi tenuto si raro e si eccellente' is answered—

'io non hò lo conosciuto, ma io hò ben sentito dire al Moschino che a tempi suoi non ha sentito sonatore alcuno che gli piaccia più di lui, parendoli che egli suoni con più leggiadria, con più arte, e più musicalmente che alcuno altro, e sia qual si voglia.'

Jaches Brumel was apparently no longer living when this was written. C. S.

JACHET. A bewildering number of musicians, each and all commonly known by the Christian name of Jaches or Jachet, were living in the 16th century. Even the publishers of that time seem often to have been doubtful as to which Jachet they were dealing with. Careful research on the part of Haberl and others has unravelled the tangle to a certain extent. It is possible to distinguish between Jachet da Mantua who dates from about 1527–1559; Jachet fiammingo, or Jacobus Buus, about 1539–64; Jachet gallico, or Jacomo Brumel, about 1543–59, also known as Jaches da Ferrara (see Jaches); Jachet Berchem (16th century) (see Berchem); Jacobus Vaet, in Vienna 1564–67 (see Vaet); Jaches de Wert (*b.* 1536; *d.* 1596) (see Wert).

(1) Jachet da Mantua was connected with the Cathedral of San Pietro, Mantua, from 1527–1558, at first as a singer and then as maestro di cappella. He is given the latter title in the volumes of his motets published in 1539, where mention is also made of his great reputation as a musician. Haberl [5] prints an interesting document found by Professor Davari in the Gonzaga Archives at Mantua, dated Apr. 20, 1534, which gives Jachet's surname and place of birth:

'Jacobus Collebaudi de Vitre Gallus Rhedonensis diocesis cognomento Jachettus Cantor artis musice peritissimus hac in civitate nostre Mantue,' etc.

This finally and negativcly settles the question as to whether this particular Jachet is to be identified with Jachet Berchem. A comparison of their compositions also proves them to be different persons. Neither must Jachet of Mantua be confounded with Jacobus de Wert, organist at St. Barbara's, Mantua, from 1565–1596. Jachet da Mantua must have died before the end of 1559.[6] He is variously described as in the service of the Cardinal or the Duke of Mantua.

There are many allusions to him in Italian 16th-century treatises: Lanfranco, *Scintille di musica*, Brescia, 1533, includes 'Jachetto' among musicians then living. Zarlino, *Le istitutioni armoniche*, Venetia, 1558, pp. 264-265, 332, gives instances of the way in which 'Jachetto' used the canto fermo in his motets. Cinciarino, *Introduttorio*, Venetia, 1555, p. 13, writes:

'Questa regola si usa in assai domi . . . massime nel domo di Mantua e di questo dice Jachetto, huomo molto dotto, et eccellente et maestro di capella del detto domo e dell' illustriss. et rev. Cardinale di detta città,' [7] etc.

Bartoli, *Ragionamenti accad.*, Venetia, 1567, Libro 3, p. 36 of dialogue:

'Ma ditemi un poco havete voi conosciuto un certo Giachetto da Mantoua?' 'Conobbilo & quanto a me, la musica sua mi dilietta grandemente, & mi pare ch' ella habbia di quello andare delle composizioni di Adriano.'

This, of course, was written after Jachet's death. In Lib. ii. p. 34, *Delle lettere di M. Andrea Calmo*, Venice, 1572, both Jachet da Ferrara 'e quel de Mantoa' are mentioned.

Jachet da Mantua was the 'Jaquet' or Jachet

1 Van der Straeten, *La Musique aux Pays-Bas*, vi. 102.
2 Parisini, *Catalogo*, ii. 407.
3 *Introduttorio*, Venice, 1555.
4 Parisini, i. 175.
5 *Kirchenmusikalisches Jahrbuch*, 1891, p. 115.
6 See also Harberl, *Bausteine*, iii. 119.
7 Parisini, *Catalogo*, i. 175.

whose name constantly appears in the various collections of vocal music of that century. So early as 1532 motets by Jaquet were included in the second book of 'Motetti del fiore,' for five voices, published by Moderne at Lyons. An important series of masses, Magnificats and motets published in conjunction with Gombert and Morales begun in 1540, including the masses by Jachet super: 'Ave prima salus'; 'In illo tempore'; 'Mon triste desplaisir'; and 'Si bona suscepimus' in 1542, this last re-published in 1547; and the Magnificats Tertii and Octavii Toni in 1542, and Quarti Tóni in 1562. The motets included those in Gombert's *Pentaphthongos harmonia*, 1541, and again in 1550, and the 'Motetta trium vocum ab Jacheto Gallico, Morales,' etc., 1543, and again in 1551. Some of his motets were also included in Cipr. de Rore's third book of 'Motetti a cinque voci,' 1549, in the fourth book of 'Motetti del Laberinto a cinque voci,' 1554, and in 'Motetta Cipr. de Rore . . . quatuor vocibus,' in 1563.

In Willaert's 'Hymnorum musica,' 1542, are two compositions by Jachet; and in 1550 appeared: 'Di Adriano e di Jachet, i salmi appertinenti alli vesperi.' A similar work, 'I sacri et santi salmi che si cantano nella santa romana chiesa all' hora di Vespero, in Canto figurato. Composti da Cipr. Rhore e Jachet da Mantoa,' was also published in Venice in 1554.

LIST OF WORKS

Celeberrimi maximeque dilectabilis musici Jachet, Chori Sancti Petri urbis Mantuae magistri: motecta quatuor vocum. Liber I. Venetiis, Hieronymum Scotum, 1539. Title of Superius partbook only, the Altus, Tenor and Bassus have: Del primo libro dei motetti a quattro voci, dello eccellentissimo Jachet, maestro di musica della capella del domo dell' Illus. Sig. Duca di Mantua. Obl. 4to. It is in the Munich Library, etc. Another edition was published by Ant. Gardane, Venice, in 1545; a copy is in the British Museum.

Jacheti musici celeberrimi atque delectabilis, chori illustrissimi, ac Rev. Cardinalis Mantuae magistri, motecta quinque vocum. Liber primus. Venetiis: Hier. Scotum, 1539. Title of Quintus part-book only, the Superius, Altus, Tenor and Bassus have: Del primol libro dei motetti a cinque voci dello eccell. Jachet etc. (as above), obl. 4to. Scotto's dedication to the Cardinal Ipp. Gonzaga alludes to Jachet 'celebrato per tutto il mondo.' Five partbooks are in the Wolfenbüttel herzogl. Bibliothek, etc.; also an edition published by Ant. Gardane, Venice, in 1540. The Gardane edition of 1553 is in the British Museum; two of the motets, 'In illo tempore,' No. 2, and 'In te Domine,' No. 24, are headed Giachet Berchem, the others are headed Jachet.

Missa cum quatuor vocum paribus. Ad imitationem Motetti: Quam pulchra es, condita. Parisiis, Nicolai du Chemin, 1554, folio choir-book. The composer is called 'Jaquet.' A MS. score is in the Berlin Staat Bibliothek.

Il secondo libro delle Messe a cinque voci. Composte da Jachet da Mantoa. . . . Messa prima sopra Rex Babilonis: Messa seconda sopra La fede non debbe esser corrotta: Messa terza sopra Ego sum Ippolito: Messa quarta Cypriano Rhore, a voci pari. Venetiis: Hier. Scotum, 1555. Obl. 4to. Five partbooks in the Bologna Liceo Musicale. The two first masses also in 1561 edition.

Missa ad imitationem moduli: Surge Petre. Auctore Jacquet, cum sex vocibus. Lutetiae: Adr. Le Roy et R. Ballard, 1557. Folio choir-book. A copy in the Königsberg Library, etc. A MS. copy is in a choir-book of the Cappella Sistina, Rome, headed 'Jachet.'

Messe del Fiore a cinque voci. Libro primo. Composte da Jachet da Mantoa. *Vado ad eum*; *Enceladi*; *Allo dolce ombra*; *Quartitoni sine nomine*. Venetiis: Hier. Scotum, 1561. Obl. 4to.

Libro secondo. *In die tribulationis*; *Chiare fresche acque*; *Peccata mea*; *Rex Babilonis*; *La fede non debbe esser corrotta*. 1561. Complete copies of both books are in the Celle Ministerialbibliothek. This was probably a second edition. The 'La fede non debbe' Mass was recently published in score by A. Reinbrecht, Verden, 1892.

Jachet suavissimi olim musici Rev. Cardin. Mantuae Himni vesperarum totius anni secundum Romanam curiam: cum quatuor et quinque vocibus. Venetiis: Hier. Scotum, 1566. Opera completa.

Jacheti Mantuae Orationes complures ad Officium Hebdomadae Sanctae pertinentes, videlicet. Passiones cum quinque vocibus. Lamentationes primo, secondo et tertio die cum quatuor vocibus. Oratio Hieremiae profetae cum quinque vocibus. Completorium Nunc Dimittis. Et Salve Regina cum quinque vocibus. Venetiis: Hier. Scotum, 1567. Folio. Five partbooks in Bologna Liceo Musicale.

MSS.

Three of the masses published in 1561: 'Vado ad eum'; 'Enceladi'; and 'Alla dolc' ombra' are in MS. 32, and some motets in MS. 92 of the Munich Library (Maier's *Cat.*). The masses 'Enceladi' and 'Alla dolc' ombra' are also in MS.23 of the Stuttgart Landesbibliothek (Halm's *Cat.*).

The 1561 'Missa quarti toni' is in MS. Sign. 148 f. of the Lorenzkirche Bibl., Nuremberg (H. Botstiber).

The three masses: 'Si bona suscepimus'; 'Surge Petre' (by 'Giachetto'); and 'Chiare e fresche e dolce acque'; the Magnificat quarti toni; and some motets are in the library of the Cappella Sistina, Rome.

An incomplete copy of the Mass 'Si bona suscepimus' is in the Zwickau Ratsschuibibliothek (Vollhardt's *Cat.*).

In the Bologna Liceo Musicale are MSS. of some of the motets published in 1539, one with the extremely early date, if correct, of June 10, 1518 (Parisini, *Cat.* ii. 341, iii. 3).

MS. copies of various motets are also in the libraries at Breslau, Dresden, Stuttgart, Modena and Cambridge (Fitzwilliam).

(2) JACHET BUUS (1539–64) was of Flemish extraction. Van der Straeten[1] suggests that he originally came from Bruges, where at the beginning of the 16th century a 'Meester Jooris Buus, orghelmakere,' was living, and also a 'Jacobus de Boes,' musician and singer at the church of St. Saviour's. The name of Jaques Buus first appears in works published at Lyons by Jaques Moderne; two of his French songs for four voices are in the third book of 'Le Paragon des chansons,' 1538, others in the sixth, ninth and tenth books, 1540–43; while a motet for five voices is in the 'Quartus liber mottetorum,' 1539. Like so many other Flemish musicians, Buus was drawn to music-loving Italy; on July 15, 1541, he was elected an organist at San Marco, Venice, in succession to Baldassare da Imola, for a large majority of votes had decided 'che uno maestro Jachet, Fiamengo, sia il più eccellente de tutti gli altri competitori in quell' arte.' 'Mistro Jaceth, fiamengo,' as he is also called in the same document, was to receive a yearly salary of eighty ducati. Among the papers of San Marco is one dated 1550, which gives his name in full: 'Jaches Bus, Flamengus, sonator organi in ecclesia S. Marci.' (Venice State Archives, see Van der Straeten.) The years spent in Venice were important as regards Buus's development as a composer; the following works were published there:

Il primo libro di canzoni francese a sei voci. Venetiis: Ant. Gardane, 1543. Six partbooks in the Wolfenbüttel herzogl. Bibl. Recercari da cantare, & sonare d' Organo & altri Stromenti. A quatro voci. Venezia: Ant. Gardane. Libro I. 1547; Libro II. 1549. Contained ten and eight Ricercari respectively.

Intabolatura d' organo di Recercari . . . nouamente stampata con caratteri di stagno. Libro I. Apresso di Antonio Gardane: Venetia, 1549. Obl. 4to. In the British Museum.

Primo libro de' moteti a quatro voci di M. Jaques Buus organista de la Illus. Signoria di Venetia in San Marco. Venezia: Gardane, 1549. Four part-books in the Vienna Hofbibliothek.

Il primo libro di canzoni francese a cinque voci. Venezia: Gir. Scotto, 1550. Obl. 4to. Five partbooks in the Munich Library.

The 1547 volume of Ricercari, one of the earliest books of organ music to be printed, is of great interest, for it shows a distinct striving towards genuine instrumental composition. From the Ricercari were gradually to develop the Canzona, Fantasia and Toccata, culminating in the Sonata.[2] Buus was accepted as an authority on this type of composition: 'I Ricercari di Jaques Bus' are mentioned in the

[1] *La Musique aux Pays-Bas*, vi. 270.

[2] See Wasielewski, *Gesch. der Instrumentalmusik im XVI. Jahrhundert*, 1878. The fourth Ricercar from lib. 1 is given in the *Musikbeilagen*, No. 18; and R. Schlecht, *Gesch. der Kirchenmusik*, 1871. *Musikbeilagen*, No. 55, gives the first part of Ricercar 1 from lib. 2.

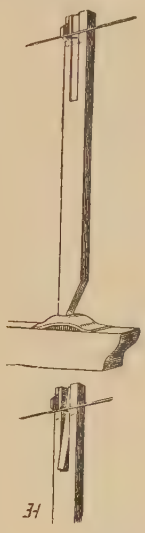
Dialogo del Pietro Pontio, Parma, 1595, 2da parte, p. 48, and Cerone[1] writes: 'Quien dessea ver Tientos ò Ricercarios bien ordenados, vea los de Jaques Bus.' etc.

Doni[2] gives the two canto parts of a Canzona a otto di Jaches: 'A tous jamais d'ung voloir, "il quel penso io chi vi sodisferà per essere una gran musica mirabile."' In the list of composers 'Jaches Buus' is entered, also 'Giachetto Berchem.' A madrigal, 'Questi soavi fiori,' for four voices by Buus is in the 'Primo libro di madrigali de div. autori,' Venice, Gardane, in the 1542 and 1548 editions; the latter also included six madrigals by Berchem.

Towards the end of 1550 Buus obtained a four months' leave of absence; the time elapsed, but he did not reappear in Venice. The procuratori of San Marco at last wrote (Mar. 30, 1551) to the Venetian ambassador, Federigo Badoer, at Vienna, where apparently they knew Buus was to be found, to ask if he intended to return or not. Badoer replied that Buus had spoken most affably of the happiness of those who served the glorious city of Venice, but that he would only return if his salary were raised to 200 ducati a year. This the procuratori would not accede to, and they appointed Parabosco in his place. Buus remained in Vienna as organist to Ferdinand I.; his name under the form of 'Jac. von Paus' appears in the list of the Court Kapelle[3] from 1553 until 1564, when Ferd. I. died. Nothing more is heard of Buus after this date; he seems to have composed little in this later period. In the *Tertius tomus Evangeliorum*, Noribergae, 1555, is a motet for four voices by him, also two motets by 'Jachet' and one by Jac. Vaet; this shows that neither Buus nor Vaet is to be identified with the Jachet or Jacquet whose name so frequently appears as a composer at this date. The *Sextus tomus Evangeliorum* also contains one motet by Buus and one by Jachet, while the *Thesauri musici tomus tertius*, Noribergae, 1564, has a motet for six voices by Jacob. Buus and five motets by Jacob. Vaet.

Musical manuscripts in the Munich Library include a motet for six voices (MS. 132) and a song, 'Tant de travail,' for five voices (MS. 205) by Giaches Buus. C. S.

JACK (Fr. *sautereau*; Ger. *Docke*, *Springer*; Ital. *saltarello*.) In the action of the harpsichord tribe of instruments the jack represents the plectrum. It is usually made of pearwood, rests on the back end of the key-lever, and has a movable tongue of holly working on a centre, and kept in its place by a bristle or metal spring. A thorn or spike of crow-quill projects at right angles from the tongue. On the key being depressed the jack is forced upwards, and the quill is brought to the string, which it twangs in passing. The string is damped by the piece of cloth above the tongue. When the key returns to its level, the jack follows it and descends; and the quill then passes the string without resistance or noise. In some instruments a piece of hard leather is used instead of the quill in certain stops for special effects. In cutting the quill or leather great attention is paid to the gradation of elasticity which secures equality of tone. A row of jacks is maintained in perpendicular position by a rack; and in harpsichords or clavecins which have more than one register, the racks are moved to or away from the strings by means of stops adjusted by the hand; a second rack then enclosing the lower part of the jack to secure its position upon the key.



We have in the jack a means of producing tone very different from the tangent of the clavichord or the hammer of the pianoforte. The jack, in principle, is the plectrum of the psaltery, adjusted to a key, as the tangent represents the bridge of the monochord and the pianoforte hammer the hammer of the dulcimer. We do not exactly know when jack or tangent were introduced, but have no reason to think that the invention of either was earlier in date than the 14th century. By the middle of the 16th century the use of the clavecin instruments with jacks had become general in England, the Netherlands and France; and in Italy, from whence they would seem to have travelled. They were used also in Germany, but the clavichord with its tangents asserted at least equal rights, and endured there until Beethoven's time. The first years of the 18th century had witnessed in Florence the invention of the hammer-clavier, the pianoforte; before the century was quite out the jack had everywhere ceded to the hammer. Although leather for the tongue of the jack has been claimed to have been the invention of Pascal Taskin of Paris in the 18th century (his much-talked of 'peau de buffle'), it has been found in instruments of the 16th and 17th; and it may be that leather preceded the quill, the introduction of which Scaliger (1484–1550) enables us to date approximately. He says (*Poetices*, lib. i. cap. lxiii.) that when he was a boy the names clavicymbal and harpsichord had been appellations of the instrument vulgarly known as monochord, but that subse-

[1] *El Melopeo*, 1613; Lib. XII. p. 692.
[2] *Dialogo della musica*, Venice, 1544, pp. 36, 44.
[3] Köchel, *Die kaiserliche Hofmusikkapelle in Wien*, 1869.

quently points of crow-quill had been added, from which points the same instrument had become known as spinet—possibly from the Latin 'spina,' a thorn, though another and no less probable derivation of the name will be found under SPINET. In the oldest Italian jacks metal springs were used instead of bristles, and possibly metal plectra, of which an example is to be found in the upright spinet in the Donaldson Museum [1] (R.C.M.).

Shakespeare's reference to the jack in Sonnet cxxviii. is well known and often quoted:

> '. . . When thou gently swayest
> The wiry concord that mine ear confounds,
> Do I envy those jacks that nimble leap
> To kiss the tender inward of thy hand;'

but appears to mean the keys,[2] which as the 'sweet fingers' touch them make 'dead wood more blest than living lips.' A nearer reference has been preserved by Rimbault (*The Pianoforte*, London, 1860, p. 57) in a MS. note by Isaac Reed to a volume of old plays. Lord Oxford said to Queen Elizabeth, in covert allusion to Raleigh's favour and the execution of Essex, 'When jacks start up, heads go down.' A. J. H.

JACKSON, JOHN (*d.* Mar.[3] 1688). One Jackson, who in 1669 held the office of 'Instructor in Musick' at Ely Cathedral for three months, has been conjectured to be identical with the John Jackson who in 1674 was appointed nominally a vicar-choral, but in fact organist of Wells Cathedral.[4] An anthem, 'The Lord said unto my Lord,' is in the Tudway Collection (Harl. MS. 7338); a Service in C, in the choir-books of Wells, and four chants are found in a contemporary MS. organ part in the library of the Sacred Harmonic Society (R.C.M.). An anthem exists at Ely, two appear in Playford's 'Cantica sacra,' and there are organ parts of eight anthems in a MS. at the R.C.M.[5] The last-named MS. contains the organ parts of the Service in C and eight anthems, and in the choir-books at Wells are some odd parts of an anthem and a single part of a Burial Service. W. H. H., with addns.

JACKSON, THOMAS (*b. circa* 1715; *d.* Nov. 11, 1781), became a member of the Royal Society of Musicians, organist of St. Mary Magdalen, and master of the song school at Newark-on-Trent. He wrote the psalm tune 'Jackson's'; also 'Twelve psalm tunes and 18 double and single chants . . .' (1780); and a favourite lesson for the harpsichord (*Q.-L.*; Brown and Stratton).

JACKSON, WALTER, the most noted composer of tunes for the Irish pipes during the 18th century. His melodies (of great excellence) were among the most popular tunes of the day both in Ireland and in England. They include 'Over the Water,' 'The Morning Brush,' 'The Maids in the Morning,' 'Jackson's Turret' (named from a tower he constructed), 'Welcome Home' and others of merit. These were reprinted over and over again in collections of the period. Edmund Lee of Dublin issued, about 1790, an oblong folio collection of Jackson's Irish tunes. Practically nothing is known of his biography save that he was living in Ireland and composing in the middle of the 18th century. There is a passing reference to him in O'Keeffe's *Reminiscences*, 1826 (vol. i. p. 183), by which it appears that he was 'a fine gentleman of great landed property.' Bunting, *Ancient Music of Ireland*, 1840 (p. 100), states that Jackson lived in county Monaghan, and that his 'turret' (see above) in Ballingarry, county Limerick, was destroyed by lightning in 1826. A selection of his airs was published in 1774. F. K.

JACKSON, WILLIAM (Jackson of Exeter) (*b.* May 29, 1730; *d.* July 5, 1803),[6] son of a grocer in that city, received a liberal education, and having displayed a strong partiality for music, was placed under John Silvester, organist of Exeter Cathedral, for instruction. In 1748 he removed to London and became a pupil of John Travers. On his return to Exeter he established himself as a teacher. In 1755 he published a set of 'Twelve Songs,' which were so simple, elegant and original that they immediately became popular throughout the kingdom. He afterwards produced 'Six Sonatas for the Harpsichord,' 'Elegies for three male voices' and a second set of 'Twelve Songs.' These were followed by an anthem, a setting of Pope's ode *The Dying Christian*, a third set of 'Twelve Songs' and a setting of Warton's *Ode to Fancy*. In 1767 he composed the music for a dramatic piece called 'Lycidas,' altered from Milton's poem, on the occasion of the death of Edward, Duke of York, brother of George III., and produced at Covent Garden on Nov. 4, but never repeated. He next published 'Twelve Canzonets for two voices,' which were highly successful, and one of which, 'Time has not thinned my flowing hair,' enjoyed a long career of popularity. To these succeeded 'Eight Sonatas for the Harpsichord' and 'Six Vocal Quartets' (1780). In 1777 Jackson received the appointments of subchanter, organist, lay-vicar and master of the choristers of Exeter Cathedral. In 1780 he composed the music for General Burgoyne's opera, 'The Lord of the Manor,' which was produced at Drury Lane, Dec. 27, with great success, and kept possession of the stage for more than half a century, mainly owing to Jackson's music. In 1782 Jackson published

[1] *Description and History of the Pianoforte.* A. J. Hipkins, Novello, 1896.
[2] Unless, as has been suggested, there is here a reference to the act of tuning, which was a constant preliminary to playing.
[3] Col. MSS. of the Dean and Chapter of Wells, vol. ii., 1914.
[4] In some cathedrals the statutes do not specify an organist as an officer of the church. In such the custom is to assign to one of the vicars-choral the performance of the duty of organist.
[5] West's *Cath. Org.*
[6] Dates of birth and death from the monument in the vestry of St. Stephen's, Exeter (West's *Cath. Org.*)

'Thirty Letters on various subjects'—three of them relating to music, which were well received, and in 1795 reached a third edition. 'The Metamorphosis,' a comic opera, of which Jackson was believed to be the author as well as, avowedly, the composer, was produced at Drury Lane, Dec. 5, 1783, but performed only two or three times. In 1791 Jackson published a pamphlet entitled *Observations on the present State of Music in London*. In 1798 he published *Four Ages, together with Essays on various subjects*, intended as additions to the *Thirty Letters*. His other musical publications comprised a second set of 'Twelve Canzonets for two voices,' 'Twelve Pastorals,' a fourth set of 'Twelve Songs,' 'Hymns in three parts,' 'Six Madrigals,' and 'Six Epigrams' (1786). His cathedral music was collected and published many years after his death (about 1820) by James Paddon, organist of Exeter Cathedral. Paddon states that the service 'Jackson in F' is not by Jackson. Be that as it may, it is by the fame of 'Jackson's Te Deum,' and nothing else, that the name of 'Jackson of Exeter' has been kept alive for more than a century after his death.

Jackson employed much of his leisure time in painting landscapes in the style of his friend Gainsborough, in which he attained considerable skill. Whilst much of his music charms by its simplicity, melodiousness, refinement and grace, there is also much that sinks into tameness and insipidity; his church music especially is exceedingly feeble. Jackson died of dropsy. W. H. H., with addns.

JACKSON, (1) WILLIAM (Jackson of Masham) (*b.* Jan. 9, 1815; *d.* Apr. 15, 1866), was son of a miller. His passion for music developed itself at an early age, and his struggles in the pursuit of his beloved art read almost like a romance in humble life. He built organs, learned to play almost every instrument, wind and string, taught himself harmony and counterpoint from books, until at length, in 1832, when he had reached the mature age of 16, the lord of the manor of Masham having presented an organ to the church, Jackson was appointed organist with a stipend of £30. In 1839 he went into business at Masham as a tallow-chandler, and in the same year published an anthem, 'For joy let fertile valleys ring.' In 1840 the Huddersfield Glee Club awarded him their first prize for his glee, 'The Sisters of the Sea'; and in 1841 he composed for the Huddersfield Choral Society the 103rd Psalm for solo voices, chorus and orchestra. In 1845 he wrote an oratorio, 'The Deliverance of Israel from Babylon,' and soon afterwards another entitled 'Isaiah.' In 1852 he made music his profession and settled in Bradford, where, in partnership with William Winn, the bass singer, he entered into business as a music-seller, and became organist, first, of St. John's Church, and afterwards (in 1856) of Horton Lane Chapel. On Winn's quitting Bradford, Jackson succeeded him as conductor of the Choral Union (male voices only). He was chorus-master at the Bradford festivals in 1853, 1856 and 1859, and became conductor of the Festival Choral Society on its establishment in 1856. For the festival of 1856 he again set the 103rd Psalm, and for that of 1859 composed 'The Year,' a cantata, the words selected by himself from various poets. He compiled and partly composed a set of psalm tunes, and harmonised *The Bradford Tune Book* compiled by Samuel Smith, and *Congregational Psalmody*, 1863. Besides the works already mentioned, he composed a Mass, a church service, anthems, glees, partsongs and songs, and wrote a Manual of Singing, which passed through many editions. His last work was a cantata entitled 'The Praise of Music.' His son WILLIAM (2) (*b.* 1853; *d.* Ripon, Sept. 10, 1877) was bred to the profession of music and became organist of Morningside Parish Church, Edinburgh. W. H. H.

BIBL.—J. SUTCLIFFE SMITH, *The Life of W. Jackson (of Masham): The Miller Musician*. 1926.

JACOB, called POLONAIS (*b. circa* 1545; *d.* Paris, *c.* 1605), lutenist. He has been identified with Jakob Reiss. He is known to have been master of the lute at Tours. Fuhrmann (*Testudo gallo-germanica*, Nürnberg, 1615) published some of Jacob's works, as well as Vanhove (*Delciciae*).

BIBL.—*Bitner*; L. DE LA LAURENCIE, *Les Luthistes français* (in preparation, 1926). J. G. P.

JACOB, BENJAMIN (*b.* London, Apr. 1, 1778; *d.* Aug. 24, 1829), was at a very early age taught the rudiments of music by his father, an amateur violinist. When 7 years old he received lessons in singing from Robert Willoughby, a well-known chorus-singer, and became a chorister at Portland Chapel. At 8 years of age he learned to play on the harpsichord, and afterwards studied that instrument and the organ under William Shrubsole, organist of Spa Fields Chapel, and Matthew Cooke, organist of St. George, Bloomsbury. At 10 years of age he became organist of Salem Chapel, Soho, and little more than a year afterwards was appointed organist of Carlisle Chapel, Kennington Lane. Towards the latter end of 1790 he removed to Bentinck Chapel, Lisson Green, where he remained until Dec. 1794, when the Rev. Rowland Hill invited him to assume the place of organist at Surrey Chapel. In 1796 he studied harmony under Dr. Arnold. In 1799 he became a member of the Royal Society of Musicians. In 1800 he conducted a series of oratorios given under the direction of Bartleman in Cross Street, Hatton Garden. As he advanced in years he became more and more distinguished as one of the best organists of his time, and in 1808 and

subsequently, with the co-operation of Samuel Wesley and Dr. Crotch, gave a series of performances at Surrey Chapel, of airs, choruses, and fugues played upon the organ alone, without any interspersion of vocal pieces. In that and the following year Samuel Wesley addressed to him, as to a kindred spirit, a remarkable series of letters on the works and genius of John Sebastian Bach. These letters, now at the R.C.M., were published in 1875 by Miss Eliza Wesley, the writer's daughter.

In Nov. 1823 he quitted Surrey Chapel for the newly erected church of St. John, Waterloo Road. This led to a dispute between him and the Rev. Rowland Hill, resulting in a paper war, in which the musician triumphed over the divine. Jacob died of consumption and was buried in Bunhill Fields. His compositions were not numerous, consisting principally of psalm tunes, and a few glees. He edited a collection of tunes, with appropriate symphonies, set to a course of psalms, and published under the title of 'National Psalmody' (1817). W. H. H.

JACOBI, Georges (*b.* Berlin, Feb. 13, 1840; *d.* London, Sept. 13, 1906). At the age of 6 he began to study the violin under Edward and Leopold Ganz in Berlin. In 1849 he went to Brussels, studying under De Bériot until that master became blind, when he removed to Paris, where Halévy heard him play, and sent him to Auber, then director of the Conservatoire. There he joined Massart's class, at the same time studying harmony and composition under Réber, Gevaert and Chéri, and in 1861 obtained first prize for violin-playing. After playing for two years in the orchestra of the Opéra-Comique he became, by competition, first violin at the Opéra, where he remained nine years, and played, amongst many other notable productions, in that of Wagner's 'Tannhäuser.' He also formed a stringed orchestra of sixteen members, and gave highly successful concerts, performing from a platform in the centre of the room, in the picture-gallery of the Société Nationale des Beaux-Arts on the site of which now stands the Théâtre des Nouveautés. In 1869 he left the Opéra and assumed the bâton at the Bouffes Parisiens, where Offenbach was then the rage. In 1871–1872 he accepted John Baum's offer of the conductorship of the orchestra at the Alhambra Theatre, London, and during the twenty-six years that he was associated with the theatre composed no fewer than 103 grand ballets and divertissements, many of which were reproduced in the cities of America, in Brussels, Berlin, Munich, Rome and Paris. Besides these he composed comedy-operas, of which 'The Black Crook' had a run of 310 performances, and 'La Mariée depuis midi,' written for Mme. Judic, was played by her all over Europe; incidental music to Irving's productions at the Lyceum of 'The Dead Heart' and 'Robespierre'; two concertos for violin; a concertino for viola; many violin pieces, songs, and music to tableaux vivants. After leaving the Alhambra (on Apr. 30, 1898), Jacobi directed the orchestra of the summer theatre at the Crystal Palace and wrote two ballets for it. At the opening of the London Hippodrome he was appointed conductor, but gave up the post after a short time. Of his most successful ballets may be mentioned

'Yolande,' 'The Golden Wreath,' 'Hawara,' 'The Swans,' 'Melusine,' 'Dresdina,' 'The Seasons,' 'Antiope,' 'Irene,' 'Asmodeus,' 'Oriella,' 'Ali Baba,' 'Titania,' 'Lochinvar,' 'Blue Beard' and 'La Tzigane.'

Jacobi was appointed in 1896 a professor at the R.C.M. He was twice elected President of the Association of Conductors in England, was made an 'Officier de l'Académie' by the French government, and was presented by the King of Spain with the order of Isabel the Catholic, of which he was Knight Commander. H. V. H.

JACOBI, Michael (17th cent.), led a life full of adventure; as soldier, singer, violinist, lute and flute-player he travelled all over Europe from Rome to Denmark and Sweden. In 1648 he was cantor at the town school of Kiel, where he married. In 1651 he was town cantor at Lüneburg and cantor at the Johanneum, 1651–1663. He was a prolific song composer, mostly to poems by Rist. (See list in *Q.-L.*)

E. v. d. S.

JACOTIN, according to Burbure, Jacob Godebrie, Jacques Godebrye or (latinised) Jacobus Godefridus (*d.* Mar. 24, 1528), was a chaplain-singer in Notre Dame at Antwerp from 1479–1528. Mention, however, is made of another Jacotin or Jacotino, who was singer at the ducal court of Milan from 1473–94, and Eitner suggests that some of the compositions ascribed to the former may really belong to the other. It is just possible the two may be one and the same, since we know that Flemish singers and composers were greatly in request in Italy at that particular time, and often continued to hold church benefices while residing elsewhere. If, however, we are to distinguish between the two Jacotins it would be natural to ascribe the motets published by Petrucci in the 'Motetti della corona,' 1519, to the Italian Jacotin, while the French chansons and other works published by the French house of Attaingnant would belong to the Antwerp master. Ambros (*Gesch.* iii. 260) refers to a masterly 8-voice setting of 'Sancta Divinitas unus Deus' in Ulhardt's *Collection* of 1546, as showing Jacotin to be a composer of importance, also to the Psalm Credidi as notable for the careful declamation of the text. (Ambros misnames one of Jacotin's Motetti in Petrucci; the Psalm Judica is by Caen, Jacotin's other Motet is Michael Archangel, etc.; see Eitner, *Bibliographie.*) French chansons[1] constitute the

[1] See 'Bicinia Gallica Latina et Germanica' (G. Rhau, Wittenberg), 'Livre VI de chansons' (1556), 'Recueil des recueils' (1563, 1564), both A. Le Roy and R. Ballard, Paris.

larger part of Jacotin's works, of which only two are accessible in modern reprints, one in H. Expert's reprint of the Attaingnant collection of 1529, 'Trop dure m'est ta longue demeure,' another still more attractive, 'Mon triste cœur,' in Eitner's Selection of Sixty Chansons, 1899. Jacotin is one of the company of 'Joyeulx musiciens' mentioned by Rabelais. J. R. M.

JACOVELLI, Mercurio of Rieti, where he lived in 1588, composed a book of Canzonette *a* 4 v. (1588).

JACQUARD, Léon Jean (*b.* Paris, Nov. 3, 1826; *d.* there, Mar. 27, 1886), eminent violoncellist; studied at the Conservatoire, where he obtained the second prize for violoncello in 1842, and the first prize in 1844. In 1876 he married Mlle. Laure Bedel, a pianist of distinction, and at the end of 1877 succeeded Chevillard as professor of his instrument at the Conservatoire. Jacquard was eminently a classical player, with a pure and noble style, good intonation, and great correctness: he was somewhat cold, but his taste was always irreproachable, and his *séances* of chamber music were well attended by the best class of amateurs. He composed some fantasias for the violoncello. G. C.

JACQUET, Elisabeth-Claude (*b.* Paris, *c.* 1666[1]; *d.* there, June 27, 1729) belonged to a family of professional musicians; her father was an organist and 'maître de clavecin'; her brother Pierre played the organ of St. Louis en l'Île. A precocious child, she gave, from the age of 5 years it appears, 'des marques d'une science infuse pour le clavecin.'[2] She was presented at the court and Louis XIV. interested himself in the gifted girl. He always treated her with benevolence, and the majority of her works were dedicated to the king. Some years later, about her fifteenth year, Mme. de Montespan took control of her, and charged herself with completing Elisabeth's education. When she was 10 the *Mercure* had announced her compositions, and during her sojourn at Versailles a Pastoral of hers was played (1685) in the Dauphin's apartments which Louis XIV. wished to hear repeated several times.

She only left the court to be married to Marin de La Guerre (*q.v.*), organist of St. Louis des Jésuites, St. Séverin, and later of the Sainte-Chapelle. Soon after her marriage (1687) she published her first book, a collection of clavecin pieces, of which unhappily not a single copy appears to exist to-day. The year 1691 appears to be the date of her ballet 'Les Jeux à l'honneur de la Victoire,' prepared to celebrate the taking of Mons, and which does not seem to have been produced. She composed an opera for the Académie de Musique, 'Céphale et Procris,' with a libretto by Duché. This work, which the *Mercure* announced in 1691, was played in 1694, but only with moderate success. Leaving dramatic music, she (still called 'Mademoiselle' de La Guerre, the title of Madame being reserved for women of quality) was smitten, like Couperin, by the Italian sonatas, the introduction of which into France had excited at that time the musicians and the concert-going public. She composed from this time her most notable works: new clavecin pieces, published 1707; sonatas in three parts about 1695, of which the manuscript copies are in the Brossard Collection; sonatas for violin and bass, of which six were printed in 1707; and finally cantatas. Of these the first two books are dated 1708 and 1711. The third, belonging to the time after 1715, is dedicated to the Elector of Bavaria, who appears to have appreciated Mme. de La Guerre and for whom, according to Brossard, she also wrote a pastoral, 'La Musette, ou les Bergers de Suresne,' published anonymously 1713. She assisted at that time at the Théâtre de la Foire, and there occurs in Le Sage's 'La Ceinture de Vénus' a comic duet of hers which had a great success. Amongst vocal religious works of hers which have not been published is a Te Deum, for full choir, sung in the Chapel of the Louvre, 1721, to celebrate the recovery of Louis XV.

She lived in L'Île St. Louis, at the corner of the Rue Regrattière, at least after 1704, the date of her husband's death. There she gave periodical concerts, which were much sought after and which ceased 1716–17. Her skill as a clavecinist, together with her compositions and her remarkable talent for improvisation made her attractive to all. Later she lived in the Rue des Prouvaires, parish of St. Eustache, in which church she was buried, June 28, 1729, having died the previous day.

Her contemporaries have not belittled her; her fame was great, and even outside her own country. Her opera and also her pastoral 'Les Bergers de Suresne,' if it really is by her, do not show a great deal of personality. One finds the pure style of Lully, with a gracious melodic vein, utilised not without spirit. But her clavecin pieces give evidence of subtle harmonic sentiment and refinement. They rank, without doubt, with the clavecin compositions of the school of Chambonnières. Her sonatas, on the other hand, must stand amongst the best of those which the imitation of Corelli produced in France quite at the end of the 17th century. The sustained interest which presents their well-ordered development and their often original modulations puts them by the side of Couperin's sonatas. Her cantatas were amongst the first to be published in

[1] If the *Mercure* did not delicately rejuvenate her in making her 10 years old in July 1677 and 20 in Mar. 1687. Elisabeth Jacquet was born in 1667 or 1666.

[2] *Mercure.*

France, where this form, imitated like the sonata from Italy, had in the 18th century an enormous vogue. A dozen of them (the two first books), are written to words of the poet Houdard de La Motte, and their subjects are taken from the Bible. The three others are secular. For the most part they present, with brilliant symphonic interludes, airs of graceful form and varied expression, always closely allied to the texts which the author has chosen. The duet of 'Raccommodement de Pierrot et de Nicole,' composed for the Théâtre de la Foire, which was published at the end of the 3rd volume, has a pleasant *vis comica*.

LIST OF WORKS

'Céphale et Procris, tragédie mise en musique par Mademoiselle de La Guerre.' (Paris, Ballard, 1694.)
'Pièces de clavecin qui peuvent se joüer sur le viollon, composées par Mademoiselle de La Guerre et gravées par H. de Baussen.' (Paris, 1707), contains 2 suites, 14 pieces in all.
'Sonates pour le viollon et pour le clavecin composées par Mademoiselle de La Guerre, et gravées par H. de Baussen.' (Paris, 1707), contains 6 sonatas.
Air sérieux de Melle de la Guerre. Aux vains attraits d'une nouvelle ardeur.' (Collection of 'Airs sérieux et à boire.' (Paris, April 1710.)
'Cantates françoises, sur des sujets tirez de l'Écriture ; à voix seule, et basse continue ; partie avec symphonie, et partie sans symphonie, Par Mademoiselle de La Guerre. Livre Premier, contenant Esther, Le Passage de la Mer rouge, Jacob et Rachel, Jonas, Suzanne et les vieillards, Judith.' (Paris, 1708.)
The same title, except: 'à I. II voix et basse continue,' and 'Par Mademoiselle Jacquet de La Guerre. Livre Second, contenant Adam, Le Temple rebasti, Le Déluge, Joseph, Jephté, Samson.' (Paris, 1711.)
'Semelé, l'Île de Delos, le Sommeil d'Ulisse, Cantates françoises, aûquelles on a joint le Raccommodement comique ; Pièces mises en musique par Mademoiselle Jacquet de La Guerre gravées par H. de Baussen.' (Paris.)
'La Musette, ou les Bergers de Suresne, Divertissement pastoral, chanté devant S. A. E. de Bavière, à Suresne. Présenté par le Sieur D.L.T. le douzième May, 1713.' (Paris, 1713.) Brossard believes that this pastoral, published without the name of the author, is by Mme. de La Guerre.

MANUSCRIPT WORKS.—Paris, Bibl. Nat. (1) Brossard Collection, 'Sonates en trio de Mlle. de La Guerre.' (2) The MS. dedicated by Mme. de La Guerre to the King of the libretto of her opera-ballet 'Les Jeux à l'honneur de la Victoire.'

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A. T.

JADASSOHN, SALOMON (*b.* Breslau, Sept. 3, 1831; *d.* Leipzig, Feb. 1, 1902). His years of study were passed partly at home under Hesse, Lüstner and Brosig, partly at the Leipzig Conservatorium (1848), partly at Weimar under Liszt, and again, in 1853, at Leipzig under Hauptmann. From that time he resided in Leipzig, first as a teacher then as the conductor of the Euterpe concerts, and lastly in the Conservatorium as teacher of harmony, counterpoint, composition and the pianoforte. In 1887 he received the honorary degree of D.Ph. from the Leipzig University, and in 1893 was appointed Royal Professor. His compositions are varied and numerous, reaching to well over 100 opus numbers. His skill in counterpoint is shown in an orchestral serenade in canon, op. 35; in two serenades for piano, opp. 8 and 125; in the ballet-music, op. 58 for piano duet; and in the vocal duets, opp. 9, 36, 38 and 43. Four symphonies, orchestral overtures, and serenades, two piano concertos, four trios, three quartets, three quintets, a sextet for piano and strings, two string quartets, are among his instrumental works; and of his choral works the following may be mentioned: Psalms xliii. and c. (8-parts), 'Vergebung,' 'Verheissung,' 'Trostlied,' 'Johannistag' and 'An dem Sturmwind.' As a private teacher Jadassohn was highly esteemed, and his many theoretical works have passed through many editions, and have been translated into English, French and Italian. The chief of these are his *Harmonielehre* (1883), *Kontrapunkt* (1884), *Kanon und Fuge* (1884), *Die Formen in den Werken der Tonkunst* (1889), and *Lehrbuch der Instrumentation.* G.; addns. *Riemann.*

JADIN, a family of musicians. (1) JEAN, a violinist and composer, settled at Versailles at the instigation of his brother; (2) GEORGES, a performer on the bassoon attached to the chapelle of Louis XV. (3) LOUIS EMMANUEL (*b.* Versailles, Sept. 21, 1768; *d.* Paris, Apr. 11, 1853), son of Jean, was the most considerable member of the family. After being 'page de la musique' to Louis XVI., he was in 1789 appointed second accompanist, and in 1791 chief maestro al cembalo at the Théâtre de Monsieur, then in the Rue Feydeau. This post gave him the opportunity of producing 'Joconde' (Sept. 14, 1790), a comic opera in 3 acts. Jadin's industry was extraordinary. Though fully engaged as composer, conductor and teacher, he lost no opportunity of appearing before the public. He composed marches and concerted pieces for the Garde Nationale; patriotic songs and *pièces de circonstance* such as 'Le Congrès des rois,' in conjunction with others; 'L'Apothéose du jeune Barra,' 'Le Siège de Thionville' (1793), 'Agricol Viola ou le jeune héros de la Durance,' for the various fêtes of the Revolution; and 38 operas for the Italiens, the Théâtres Molière and Louvois, the Variétés, the Opéra, and the Feydeau.

In 1802 he succeeded his brother as professor of the pianoforte at the Conservatoire, and was 'Gouverneur des pages' of the Royal Chapel from the Restoration to the Revolution of 1830. He received the Legion of Honour in 1824. To the close of his life he continued to produce romances, nocturnes, trios and quartets, string quintets and other chamber music. Of his orchestral works 'La Bataille d'Austerlitz' is the best known. He composed works for two pianos, and was noted as the best accompanist of his day. In private life he was a good talker and fond of a joke.

His brother, (4) HYACINTHE (*b.* Versailles, 1769; *d.* Paris, Sept. 5, 1802), a pupil of Hüllmandel, and a brilliant and charming pianist, played at

the Concerts Feydeau in 1796–97, and was a favourite with the public. On the foundation of the Conservatoire he was appointed professor of the pianoforte, but had barely time to form pupils. He composed much both for his instrument and the chamber, four concertos and sonatas for two and four hands for PF.; sonatas for PF. and violin; string trios and quartets, etc. G. C.

JÄGER, (1) JOHANNES (*b.* Schlitz, Hesse, Aug. 31, 1748), one of the greatest violoncello virtuosi of his time, who was chiefly self-taught. In his early youth he was oboist in a Dutch regiment, and cultivated the horn as his favourite instrument. About 1775–77 he was engaged as violoncellist in the court orchestra at Stuttgart, where he benefited by the advice of Jommelli, Seeman and Deller, and appeared with great success as soloist at Frankfort-on-Main. In 1776 he was appointed chamber virtuoso to the court of Anspach-Bayreuth. He toured for a number of years in Europe and visited London in 1781. Schubart speaks of his powerful but unbridled imagination, finding expression in his concertos and sonatas, great and noble in character, which, however, had to be revised by other composers to bring them into proper form. He speaks enthusiastically of his power and delicacy of expression, and declares him to be the only violoncellist capable of surmounting the difficulties of Duport's compositions. His sons, (2) JOHANN ZACHARIAS LEONHARDT (*b.* Anspach, 1777) and (3) ERNST (*b.* 1800), were both eminent violoncellists. The latter, a pupil of B. Romberg, was appointed solo violoncellist in 1725 to the court at Munich, where his father followed him in 1726 (E. van der Straeten, *History of the Violoncello*).

JÄHNS, FRIEDRICH WILHELM (*b.* Berlin, Jan. 2, 1809; *d.* there, Aug. 8, 1888). The first important event in his musical life was the first performance of 'Der Freischütz' (June 18, 1821), which not only aroused his enthusiasm for music, but made him an adherent of Weber for ever. After some hesitation between the theatre and the concert-room, he finally chose the latter, and became a singer and teacher of singing, in which capacity he was much sought after. In 1845 he founded a singing society, which he led for twenty-five years. In 1849 he was made 'Königliche Musikdirector'; in 1871 'Professor'; and was subsequently decorated with the orders of Baden, Saxony, Bavaria and Hanover. He composed and arranged much for the piano, but the work by which he will live for posterity is his Thematic Catalogue of Weber's works (*C. M. von W. in seinen Werken*, 1871), imitated from Köchel's Catalogue of Mozart, but much extended in limits beyond that excellent work. It is in fact a repertory of all that concerns the material part of those compositions, including elaborate information on the MSS., editions, performances, Weber's handwriting, etc., etc.—a large vol. of 500 pages. A biography of Weber was published in 1873, and in 1881 Jähns was appointed teacher of rhetoric in Scharwenka's Conservatorium in Berlin. G., with addns.

JAELL, ALFRED (*b.* Trieste, Mar. 5, 1832; *d.* Paris, Feb. 27, 1882), pianist, began his career at 11 years old as a prodigy, and seems to have acquired his great skill by constant performance in public. He appeared at the Teatro San Benedetto, Venice, in 1843; in 1844 he was brought to Moscheles at Vienna, and in 1845 and 1846 he resided in Brussels, next in Paris, and then, after the Revolution of 1848, went to America for some years. In 1854 he returned to Europe. In 1862 he played at the Musical Union in London, and on June 25, 1866, at the Philharmonic Society; from that time he played frequently in England.

In 1866 Jaell married Frl. MARIE TRAUTMANN, (*b.* Steinseltz, Aug. 17, 1862; *d.* Paris, Feb. 4, 1925), a pianist of ability, and the author[1] of several works on pedagogics and æsthetics. His published works consist of transcriptions, potpourris and other salon pieces. He always showed himself anxious to bring forward new compositions; and played the concertos of Brahms and of Raff at the Philharmonic, at a time when they were unknown to that audience. G., with addns.

JÄRNEFELT, ARMAS (*b.* Viborg, Finland, Aug. 14, 1869), having studied at Helsingfors, Berlin and Paris, and held minor positions as a conductor in the theatres of Germany, became (1898–1903) orchestral conductor in his native town, and then director of the opera at Helsingfors. In 1907 he went to Stockholm as conductor of the opera, and settled there. He is regarded as a representative Finnish composer, and he has produced works for orchestra, for chorus with orchestra ('Laula vuoksella,' 'Suomen synty,' 'Abo slott'), as well as pieces for male voice choirs, and songs.

He became known in England through his 'Praeludium' for orchestra (Promenade Concerts, 1909), a clean-limbed and cheerful little piece which became exceedingly popular in London. His suite from incidental music to a play, 'The Promised Land,' was played at the Promenade concerts in 1921. C.

JAHN, OTTO (*b.* Kiel, June 16, 1813; *d.* Göttingen, Sept. 9, 1869), the biographer of Mozart, a distinguished philologist, archæologist and writer on art and music. He studied at Kiel, Leipzig and Berlin; took his degree in 1831; visited Copenhagen, Paris, Switzerland and Italy; in 1839 settled in Kiel; in 1842 became professor of archæology and philology at Greifswalde, and in 1847 director of the archæological museum at Leipzig. He was dismissed for political reasons during the troubles of 1848–49, and in 1855 settled at

[1] See *Revue musicale*, 1925, No. 7

Bonn as professor of classical philology and archæology, and director of the university art-museum. Here he remained till 1869, when he retired during his last illness to Göttingen. Jahn wrote important books on all the subjects of which he was master, but his musical works alone concern us. Foremost among these is his *W. A. Mozart* (Leipzig, Breitkopf & Härtel, 4 vols., 1856–59; 2nd ed. 2 vols., 1867, with portraits and facsimiles; 3rd ed. by H. Deiters, 1889–91; English translation by Miss Pauline Townshend, 1882; and 4th ed. also by Deiters, 1905–07). His picture of the great composer is scarcely less interesting and valuable than his description of the state of music during the period immediately preceding Mozart, while the new facts produced, the new light thrown on old ones, and the thorough knowledge of the subject evinced throughout, all combine to place the work at the head of musical biographies.[1]

Jahn intended to treat Haydn and Beethoven on the same scale, and had begun to collect materials, but these projects were stopped by his death.[2] Jahn also published an essay on Mendelssohn's 'Paulus' (Kiel, 1842); and an accurate comparative edition, with preface, of Beethoven's 'Leonora' ('Fidelio') for PF. (B. & H., Leipzig, 1851). For the *Grenzboten* he wrote two spirited reports of the Lower Rhine Musical Festivals of 1855–56; an article on the complete edition of Beethoven's works, full of sound criticism and biographical information; and two controversial articles on Berlioz and Wagner. These and other contributions of the same kind were published as *Gesammelte Aufsätze über Musik* (Leipzig, 1868). His four collections of original songs (three and four from Groth's *Quickborn*, Breitkopf & Härtel), also evince the possession of that remarkable combination of a highly cultivated sense of beauty with scientific attainments, which places him in the first rank among writers on music. Köchel's Catalogue of Mozart is with great appropriateness dedicated to Jahn.

BIBL.—J. VAHLEN, *Aus Otto Jahns musikalischer Bibliothek* (1870); H. DEITERS, *Otto Jahn* (*A.M.Z.*, 1870); E. PETERSEN, *Otto Jahn in seinen Briefen* (Leipzig, 1912). C. F. P.

JAMBE DE FER, PHILIBERT (*b.* Lyons,[3] first half of 16th cent.; murdered there, St. Bartholomew's night massacre, Aug. 27-28, 1572). In 1549 he lived apparently at Poîtiers, and *c.* 1556–64 he was a music publisher at Lyons. He composed several books of psalms; a motet and 2 chansons are contained in collective volumes. He also wrote the first known Tutor for flutes, viols and violins, *Epitome musical* (Lyons, 1556), the first book in which the violin is mentioned (*Q.-L.*; *Riemann*).

JAMES, IVOR (*b.* London, Oct. 12, 1882), violoncellist, was educated at the R.C.M. and has gained distinction not only as a fine executant but as a chamber-music player. As violoncellist in the ENGLISH STRING QUARTET (*q.v.*) he became widely known in England (though he has not toured abroad) as an interpreter of classical chamber music, and as an artist who has participated in the production of many new works by contemporary composers. In 1919 James joined the teaching staff of the R.C.M. C.

JAMES, JOHN (*fl.* 1745), organist, noted for his skill in extemporaneous performance. After officiating for several years as a deputy he obtained the post of organist of St. Olave, Southwark, which he resigned in 1738 for that of St. George-in-the-East, Middlesex. His published compositions consist of a few songs and organ pieces only. W. H. H.

JAMES, W. N., a flautist, pupil of Charles Nicholson, was author of a work entitled *A Word or two on the Flute*, published in 1826, in which he treats of the various kinds of flutes, ancient and modern, their particular qualities, etc., and gives critical notices of the style of playing of the most eminent English and foreign performers on the instrument. He also wrote *The Flutist's Catechism* (1829), and *The German Flute Magazine* (1835). W. H. H.

JANÁČEK, LEOŠ (*b.* Hukvaldy, North Moravia, June 3, 1854), is professor of composition in the Master-school at the State Conservatoire of Brno (Brünn), composer, collector of folk-music, and author of theoretical books.

He was the seventh child of a poor family. His grandfather and father were village schoolmasters, typical of that class of conscientious and music-loving men to whom Bohemia is indebted for her general culture and widespread practice of the art of music. In 1865 Leoš was accepted as a chorister in the Community of the Austin Friars at Brno. Here he worked under KŘÍŽKOVSKY (*q.v.*), the precursor of Smetana, and the composer of much highly dramatic choral music in the national style. When his master was appointed organist at the cathedral of Olomouc, Janáček, still in his teens, took over his position as choirmaster in the Community Church. Later on he attended the Organ School in Prague, but poverty hindered his musical education, and he was 25 before he succeeded in entering the Leipzig Conservatorium, where he studied conducting and theory under Reinecke. He passed rapidly through the classes, but, perhaps because of his mature age and the teaching experience already gained at Brno, the conditions of pupilage irked him. Before leaving Leipzig he

[1] For the English reader this admirable book suffers from the frequent interpolation of long digressions on the rise and progress of various sections of music, which, though most valuable in themselves, interrupt the narrative and would be more conveniently placed in an Appendix. Its Index also leaves much to be desired. G.

[2] The materials collected for Haydn went to C. F. Pohl, and those for Beethoven to A. W. Thayer, and were employed by those writers in their biographies of the two composers. Pohl was designated by Jahn as his successor in the biography of Haydn. G.

[3] La Fère, according to Walther.

made one public appearance, at a Gewandhaus Concert, playing his own Variations on an Original Theme. He then went to Vienna, where he devoted himself chiefly to the piano with the idea of following a virtuoso's career. Fortunately circumstances forced him to give up this plan. He married in 1881, and in the following year returned to Brno, where he was appointed conductor of the Philharmonic Society. At the same time he founded the Organ School (afterwards the Conservatoire) and became director of it. Janáček became, and still remains, an active force in the musical life of the Moravian capital. He established popular concerts at prices which enabled the working classes to enjoy choral and orchestral music. He also began the persevering researches into the psychology of the folk-music, and the relations between song and the folk-speech, from which he has deduced his own characteristic style. Meanwhile his creative gift was ignored outside his immediate circle. His opera 'Její Pastorkyňa' (Her Foster-daughter), destined to travel far afield under its German title 'Jenufa,' was produced in Brno as early as 1904, twelve years before it became known in Prague. But the first performance of the work at the Národni Divadlo, on May 26, 1916, immediately brought Janáček into prominence as the most discussed composer in Bohemia.

Henceforward his life, uneventful externally, but wonderfully productive both on the musical and literary sides, becomes merely a chronicle of first performances of his works and tardy acknowledgments paid to his genius. The jubilee of his seventieth birthday was duly celebrated by the musical branch (Hudební Matice) of the Society of Arts (Umělecké Beseda) in Prague, and on Jan. 24, 1925, he was made Doctor of Philosophy, *honoris causa*, of the Masaryk University, Brno. He visited England for the first time in April 1926, when a concert of his chamber music was given in London.

Choral Works.—Janáček's choral music should be considered first, because his whole style seems to have grown out of it. In his partsongs and choruses he carries forward the work of Křižkovsky, whose dramatic gifts, stifled by the monastic life, seem to have flowered afresh in his pupil. Most of Janáček's early choral works are written for male voices. The comparative neglect of the mixed voice choir is a peculiar feature of Bohemian musical life. It is intelligible that Křižkovsky should have composed for the medium he could most easily command; but perhaps we must look to the social and political difficulties which beset the Czechs for centuries in order to account for the fact that the best choirs in the country consist of the stronger sex. Janáček therefore was only following custom when, at the beginning of the century, he wrote his first important cycle of partsongs (op. 13, dedicated to Dvořák) for male voices. The 'Four Male Voice Choruses,' op. 23, followed shortly after the composition of the opera 'Jenufa,' and show a reaction from the strenuous emotionalism of that work. They are characteristically humorous, and are now interesting as foreshadowing the music of the forest life in his animal opera 'The Cunning Little Vixen' (1925). But it was not until he produced the group of unaccompanied vocal works inspired by the harrowing ballads of the Silesian labour poet, Peter Bezruč, that he raised the whole level of Czech choral music—high as it already was. Of these three short masterpieces it has been aptly said that they were not so much partsongs as miniature music dramas, not intended to be enacted on the stage, but in the imagination. The three poems by Bezruč all deal with episodes in the tragic existence of the small body of Czech-speaking Silesians, mostly engaged in the mining and metal industries in the district of Ostrava, and the much-disputed region round Těšin. Like the work of Russian reformers such as Nekrassov, these ballads are tendencious, but also true poetry; terse, burning expostulations against cruelties and injustice now happily of the past. 'Maryčka Magdónova' (1908) tells how the eldest of five orphans, arrested for gathering sticks in the forests of the Marquis Gero, escaped from the police by throwing herself into a ravine. '70,000' (1911) is the sinister requiem for a minority race, treated in a kind of variation form, which suits the emotional changefulness of the text, its moods of apathy, despair and wild gaiety. 'Teacher Halfar' (1917) is the story of a promising lad, guilty of the crime of speaking his native language, suspected by officialdom, kept year after year in a subordinate position, until youth and love are lost and his only refuge is the village taproom; finally, he is found hanging in the orchard. These are not *salon* subjects; but their expressive power is indubitable. Bezruč's strong laconic verse, set to Janáček's trenchant, instinctive, musical phrases, shatter the artificial atmosphere of the concert-room and bring us face to face with life. Hearing these, we understand why some of his critics accuse his art of being 'kino-dramatic.'

The early organ works (1884) show that he was already evolving that characteristic ejaculatory idiom which he used in these choruses with such power, and continued to develop further in his operas. Later on, the results of his researches into 'speech-melody,' entered more and more into his music. He says: 'To every word the folk utter is attached a fragment of the national life . . . therefore the melody of their speech should be studied in

every detail.' These fragments gathered from the market-place, the harvest-field, the village green or the drawing-room, are 'invaluable for individual characterisation.' With these veristic tendencies, and a nature which shrinks from no logical issues, Janáček has forged a tone-speech which expresses itself in swift, eruptive figures, close-knit and elliptical. His idiom is the same for his instrumental as for his choral music. It is instantly penetrating. There is no spinning out of the lyrical material, no time spent upon musical dissertation: the dramatic climaxes are driven home and clinched with breathless rapidity. The phrases—vocal or instrumental—whether they follow each other continuously or are broken by pregnant pauses, whether they are urgent with passion or languid with sorrow, tensely emotional, or all but quiescent—are always natural and convincing. The fact that the diction is rooted in the Moravian dialect need not trouble the hearer, because, in spite of the strongly localised accent and lilt, it is all emotionally intelligible. What actually disconcerts listeners who cannot think and feel spontaneously is this refusal to dally with the emotional crises, or to indulge in musical commentaries. Erwin Schulhoff says of Janáček's music: 'It is so strenuous, intuitive and unfabricated that it compels us not merely to lend an ear, but to live in it for the time being.' These remarks, which are specially applicable to the poignantly dramatic settings of Bezruč, are equally pertinent to Janáček's music as a whole.

He atoned for his early neglect by composing three short but characteristic choral works for women's voices: 'Hradčanske Pisničky' (Songs of the Hradčany) (1916), 'Vlči Stopa' (Wolf Tracks), (1917) and 'Kašpar Rucky' (1922). Max Brod calls the first of these choral works Janáček's contribution to national history—a miniature 'Ma Vlast.' But while Smetana's strings are attuned to heroic measures and songs of ultimate victory, Janáček's modest work sounds an elegiac note, a sigh of regret for the past splendours of the Hradčany. The words, by F. S. Procházka, give three little pictures of the Castle and its precincts: (1) 'The Golden Street,' (2) 'The Weeping Fountain,' (3) 'The Belvedere.' The setting is for three-part chorus, unaccompanied, except for a flute in No. 2 and harp in No. 3. The ballad of Kašpar Rucky, the disgraced alchemist at the court of Rudolph II. (1612), who, with a band of evil spirits, periodically revisits the haunts of his prosperity, touches the extreme limits of choral technique.

Before passing on to Janáček's operas, mention must be made of a work which has a close connexion with drama: his Song-cycle, 'The Day-book of one who Vanished' (Zápisník zmizelého). The poetic basis purports to be the work of a young peasant who mysteriously vanished from his native village in East Moravia. In the loft which used to serve as his bedroom a little book was found containing a series of short poems which explained the mystery: the innocent, fresh-hearted lad had been seduced by a beautiful gipsy girl. The boy's passionate love and moral suffering are revealed in these brief poetic outbursts. He knew that his parents would never forgive his bringing into their respectable homestead a 'raggle-taggle' gipsy as daughter-in-law; so finally he shouldered his burden and threw in his lot with the *tsiganes*. The psychological drama is gradually unfolded in twenty-two lyrics (for tenor voice) which cover a wide range of emotion. The songs are broken by a duet for the lovers, a few phrases for a female trio (off the platform), representing the voice of conscience, and a pianoforte interlude. The whole effect is original and deeply touching. It is a monodrama which shows a surer touch than Berlioz's 'Lelio'; but it needs vivid interpretation.[1]

The Operas.—These choral works were warning flashes of the dramatic force slumbering in Janáček, unsuspected outside a small provincial circle of disciples. Apparently this power was suddenly manifested in the opera 'Její Pastorkyňa' (Her Foster-daughter), now better known abroad under the German title 'Jenufa.' Here was a folk-music drama the purpose of which was not the exploitation of popular folk-tunes, nor the display of local costumes and dances, but a revelation of human nature closely observed by the composer in the race with which he was most familiar. That the authorities of the National Opera in Prague made a grave mistake in delaying the production of the work for twelve years after its first performance in Brno is undeniable. In justice, however, it must be remembered that in the Bohemian capital the traditions of Smetana's style were venerated as a cult, and that in 'Jenufa' Janáček scattered these traditions at a stroke. On the other hand, the opera had no affinity with Wagnerian music drama. Its principles of style and methods of expression were new. While it won the public, it puzzled the theorists and critics. In Germany its success was largely due to the charm of its novelty and its convincing sincerity; and also to its concurrence with the contemporary reaction from Wagner. 'Jenufa' is based upon a plain tale of Moravian village life in which there is none of the idealism which distinguished Smetana's idyllic operas. The well-known authoress of the tale, Gabrielle Preissová, handles the subject with something of the frank realism with which Eden Phillpotts depicts the west-country

[1] It was first produced at a lecture given by the writer at the Wigmore Hall, Oct. 27, 1922, interpreted by Mischa-Léon, who studied it with the composer and sang in the vernacular.

peasantry in his novels. Two half-brothers, Steva and Laca, are in love with Jenufa. She is fascinated by the former, a handsome and graceless village Lothario, who ruins and leaves her. Her foster-mother, a self-righteous woman, the caretaker of the village church, broods over the disgrace which threatens to befall her household. Finally, while half-crazy with brooding on the situation, she does away with Jenufa's child and, for a time, allows the guilt to be laid at the mother's door. 'Anguish, harrowing fear, heart-crazing crime,' overshadow the opera until near the end, when Jenufa is saved by the all-forgiving love of Laca. Although in this work Janáček makes considerable use of the characteristic figural style of tone-speech already described, the music is not entirely a mosaic of sounds overheard in nature. Sustained passion and tenderness forge their own melodies, although these may in the first instance germinate from a mere fractional motive; a 'melodic curve,' as Janáček would call it, of love, hate, or suffering. Jenufa's opening song, the 'Ave Maria,' the final duet between Laca and herself, are all 'singable' music; although they are not detachable from the whole in the sense of conventional operatic numbers. In 'Jenufa' broad human emotions are depicted within the definite framework of national character.

Janáček did not wait for Prague's verdict upon 'Jenufa' before setting to work in 1914, on a totally different kind of subject based upon Svatopluk Čech's fantastic satire, 'The Excursions of Mr. Brouček.' This time the work was at once accepted by the National Opera in Prague, and produced on Apr. 23, 1920. Kovařovic was then incapacitated by illness, and the work was conducted by O. Ostrčil. In 'Mr. Brouček, householder,' Čech has satirised a type of Bohemian bourgeois of last century; opportunist and materialist, yet—under the influence of good Pilsener beer — given at times to heady dreams and futile enthusiasms: a Czech Oblomov. The prologue to the opera takes place in the picturesque Hradčany (the precincts of the Castle) at Prague, where there still exists an old inn, the 'Vikarka,' once the favourite resort of the artists of the town. One of Brouček's pet theories is that the moon is inhabited, and that a 'householder' might be spared the minor worries of terrestrial life if he could get there. In 'a rosy mood,' induced by beer, he falls asleep on the castle steps, and the music indicates his translation to a new sphere. Unhappily he finds the same bores in the moon who annoyed him on earth, and etherealised physical conditions much less congenial to a Brouček. The leading motives used on earth now reappear, very cleverly modified to suit the moonshine atmosphere. This material is sufficient for one evening's entertainment, but Janáček, now influenced perhaps by the success of 'Jenufa,' proceeded to set the second part of Čech's satire, 'Mr. Brouček's Excursion to the XV. Century.' Indulging in another of his flighty theories—the existence of a subterranean passage leading from the 'Vikarka' inn into the hidden treasury of Wenceslaus IV., Brouček finds the secret door and tumbles not merely into the treasure-house but into the 15th century itself. The characters from the prologue, now in their third metamorphosis, are awaiting him. The music, although linked thematically at some points with that of 'The Excursion to the Moon,' is more weighty and logical, as befits the stern period of the Hussite Wars.

Until the production of 'Kat'a [1] Kabanova,' it hardly seemed possible that Janáček could carry emotional and musical concentration a step further in opera. This work, based upon a masterpiece by the Russian dramatist Ostrovsky (1823–86), was first given at the National Opera, Brno, in 1921, and the Prague first-night took place the following year. The sombre light in which the plot is unfolded is focussed almost entirely upon the heroine, and the rôle offers a grand opportunity to that *rara avis* of contemporary opera —a singer who is also a fine tragic actress. Ostrovsky's drama—called in Russian 'Burya' (The Storm)—deals with Russian provincial life in the sixties of last century, when the methods of Ivan the Terrible were still reflected in the family life. Kat'a Kabanova, mystical, high-flown and sensitive, dwells body and soul a captive in the house of her mother-in-law, Widow Kabanova, a 'spiritual descendant' of the tyrant. Kat'a's weak husband, Tikon, loves his wife, but he, too, is in subjection to his autocratic old mother. Inside the house, suspicion, cruelty and religious superstition create a dark atmosphere. Outside, the Volga flows in eternal movement, and the voice of the mighty river which speaks of limitless freedom, and promises a refuge in the last resort, plays the part of chorus in a Greek tragedy. Two strongly contrasting love intrigues run through the opera. The love of Varvara and Kudryash, a young tutor, is full-blooded, gay and impermanent. Kat'a's unwilling, but fated, passion for the rather colourless neighbour, Boris, who, like herself, is the victim of family tyranny, is full of apprehension and scruples. The storm, from which Ostrovsky's play takes its title, breaks out in the third act and brings about the catastrophe. A crowd is sheltering on a terrace overhanging the Volga. The lightning, which illuminates the darkening landscape, penetrates the hearts of the chief characters assembled and discovers the secret workings of individual temperament. Kat'a, unnerved,

[1] Pronounced Katya.

throws herself on her knees when the tempest reaches its climax and confesses her guilt. Distraught, she flees from her mother-in-law's lacerating tongue, and her husband's belated compassion. After a last unhappy scene with Boris, Kat'a casts herself into the Volga.

Janáček's methods differ somewhat in 'Kat'a Kabanova' from those employed in 'Jenufa.' Here, the leading motives are more frequently engendered by the orchestra; and although their germs may have originated in some fragment of melodic speech, they are first introduced by the instruments and undergo a process of extension and development, reappearing at appropriate moments together with the characters they represent. Also the whole emotional tissue is different, and woven from other melodic strands than those which prevail in 'Jenufa,' or the humorous 'Mr. Brouček.' The lilt of the tone-speech is as Russian as that of 'Jenufa' is Moravian. Here we notice for the first time an occasional likeness to the style of Moussorgsky, whose 'Boris Godounov' was, however, as yet unknown to Janáček. Each of these three operas opens with a short introduction which is not so much a thematic exposition as a preparation of the mind and emotions for what follows; and each opera contains orchestral interludes —miniature symphonic poems that are enjoyable as such. The orchestration owes nothing to the Russian, or any other, school of instrumentation. It has a primordial quality, as though it grew out of the composer's profound observation of natural sounds,[1] and, like his harmony, it is involved in the far-reaching results of his rhythmic subtlety. He employs a comparatively small orchestra, and his instrumental colour is transparent and used with reserve. Even in his wildest climaxes it is never glaring, or vulgarised. With Janáček the chief object of the orchestra is to reinforce and underline the psychological situations in opera: not to paint tone pictures, since he rules out the descriptive element in the conscious and constructive sense. His progress in the art of instrumentation has, however, been remarkable. It is given to few composers to mix new colours on their orchestral palette at 70; yet this is what Janáček has done in his opera 'Lyška Bystrouška' (The Cunning Little Vixen), produced at Prague, May 18, 1925.

In the choice of an 'animal' subject for this work Janáček has not been guided by the same motives which prompted the brothers Čapek in 'The Insect Play,' or Rostand in his 'Chanteclair.' Satire or caricature are not his aim. His animals are not moralists as in the Fables of Lafontaine. The animal and human protagonists in 'The Cunning Little Vixen' play distinct parts and only meet at such points of juncture as might occur in real life. The libretto is based on a tale by the Moravian writer Těsnohlidek, and the incidents from it —apparently chosen for no other reason than because they suggested congenial musical ideas to Janáček—are rather loosely strung together. Much is merely suggested; much is eliminated. Those who demand that an operatic libretto should be a schedule accounting for every emotion and action shown on the stage resent the claims upon their intuition which such Maeterlinckian methods entail. Janáček's wonderfully vital music supplements the slight literary web and illuminates its obscurities. The original book tells the life story of a vixen cub, caught by the forest ranger and carried home to amuse two teasing children. Parallel with the animal story runs the slighter tale of the human characters. A mythical heroine—since she never appears on the stage—plays havoc in the hearts of three men—the ranger, the parson and the sensitive young schoolmaster. Perhaps Terinka, the wayward and fascinating, embodies the eternal feminine. The conduct of her love affairs compares unfavourably with the free, but faithful, mating of the foxes.

The freshness and pungency of Janáček's music to 'The Cunning Little Vixen' is indisputable; and there are moments—such as the ballet of the cocks and hens—when it is delightful in its naïve mirthfulness. It has also the quality of a new operatic style. The myriad short motives of the earlier works are now more closely welded and the musical language more eloquent; the orchestration keeps its primitive, astringent tang, but is surer than in any of its predecessors. The musical development of 'Lyška Bystrouška,' which shows Janáček alert to all modern procedure, and imitative of none, is astonishing in this septuagenarian. Janáček has all but completed an opera upon Čapek's fantastic play 'The Makropulos Affair.' The heroine finds the elixir of life and lives 300 years.[2]

Instrumental Works.—Janáček's orchestral works are as individual as everything that comes from his pen. This quality of stark individualism, the complete absence of artifice and empty gestures, sometimes prove impediments to his popularity. The symphonic poems 'Šumařove Dítě' (The Fiddler's Child), 'The Ballad of Blaník,' and the orchestral rhapsody 'Taras Bulba,' are worth study. But the master-key to the appreciation of his music is lost to those who know nothing of his

[1] Janáček would like to make this close observance of Nature's sounds an elementary part of the musician's training: 'On the stage,' he says, 'it is not always the best word for vocalising that we require; we need the everyday word, its melodic turn torn from life; misery congealed, despair in sharp relief. Real life is needed in opera, instead of which we get too often the music of song or the dance. . . . I follow the tracks of sound in life as they pass my way . . . but I listen most eagerly to the human soul revealing itself in speech . . . the harmonic tones of my surroundings . . . are motives stamped deeply on my mind. But I do not use them for composition. It is in this way one should study music.'

[2] Produced National Theatre, Brno, Dec. 18, 1926.

operas; for it is in them that he discloses most authentically his temperament and philosophy.

Janáček's pianoforte music, small in proportion to the rest of his works, demands almost a new technique. Here, too, his style seems 'self-sown,' oblivious of tradition and not at all pianistic in the conventional sense. His chamber music is winning its way. The sonata for violin and piano, the 'Pohádka' for violoncello and piano, the impassioned string quartet, based on Tolstoi's novel *The Kreutzer Sonata*, and the sextet for wind instruments, appropriately entitled 'Youth,' though written in 1924, are finding new interpreters in Czechoslovakia and abroad.

Janáček is so closely identified with pioneer movements, and so completely accepted by the young musicians of Czechoslovakia as of their own generation, that we are apt to class him with the future rather than the past. Moreover, his output is still copious, and his range of ideas so diversified, that it is premature to speak of his genius as having definitely touched its goal. Having carefully considered his achievements, crowded closely into the period between his fortieth and seventieth years, it is, however, justifiable to account him a genius: one of those vital and initiative musicians who have given more elbow-room to their art and carried it to the verge of new developments. R. N.

LIST OF WORKS

1. Zpěvná Duma (Choral Elegy), chorus for mixed voices. Text by L. Čelakovsky.
2. 'Smrt' (Death), melodrama to words by the Russian poet Lermontov. Lost.
3. 'Osamělá bez Tichý' (Alone, without comfort) and 'Orání' (Labour), two choruses for male voices. 1876. The second, a setting of folk-words, appeared in Four Folk Choruses for male choir. Hudební Matice, Prague, 1923.
4. Slavnostní Sbor (triple chorus), festival chorus, produced in Brno, 1877. Lost.
5. Suite for String Orchestra. 1877.
6. Idyll for String Orchestra, in five movements. Performed by the Brno Phil. Society, 1877.
7. Variations on an Original Theme for PF. First performance at the Gewandhaus, Leipzig, 1879.
8. Autumn Song, for mixed chorus. 1880. Lost.
9. 'Už je slunko' (Now is the sun), chorus and soli.
10. Kačena Divoka (The Wild Duck), chorus.
11. Dumka, for violin and piano. 1880. MS.
12. Compositions for Organ, Books I. and II. Brno, 1884.
13. Four Choruses for Male Voices: 1. Vyhrůžka (The Threat); 2. O lásko (Of love); 3. Ach vojna (Ah, war!)—these three have folk-song texts; 4. Krasne oči tvé (Thy lovely eyes), words by Jar. Tichy. Dedicated to Antonín Dvořák. First edition 1886. New ed. Hudební Matice, 1924.
14. Šarka, opera in 3 acts, text by Julius Zeyer. Full score and PF. score still in MS. 1887. First performance, National Theatre, Prague, Dec. 1925.
15. Vallachian Dances. Two dances published by Bursik and Kohout, Prague; the rest in MS. 1888.
16. Což ta naše bříza (This, our birch tree). . . . Eliška Krásnohorska: Vinek (The Wreath), folk-text. 1893. Published in Four Male Voice Folk Choruses, Hudební Matice, 1923.
17. Počátek Románu (The Beginning of a Romance), opera in 1 act, text from a novel by Gabrielle Preissová. Given in Brno, 1884; now destroyed.
18. Orchestral work in 4 movements: I. Con moto; II. Adagio; III. Allegretto; IV. Con moto (Allegro). MS. (numbered op. 3).
19. National Dances of Moravia, collected and privately printed in co-operation with Lucy Bakešová and Xav. Běhalková (arranged for piano, 4 hands). Books I. (1891); II. (1891); III (1893).
20. Song of Spring, words by Jar. Tichy. Voice and PF. accompaniment. 1897. MS.
21. Hospodine pomiluj ny (Lord, have mercy upon us), for double chorus, solo quartet, wind orchestra, organ and harp. 1897. MS.
22. The Folk Poetry of Hukwald in Song, 13 folk-songs for voice and piano accompaniment. A. Piša, Brno, 1899.
23. A Garland of Moravian Folk-songs, collected by Fr. Bartoš and Janáček; PF. accomp. by the latter. Fifty-three songs. Book I. (1892) and Book II. (1901). Printed by Emil Solc, Telč.
24. Amarus, for orchestra, solo and mixed choir, words by Vrchlicky. MS.
25. Otče Náš ('Our Father'), for mixed choir, organ and harp accomp. 1901. MS.
26. Její Pastorkyňa (Her Foster-daughter), German edition entitled 'Jenufa.' An opera in 3 acts upon a drama of Moravian village life by Gabrielle Preissová. Composed 1896–1903. First performance, National Theatre, Brno, 1904, conducted by Cyril Hrazdira; produced at Prague (National Theatre) in May 1916, under Kovařovic; Vienna, at the Court Opera, 1918, conductor, Hugo Reichenberger; Berlin, 1924, conductor, Erich Kleiber; New York, 1924. First edition published in 1908 by the Friends of Music Club. New edition, Hudební Matice, Prague, 1917. Third edition, with Czech and German words (Dr. Max Brod), full, and pianoforte scores, by the Universal Edition, Vienna.
27. Po zarostlem Chodníčku (By overgrown tracks), ten short pieces for piano. 1901. A. Piša, Brno, 1911.
28. Four Moravian Choruses for male voice choir: 1. 'Dež víš' ('When you know'), words by O. Přikryl; 2. Komáři (The Gnats), folk-text; 3. Klekánica (The Twilight Goblin), words by Přikryl; 4. Rozloučení (The Parting), folk-words. Mojmír Urbánek, Prague, 1904.
29. Osud (Fate), opera in 3 acts, text from 'N.N.', 1905. Never produced. MS.
30. Gazdina Roba (The Housewife Maid), opera, text from Gabrielle Preissová. Only a few pages preserved.
31. Pohádka, (A Tale), for violoncello and piano. Brno, 1908. Prague, 1922. Pub. Hudební Matice, 1924.
32. Pianoforte Trio. 1908. MS.
33. Maryčka Magdónova, chorus for male voices. Words by P. Bezruč. 1908. Fr. A. Urbánek & Sons, Prague (in the collection 'Dalibor').
34. Sonata for piano.
35. '70,000,' chorus for male voices. Words by P. Bezruč. 1911, final revision 1913. Hudební Matice, Prague.
36. Na soláni čardáš (At the Inn of Solan), for male voice choir, solo and orchestra. 1912. MS.
37. Šumařovo Dítě, Orchestral Ballad, founded on a poem by Svat. Čech. First performance Prague, 1916, under Ostrčil. London, by Sir Henry J. Wood, New Queen's Hall Orchestra, 1924. Hudební Matice, 1924.
38. Moravian Dances, two books. A. Piša, Brno, 1912.
39. V Mlhách (In the threshing-house), for PF. 1913. Hudební Matice, 1924.
40. 'Perina' (The feather bed), chorus for male voices on a folk-song text. Published in Four National Choruses for Male Choir, Hudební Matice, Prague, 1923.
41. Věčne Evangelium (The Eternal Gospel), for solo chorus and orchestra, words by Jar. Vrchlicky. Composed 1914–15. First performance 1918, by the Choral Society of Moravian Teachers (con. F. Vach), at a concert of the Brno Phil. Society. MS.
42. Výlety Pánč Broučkovy (The Excursions of Mr. Brouček), opera. Part I.: Mr. Brouček's Excursion to the Moon; Part II. Mr. Brouček's Excursion to the XV. Century. Text adapted from Sv. Čech. Composed 1914. Dedicated to President Masaryk. First performance, National Theatre, Prague, April 23, 1920, conducted by Ostrčil. Universal Edition, Vienna, 1919.
43. Sonata for violin and piano. Composed 1914. Hudební Matice, 1922.
44. Hradčanské Písničky (Songs of the Hradčany), three choruses for women's voices, words by F. S. Procházka. 1. The Golden Street. 2. The Fountains weeping. 3. The Belvedere. No. 2 is accompanied by two flutes, No. 3 by harp. Composed 1916. Hudební Matice, 1922.
45. Twenty-six Folk-ballads. I. Six Folk-songs, which were sung by Gabel Eva, for voice and piano accompaniment (German text by Max Brod). II. Folk Nocturnes (Evening Songs of the Slovak folk from Rovny), two-part songs with piano accompaniment. III. Songs of Childhood (robber ballads, for voice and piano, with English words by Rosa Newmarch). IV. Five Folk-songs for male voice solo and chorus, with piano or harmonium accompaniment. Composed between 1907–16. Hudební Matice, Prague, 1922–24.
46. Zápisník Zmizelého (The Day-book of one who vanished), for tenor, contralto and three women's voices, with piano accompaniment. Text by an unknown author, 1916. First performance, May 18, 1921, in Brno. Produced in London, at a lecture by Mrs. Rosa Newmarch (Wigmore Hall), Oct. 27, 1922. Pazdírek, Brno, 1921, with French and German texts. English words (not yet published) by Rosa Newmarch.
47. Vlčí stopa (Wolf-tracks), for women's voices, soprano solo and piano accompaniment. 1917. MS.
48. Kantor Halfar (Teacher Halfar), male voice chorus, words by P. Bezruč. 1917. Hudební Matice, Prague, 1923.
49. Songs of Silesia (from the collection of Helen Salichová) for voice and piano. Ten have been published by Svoboda, Brno, 1920.
50. 'Taras Bulba,' orchestral rhapsody, 1918. Hudební Matice, Prague.
51. Blanická Balad (The Ballad of Blaník), symphonic poem. 1920. MS.
52. Kat'a Kabanová (Kate Kabanová), opera in 3 acts, libretto from Ostrovsky's drama 'The Storm,' by V. Črvinky. Composed 1919–21. First performance National Theatre, Brno, 1921 (conductor, Fr. Neumann); Prague, Nov. 30, 1922, at the National Theatre (conductor, O. Ostrčil); Cologne, 1923 (conductor, Klemperer). German text by Max Brod. Universal Edition, Vienna.
53. České Legie (The Czech Legions), male chorus. 1919. Hudební Matice
54. Kašpar Rucky, for women's voices, words by Fr. Procházka. German text by Max Brod. Composed 1922. Hudební Matice, Prague, 1924.
55. Lyška Bystrouška (The Cunning Little Vixen), opera in 3 acts. Words by R. Těsnohlídek. 1921–23. Universal Edition, Prague, 1924.
56. String Quartet (2 violins, viola and violoncello), inspired by Tolstoi's 'Kreutzer Sonata.' Dedicated to the Czech (Bohemian) Quartet. 1923. MS.

57. Potulný Šílenec (The Wandering Madman), for soprano solo and male chorus, words by Rabindranath Tagore. 1924.
58. Věc Makropulos, opera, text by Karel Čapek. 1923-24.
59. Sextet for wind entitled 'Youth.' Flute (piccolo), oboe, clarinet, horn, bassoon, bass clarinet. 1924.
60. Sinfonietta for orchestra. 1926. Universal Edition, Vienna.
61. Suite for 2 violins, viola, violoncello and bass.

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Dr. Max Brod, *Leoš Janáček, his Life and Work*, introduction by Dr. Alfred Fuchs (Hudebni Matice, Czech and German). *Leoš Janáček and Moravian Music Drama*, by Rosa Newmarch in *The Slavonic Review*, Dec. 1922 (published The School of Slavonic Studies, University of London, King's College).

JANIEWICZ,[1] Felix (*b.* Wilna, 1762; *d.* Edinburgh, 1848), a Polish violinist. He went to Vienna in 1784 or 1785 to see Haydn and Mozart, and hear their works conducted by themselves. Jahn (iii. 297) considers that an andante of Mozart's for violin and orchestra, dated Apr. 1, 1785 (K. 470), was written for Janiewicz. He had nearly made arrangements to study composition under Haydn, when a Polish princess offered to take him to Italy; and he availed himself of her protection in order to hear the best violinists of the period, such as Nardini, Pugnani and others, as well as the best singers. After three years in Italy he went to Paris, and appeared at the Concert Spirituel and Olympiens. Madame de Genlis procured him a pension from the Duc d'Orléans as a musician on the establishment of Mademoiselle d'Orléans, but on the reduction of the expenses of the Duke's court in 1790 he left Paris, and probably returned to Poland for a time. In 1792 he came to London, and made his début in February at Salomon's Concerts. He also appeared at Rauzzini's Bath concerts, visited Ireland several times, and for many years conducted the subscription concerts at Liverpool and Manchester. In 1800 he married Miss Breeze, a Liverpool lady, and settled in Liverpool, residing in upper Birket Street, St. Anne's. In 1803 he had embarked in the music-selling and publishing business, taking a shop in Lord Street, and living in Lime Street. He issued sheet music, some of it being compositions and arrangements by himself. In 1810 he was in partnership with a person named Green, but this lasted only about a couple of years. He was one of the thirty members who originally formed the London Philharmonic Society, and was one of the leaders of the orchestra in its first season. In 1815 he settled in Edinburgh, still retaining his Liverpool business, with which shortly afterwards a partner named W. G. Weiss was introduced. He added greatly to his reputation in Scotland, and was leader of the orchestra in the festivals of 1815, 1819 and 1824, took leave of the public at a farewell concert in 1829, and died in 1848.

His style was pure, warm and full of feeling, with that great execution in octaves which La Motte first introduced into England. Besides this, he was an excellent conductor. Parke in his *Musical Memoirs*, and G. F. Graham in his account of the Edinburgh Musical Festival in 1815, speak of the elegant and finished execution of his Concertos. Some of these were published in Paris; but he considered his best work to be a set of three Trios for two Violins and Bass, published in London.

v. de P.; addns. F. K.

[1] While in England he invariably spelled his name as Vaniewicz, and under this spelling all contemporary references to himself and his children will be found.

JANITSCH, Johann Gottlieb (*b.* Schweidnitz, Silesia, June 19, 1708; *d.* Berlin, 1763), studied music at Breslau, and law at Frankfort-on-Oder (1729). In 1733 he became secretary to the minister von Happe at Berlin, and in 1736 joined the private music of the Crown Prince at Rheinsberg. When the latter ascended the throne as Frederick II., Janitsch became 'Lute-violon' (contrabass) in the Royal Chapel, and composer for, and conductor of, the court balls. He founded a musical academy which met on Fridays. His compositions, in the style of J. G. Graun, consist of quartets, trios, concertos, sonatas, etc., a Te Deum, and cantatas (*Q.-L.*; *Riemann*).

JANITSCHAREN-MUSIK, see Turkish Music.

JANKO, Paul von (*b.* Totis, Hungary, June 2, 1856; *d.* Constantinople, Mar. 17, 1919), was educated at the Polytechnicum and Conservatorium of Vienna, and at the Berlin University (1881–82). The invention by which his name is known will be found described under Keyboard; it was a great practical improvement on a keyboard devised at first by an Englishman, and patented in 1843, but in spite of the successful tours about 1886, in which it was brought before the public by various pianists who had taken the trouble to master its peculiarities, it found little favour. For fuller information, Von Janko's pamphlet, *Eine neue Klaviatur* (Wetzler, Vienna, 1886), may be consulted. From 1892 until his death the inventor lived in Constantinople. (*Riemann*; *Zeitschrift* of the Int. Mus. Ges. vol. v. pp. 165 and 321.) M.

JANNACONI (Janaconi), Giuseppe (*b.* probably Rome, 1741; *d.* there, Mar. 16, 1816), learnt music and singing from Rinaldi, G. Carpini and Pisari, under whom, and through the special study of Palestrina, he perfected himself in the methods and traditions of the Roman school. In 1811, on the retirement of Zingarelli, he became maestro di cappella at St. Peter's, a post which he held during the rest of his life. He died from the effects of an apoplectic stroke, and was buried in the church of S. Simone e Giuda. A Requiem by his scholar Basili was sung for him on the 23rd. Baini was his pupil from 1802, and the friendship thus begun lasted till the day of his death. Baini closed his eyes, and all that we know of Jannaconi is from his affectionate remembrance as embodied in his great work on Palestrina. A motet by him was published in the second

part of Hullah's *Part Music*, 'The voice of joy and health,' adapted from a 'Laetamini in Domino,' the autograph of which, with that of a Kyrie for two choirs, formed part of the excellent Library founded by Hullah for the use of his classes at St. Martin's Hall. Jannaconi was a voluminous writer; especially was he noted for his works for two, three and four choirs. Santini's collection of MSS. contained a Mass and four other pieces, for four voices. His compositions include 30 masses, varying from eight to two voices, some with instruments; 42 psalms, and a quantity of motets and other pieces for service, some with accompaniment, some without, and for various numbers of voices. An 8-part Mass is at Bologna, and a 16-part Mass at Amsterdam. (See *Q.-L.*) A MS. volume of six masses and a psalm forms No. 1811 in the Fétis library at Brussels; the other pieces named at the foot of Fétis's article in the *Biographie* seem to have disappeared.

G., rev.

JANNEQUIN, CLEMENT, composer of the 16th century, by tradition a Frenchman, and usually considered on the authority of a mention by the poet Ronsard as one of the immediate disciples of JOSQUIN DES PRÉS.

There is no musician of the time of whose life we know less. No mention is made of his holding any court appointment or of his being connected with any church. An edition of some of his works, described as 'revuez et corrigez par lui-même,' published in 1559, would appear to show that he was then still living, and according to Fétis, in another work dedicated to the Queen of France, published about the same time, he speaks of his poverty and old age. Ronsard, too, writing in 1560, evidently regards him as a composer of a bygone time. There is certainly no evidence in favour of the conjecture which has been expressed that for a time he may have been attached to the Sistine Chapel in Rome. His name does not appear in the list of Papal singers given in Haberl's *Bausteine* ('Die Römische Schola Cantorum,' etc., Leipzig, 1888), and none of his compositions are in the MS. codices of the Chapel as catalogued by Haberl. His only church compositions are two Masses based on his own chansons 'La Bataille' and 'L'aveugle Dieu,' the one published in 1540, the other in 1554, and a Motet, 'Congregati sunt,' published in 1538. Later in life, it is true, he writes again with sacred words, but in a different style, setting to music 'Proverbes de Salomon en cantiques et rime françoise selon la verité hébraïque' (Paris, 1558) and 'Octante deux psaumes de David' (Paris, 1559), works which would lead us to infer with Fétis that he had become a convert to the Huguenot faith.

The works, however, by which he is best known to us in latter days, and by which he acquired the greatest fame in his own lifetime, are of another character, and consist of the numerous chansons *a* 4, which appeared and were reprinted over and over again by Attaingnant and others from 1529–69. Following in the wake of Gombert he made a speciality of imitative descriptive music. Among his first works published by Attaingnant in 1529 there is a collection of 5 chansons *a* 4, four of which are lengthy descriptive pieces, 'Le Chant des oiseaux,' imitating in words and notes the songs of various birds; 'La Guerre,' descriptive of the cries and noises of the battlefield; 'La Chasse,' similarly descriptive of the cries of hounds and huntsmen; 'Chant de l'alouette,' and 'Las povre Coeur,' a short sentimental piece, concludes the collection. 'La Guerre' became afterwards more generally known as 'La Bataille,' being intended to commemorate and describe the battle of Marignan, fought in 1515 between the French and the Swiss. Burney was the first to direct particular attention in his *History* to this remarkable composition, of which he made a copy in his *Musical Extracts* (B.M. Add. MSS. 11,588). In 1545 Tylman Susato of Antwerp republished it with a fifth voice part added 'si placet' by Philip Verdelot. In a later publication entitled 'Verger de musique contenant partie des plus excellents labeurs de Maître C. Jannequin' (Paris, 1559), the work appears in a shortened and revised form purporting to be by the composer himself, and also with Verdelot's fifth voice. Henri Expert has reprinted in modern score the original collection of 1529 as one of the volumes of his series 'Les Maîtres-Musiciens de la Renaissance française,' including therefore 'La Bataille' in its original form, which he considers vastly superior to its later revised form. With Verdelot's fifth voice the piece has been found very effective in modern performance, the constantly changing rhythm and the lively declamation offering some compensation for the absence of beautiful motives or striking modulation. Other later descriptive pieces by Jannequin are: 'Le Chant du rossignol,' 'La Prinse et reduction de Boulogne,' 'Le Caquet des femmes,' 'Voulez ouir les cris de Paris.' Claude Le Jeune followed Verdelot's example in adding a fifth part to 'Le Chant du rossignol' and 'L'Alouette.' Apart from these descriptive pieces Jannequin wrote an immense number of chansons of an amorous or of a witty satirical character, over 200 of which are enumerated in Eitner's *Bibliographie* (1877), and several other collections are mentioned in *Q.-L.* In another volume of 'Les Maîtres - Musiciens' Expert has reprinted 'Trente-et-un Chansons musicales à quatre parties' (Attaingnant, 1529), in which 5 by Jannequin appear. He has also edited a few other pieces of Jannequin in separate numbers.

One or two have appeared with English words edited by L. Benson. J. R. M.

JANSA, Leopold (*b.* Wildenschwert, Bohemia, Mar. 23, 1795; *d.* Vienna, Jan. 24, 1875), violinist and composer. Though playing the violin from his childhood, he entered the University of Vienna in 1817 to study law according to the wish of his father, but very soon gave up the law and devoted himself to music. After a few years he appeared successfully in public as a violinist; in 1824 became member of the Imperial Band, and in 1834 conductor of music at the University of Vienna. Jansa, though a good player and sound musician, was not a great virtuoso. In 1849 he lost his appointment in Vienna for having assisted at a concert in London for the benefit of the Hungarian refugees. He then remained in London and gained a good position as teacher. He appeared for the last time in public, at the age of 76, in 1871 at Vienna.

The most eminent of his pupils was Norman Neruda (*q.v.*). Jansa published a considerable number of works for the violin: four concertos; a concertante for two violins; violin duets; eight string quartets, etc.—all written in a fluent, musicianly style, but with no claim to originality. His duets were much valued by violin-teachers. P. D.

JANSON, (1) Jean Baptiste Aimé Joseph (*b.* Valenciennes, 1742; *d.* Paris, Sept. 2, 1803), violoncellist; pupil of Berteau. He made his début at the Concert Spirituel, Paris, 1766, and went to Italy until 1771. After his return to Paris he toured in northern Europe until 1789. In 1795 he became professor of violoncello at the newly founded Paris Conservatoire, but lost his position in 1802 at the reorganisation, and died poor at the moment when the Government had decided to reinstate him. He composed concertos, symphonies, quartets, trios, duets and sonatas (E. van der Straeten, *History of the Violoncello*; *Q.-L.*).

(2) Louis Auguste Joseph, brother of above (*b.* Valenciennes, July 8, 1749), violoncellist at the Paris Opéra, 1789–1815; composed trios for 2 violins and bass, and 2 books of sonatas for violoncello and bass, opp. 1 and 2.

E. v. d. S.

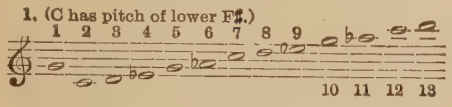
JAPANESE MUSIC. History.—Chinese music passed through Corea to Japan towards the end of the 3rd century A.D., musicians and instruments being included in the tribute paid by Corea after its conquest by the Empress Jingo; and during the succeeding years expert musicians crossed from the mainland in great numbers. Towards the end of the 6th century many young Japanese were sent both to Corea and to the seat of learning, China, to study the art, and Chinese music became firmly established in Japan under court favour, a musical bureau, *Gagaku Rio*, being attached to the household of the Emperor Mommu. The orchestra consisted of the *Hichiriki* (piccolo), *Shō* (mouth-organ), flutes, gongs and drums. In 935, commissioners sent to China returned with the *Biwa* (a sort of theorbo) and the *Shakuhachi* (flageolet). Chinese music thus became the classical music, as its language became the classical language, of Japan. But the priests of the temples of Nara, inspired by the spirit of Old Japan—*Yamato Damashi*—remained faithful to the native music and preserved it for their festivals. The principal instruments were the *Koto* and flute. From this music the sacred music of the temples, known as the *Kangura*, which accompanies the worship of the Sacred Treasures, is descended. Such as these two styles of music were centuries ago, such they are to-day.

The Koto.—But to those who have spent a few weeks in the country 'Japanese music' means something very unclassical—the tinkling of the Samisen which pervades the streets, some prettily quaint flashes of melody casually whistled, and the Koto music which he has heard at a Japanese dinner. Both indicate the existence of something he would like to hear more of—would indeed have heard more of were it not for the horrid droning of the human voices which usually accompanies it. This music pervades the life of the people, and it also has its roots in China. The modern Japanese *Koto* is derived from the Chinese *Kin*, and was installed as the national instrument of Japan early in the 17th century. In form like an elongated dulcimer, it consists of a slightly convex sounding-board on which thirteen strings are stretched, each with its own movable bridge. It is 6 ft. long, 9 in. broad and 3 in. deep. The lower end rests on the floor, the upper end being supported by two small legs which raise it to 5¼ in. The strings are ¾ in. apart, and pass over a low ridge at the upper end of the board, the movable bridges being 2¼ in. high. The player sits (on his heels) on the floor in front of the instrument, with the 'above bridge' (finger-board) portion of the strings on his right. He plucks with three ivory *tsume* or *plectra*, in form like an elongated finger-nail, on the thumb and first and second fingers of his right hand; his left hand hovers over the strings below bridges, busily occupied pressing them in order to raise them a half or a full tone, and adjusting the bridges which have moved.

The Scale.—The theory of the Japanese scale is that of the Chinese—12 semitones arrived at by perfect (untempered) fifths, the Pythagorean scale, in fact. The absolute pitch is F♯; we take it here as C only for convenience of comparison with other scales. The 'bearings' are as follows: From C to F is a rising fourth, *junroku* (*jun-*, rising; *-roku*, six notes at the distance of a semitone, reckoning in-

clusively). From C to G a rising fifth, *junpachi*. After that, all the remaining 10 notes (D, A, E, etc., to E♯=F) are got by *junpachi* and *gyaku-roku* (falling fourths).

But in practice the thirteen strings (of the original instrument descended from the Chinese *Kin*) are spread out over two octaves in the Japanese *Koto*, thus :



This is the usual tuning (called *Hirajoshi*) though there are others. It is of the form called ' semitonal pentatonic ' (in contrast with the ' tonal ' of, for instance, the Celtic races). It comprises notes of the 12-semitone system which most nearly correspond with what we call Just intonation, as will be seen by comparing the cents of the Pythagorean and Just scales. (See INTERVAL.)

	c	*c*♯	*d*	*d*♯	*e*	*f*	*f*♯	*g*	*g*♯	*a*	*a*♯	*b*	*c*
Pyth.	0	114	204	318	408	498	612	702	816	906	1020	1110	1200
Just	0	70	204	316	386	498	590	702	814	884	996	1088	1200
		d♭		*e*♭					*a*♭		*b*♭		

	c		*d*	*e*♭			*g*	*a*♭			*c*
Koto	0		204	318	(*f* 498)		702	816		(*b*♭ 1020)	1200

The ' gaps ' of the pentatonic are filled in (the bracketed notes) by ' double pressure ' (*niju-oshi*) which raises the note below them a whole tone, as opposed to ' single pressure ' (*ka*) which raises it a semitone.

It is clear that this semitonal pentatonic was forced upon their ears by the feeling for the true major third (386) working on the Pythagorean basis which gave them G – D♯ (702 – 318 = 384, whereas their C – E was 408). The two other principal tunings are ' modes ' of *Hirajoshi*. *Kumoi* is the F mode and *Iwato* the D mode.

Kumoi.

F	G	A♭	C	D	F
0	204	318	702	906	1200

Iwato.

D	E♭	G	A♭	C	D
0	114	498	612	1020	1200

the necessary adjustment being made by shifting one or more bridges (as in the Indian *sitar*) though (unlike the *sitar*) each bridge affects only one string. *Hirajoshi* has also special tunings, C, D, E♭, G, A, and C, D, E, G, A♭, which are effected by this alteration of the bridge in question.

In these two variations of *Hirajoshi* there is a distinction which we should call ' major ' and ' minor,' and this is much employed for pathetic effect. It is obvious also that the alteration of a single bridge can produce other modes which are not modes of *Hirajoshi*, and this has its counterpart in Chinese music. The Japanese scale may therefore be summed up thus : it is semitonal pentatonic, and each pentatone can be sharpened by single pressure (semitone) or double (tone), and be sharpened or flattened by shifting its bridge (tone or semitone). It is obvious that as the bridges can only be altered beforehand, and as the pressures are special devices unsuitable for rapid execution, most of the popular music is pentatonic.

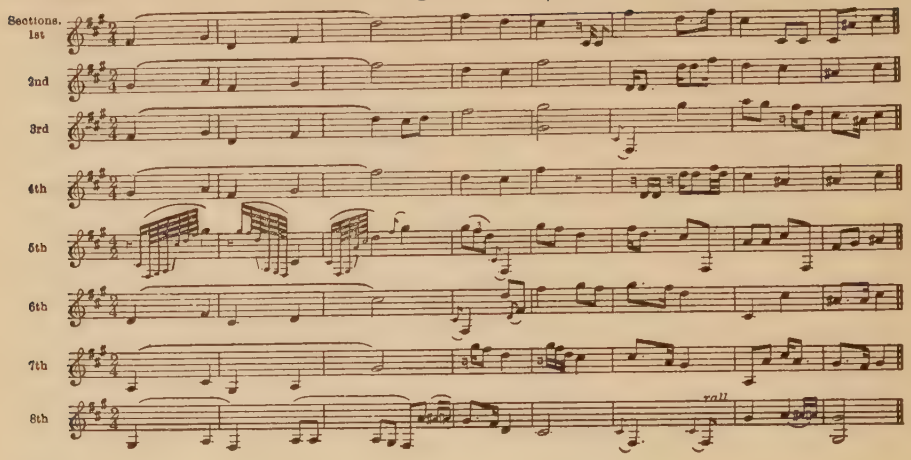
OTHER INSTRUMENTS.—The *Samisen*, about the size and shape of a spade, is the Japanese guitar with three strings over a belly of cat's skin (originally snake's skin). The strings are tuned in a fourth and a fifth, or in two fourths (occasionally in two fifths for light music); different tunings suit different melodies, the object being to get as many open notes as possible both for resonance and for ease of execution. Length over all is 3 ft. 1 in., of which the neck is 2 ft. 5¼ in. It is played with a plectrum (*bachi*) 8¼ in. long and 3½ in. broad at the striking edge, held in the right hand.

The *Kokyu*, similar in shape to the *Samisen*, but is only 23½ in. over all, though the bow is 44¾ in. It has four strings, of which the two upper are tuned (and played) in unison ; the usual tuning is G♯, C♯, F♯, F♯.

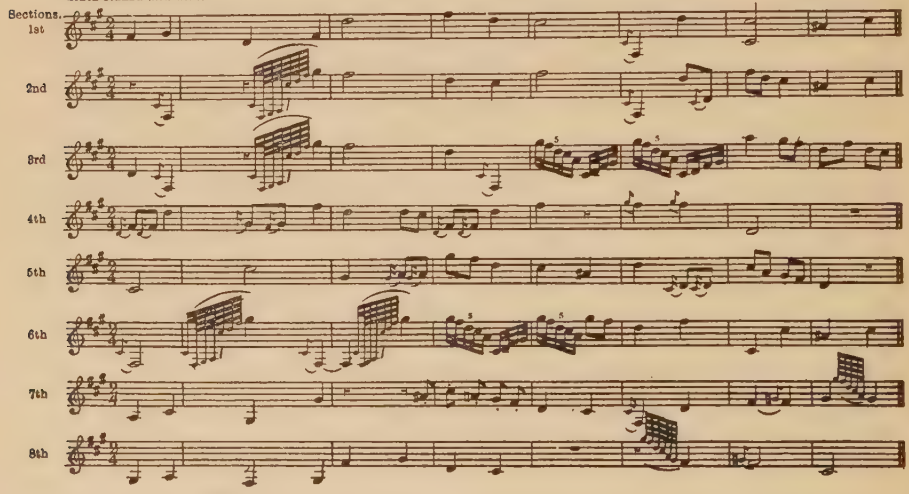
The *Hichiriki* (' sad-toned tube ') is a double reed instrument. It measures 7·1 in. in length, with an internal diameter tapering from ·6 in. to ·4 in. The reed projects 1 in. It is the diapason of the orchestra ; the ' attack ' is by a prolonged wailing slide.

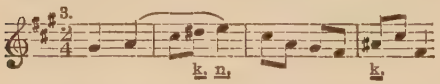
FORM.—At first hearing, *Koto* music appears formless ; its tones are weak, and the occasions on which it is mainly heard do not conduce to intelligent listening. Yet its melodies have structure, even if this amounts to little more than a skeleton. There are two classes. The *Dan-mono* (variations) are written in a severe style, without voice part, divided into ' steps ' (*dan*) numbered 1st, 2nd, 3rd, etc. Each *dan* has 52 bars (*hyoshi*), though the first may have 54 and the last 50. The second class are the *Kumi*, with voice part, which accompanies the music rather than the music the voice, in stanzas (*uta*). For the *Dan-mono* see Piggott's *Music of Japan*, p. 120, from which ' Umega-e ' (below) is taken as an instance of *Kumi* (pp. 116, 117).

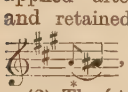
2. UMEGA-E, "The Plum-branch." First stanza (*hito-uta*). ♩=110



Sixth stanza (*mu-uta*).



This melody moves entirely on the open notes (F♯, G♯, A, C♯, D), with an occasional A♯, D♯ and G♮ got by single pressure (*ka*). Double pressure (*niju-oshi*) is rarer, *e.g.* :

GRACE NOTES.—There are three :

(1) The 'after-sharp' (*é*). The pressure is applied after the note has been struck and retained till the next note is played  as on the clavichord.

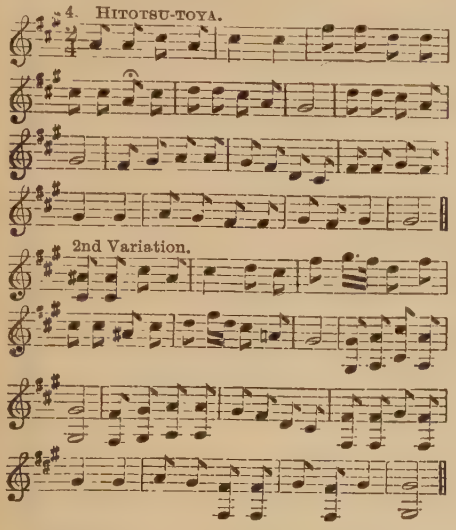
(2) The 'twisted sharp' (*ké*). The string is twisted slightly below the bridge by the thumb and first finger, after it has been struck, and the twist is relaxed before the next note is struck (the principle of the harp) :

(3) The 'half-sharp' (*yu*). *Ka* was of the nature of a passing note ; *yu* is made in the same way, but is an appoggiatura :

The asterisks show the notes which are struck.

HARMONY.—Three statements have been made about Japanese music—that it is unmelodious, that it makes no distinction between

major and minor, and that it has no harmony. These may best be refuted by an instance. 'Hitotsu-toya,' the 'counting song,' is sung at the New Year; the tune and the second variation are as follows:



The harmony is confined to unisons, major sixths, minor sevenths and octaves, and for these the term *awaseru* (to put together) is used.

F. P. and A. H. F. S.

JAPART, JEAN, a contemporary of Josquin des Prés, and said to have been a singer in the service of the Duke of Ferrara. His known compositions consist exclusively of chansons, fourteen of which appear in the earlier publications of Petrucci 1501–03; others are still in MS. in Roman Archives. He is fond of combining together different texts and melodies, as for instance 'Vrai dieu d'amours' with the text and melody of a Church Litany. He sometimes makes his tenor consist of the constant repetition of one short motive, a practice of which there are several later examples in the motets of Orlando Lassus. In the art of the chanson Ambros and Eitner represent Japart as one of the best masters of the time. See Ambros, *Geschichte der Musik*, iii. pp. 260-61.

J. R. M.

JAQUES-DALCROZE, ÉMILE (*b.* Vienna, July 6, 1865), the founder of the method of Eurhythmics that bears his name, is of Swiss parentage. His early musical studies were pursued in Paris under Léo Delibes, in Vienna under Bruckner and Fuchs, and in Geneva at the Conservatoire, to which he returned in 1892 as professor of harmony. It was through his efforts, when holding this chair, to broaden the basis of musical education and to make a musical training a means of expression and not merely an end in itself, that he gradually evolved his system of co-ordinating music and bodily movement. Working at it experimentally and unofficially with volunteer classes, he first gained public recognition of the method at a musical festival in Solothurn in 1905, and in the following year held the first training course for teachers. In 1910 he was invited to organise an institute for teaching rhythmical training in the garden suburb of Hellerau just outside Dresden, where he continued to develop his method on a gradually increasing scale until war broke out, when he returned to his native country and founded the Institut Jaques-Dalcroze at Geneva. He had already visited England with a group of pupils in 1912, giving lecture-demonstrations in London, Leeds, Manchester and Cheltenham, and in the following year the London School of Dalcroze Eurhythmics was founded under the directorship of Percy B. Ingham. Similar schools have been started in Paris, Berlin, Vienna, Stockholm, New York and other capitals, and classes in Eurhythmics are now held in numerous provincial towns both here and abroad.

The method itself, whilst originally aiming at developing the sense of rhythm in musical students, now provides the groundwork of a general training in musical theory, and also claims a place in the education of ordinary children, as distinct from those with a marked aptitude for music, inasmuch as it quickens mental responsiveness and individual powers of self-expression.

Its primary object is, in the words of its founder,

'to create by the help of rhythm a rapid and regular current of communication between brain and body, and to make feeling for rhythm a physical experience.'

By developing, that is to say, the pupil's attention and powers of concentration and of eliminating all but the most essential muscular movements so that a kind of automatic technique is brought into play (the arms beat time, whilst the lower limbs indicate the note-values), the entire physical system is almost unconsciously controlled by the brain in response to the dictates of musical rhythm. After this training to obtain the pupil's rapid physical reaction to changing rhythms, given out by the teacher improvising at the pianoforte, comes a later stage when whole musical compositions are translated into a language of gesture and bodily movement. Bach's fugues, Gluck's 'Orfeo' and other works have in this way been given plastic expression by the Jaques-Dalcroze schools, and the principles underlying the method have been applied in varying degrees by others both to theatrical and to operatic productions.

Besides having written books, pamphlets and articles in periodicals all dealing with his method, Jaques-Dalcroze is the author of a large number of musical compositions. A series

of volumes of 'Chansons populaires,' 'Chansons du cœur qui vole,' 'Chansons de l'Alpe,' contain songs in the folk-song manner which have won a wide popularity, and the 'Chansons de route,' 'Chansons rustiques,' 'Chansons religieuses' are couched in much the same style; the 'Rondes enfantines' and the 'Chansons de gestes,' which have been taken up in elementary schools, contain the germs that developed later into eurhythmics. In addition to these definitely popular and pedagogic compositions he has written numerous pieces for the pianoforte, three string quartets, two violin concertos, and several orchestral suites, as well as choral works (two of them—'La Veillée' (1893) and 'Festival vaudois' (1903)—being on an extended scale), and works for the stage, amongst which are 'Le Violon maudit' (1893), 'Sancho Panza' (1897), 'Le Bonhomme Jadis' (1906), 'La Fête de Juin' (1914) and 'La Fête de la Jeunesse et de la Joie' (1923). Apart from the songs, which have spread into many countries, these compositions are best known in Switzerland, where many of them were produced and where their melodious and sincere idiom and democratic outlook have commended them to the simple taste of the people, especially to that section which frequents musical festivals.

The *Méthode Jaques-Dalcroze* and the compositions are published by Jobin et Cie; a number of collected essays have been published in English by Chatto & Windus under the title *Rhythm, Music, and Education*; and *The Eurhythmics of Jaques-Dalcroze* (Constable & Co.) contains papers on the method by Percy B. Ingham and others. L. W. H.

JARNACH, Philip (*b.* Noisy, France, July 26, 1892), composer, of Spanish parentage, his father being a well-known Catalonian sculptor. He received his first education at Nice, but in 1907 he was in Paris, studying the piano with Risler and harmony with Lavignac. In 1914 he went to live in Switzerland, and taught counterpoint from 1918–21 at the Zürich Conservatoire. During this time he met Busoni, with whom he studied anew. Afterwards he removed to Berlin.

The most important work written during Jarnach's studies with Busoni is the string quintet, op. 10, which was also the first to establish his reputation at various chamber-music gatherings in Central Europe. When the string quartet, op. 16, followed, he had ceased to be a pupil but remained a close friend, and at Busoni's death in 1924 he was charged with the delicate responsibility of completing the latter's opera, 'Doktor Faust.' Jarnach is an earnest musician of solid attainments, with strong leanings to polyphonic writing, mostly of somewhat austere character. The Swiss episode divides his published works into two distinct periods. Opp. 1 to 9 date from 1912–14, when he was living in Paris. Beginning with songs, piano pieces and a ballade for violin and piano, this phase ends with four songs, op. 7; a sonata in A minor for violin alone, op. 8; and a sonata for violin and piano, op. 9. During the war period he wrote copiously, but these compositions remained mostly unpublished, and on resuming work he excluded them from his opus list. They include three orchestral works: a prelude to 'Prometheus,' a suite 'Winterbilder,' which had several performances in Switzerland, and one at Amsterdam in 1917, and a 'Prologue to a Tournament.' Among other unpublished works are a string quartet, and a sonatina for violoncello and piano. After the break the opus list is resumed as follows:

Op.
10. String Quintet (performed Donaueschingen, 1921).
11. Prelude, Prayer and Sacred Dance to 'Wandbild' for orch. and female chorus.
12. Sonatina for flute and PF.
12*a*. Romanza for vln. and PF.
13. Sonata (No. 2) for vln alone.
14. Sinfonie brevis for orch.
15. Five Songs.
16. String Quartet (performed Donaueschingen and Salzburg, 1924).
17. Ballabile, Sarabande and Burlesca for PF
18. Sonatina (Romanzero) for PF.

Arrangement.—Two sonatas after Giovanni Piatti for flute or vln. with PF.

Completion of Busoni's opera 'Doktor Faust.' E. E.

JARNOWICK (1) (*b.* Palermo, *c.* 1745[1]; *d.* St. Petersburg, Nov. 21, 1804)—whose real name, as he wrote it in Clement's Album, was Giovanni Mane Giornovichj, though commonly given as above—was one of the eminent violin-players of the 18th century and a scholar of the famous Lolli. He made his début in Paris in 1770 at the Concert spirituel, and for some years was all the rage in that capital. Owing to some misbehaviour he left Paris in 1779, and entered the band of the King of Prussia, but his disputes with Duport drove him thence in 1783. He then visited Austria, Poland, Russia and Sweden, and in 1791 arrived in London, where he gave his first concert on May 4. He had great success here, both as player and conductor. His insolence and conceit seem to have been unbounded, and to have brought him into disastrous collision with Viotti, a far greater artist than himself, and with J. B. Cramer—who went the length of calling him out, a challenge which Jarnowick would not accept—and even led him to some gross misconduct in the presence of the King and Duke of York. He lived at Hamburg from 1796 to 1802, and then went to St. Petersburg, where he died—it is said during a game of billiards. From the testimony of Kelly, Dittersdorf and other musicians, it is not difficult to gather the characteristics of Jarnowick's playing. His tone was fine, though not strong; he played with accuracy and finish, and always well in tune. His bow-hand was light, and there was a grace and spirit about the whole performance, and an absence of effort, which put the hearer quite at ease. He wrote about eighteen violin

[1] According to the Abbé Robineau (*Les Caprices de la fortune* Paris, 1816, p. 17) Jarnowick died at the age of 69, and was therefore born in 1735. The date is quite uncertain.

concertos, three string quartets, and duet and solo for the violin.

Dragonetti is said to have declared that his violin-playing was the most elegant he ever heard before Paganini's, but that it lacked power. Jarnowick lived for some time in Edinburgh, and several of his compositions were published by the Gow family. One, on a single sheet, is 'Mr. Jarnovichi's Reel, composed by himself,' *c.* 1800. 'Jarnovichi's Horn-pipe' was published in Gow's *Fourth Collection of Strathspey Reels*, 1800.

G.; addns. F. K.

A grandson of Jarnowick, (2) PIERRE LOUIS HUS-DESFORGES (*b.* Toulon, Mar. 14, 1773; *d.* Pont-le-Voy, near Blois, Jan. 20, 1838), had an equally active musical career. He was successively violoncellist at the Grand Théâtre de Lyon, then a pupil of Janson l'aîné at the Paris Conservatoire, then a conductor in Russia. He returned in 1810, gave concerts in the provinces, settled in Paris in 1817 (violoncellist at the Théâtre de la Porte St. Martin founded in 1820), at a music school at Metz, which did not long succeed, was again in Paris in various posts as violoncellist or as conductor, and ended his days in a precarious post as professor of music at the École de Pont-le-Voy.

He has left some 50 works of instrumental music, and a Method for the violoncello (Paris).

M. P.

JARVIS, SAMUEL (*d.* London, *c.* 1785), an 18th-century blind organist and composer, pupil of Dr. Worgan, was successively organist of the Foundling Hospital and St. Sepulchre's, London. Wm. Russell, his pupil, filled his post at the former institution from 1801. Jarvis composed 6 Lessons for the harpsichord or pianoforte, op. 2 (Thorowgood, 1770 ?), an Ode, songs and a cantata. Gerber (2) mentions 6 sonatas for the pianoforte (Clementi, 1790), probably a second edition of op. 2. On the title-page of 12 songs published *c.* 1785 he is called 'the late Samuel Jarvis.'

E. v. d. S.

JAY, (1) JOHN GEORGE HENRY, Mus.D. (*b.* Essex, Nov. 27, 1770; *d.* London, Sept. 17, 1849), after receiving rudimentary instruction from John Hindmarsh, violinist, and Francis Phillips, violoncellist, was sent to the Continent to complete his education. He became an excellent violinist. He returned to England in 1800, settled in London, and established himself as a teacher. He graduated as Mus.B. at Oxford in 1809, and Mus.D. at Cambridge in 1811, and was an honorary member of the R.A.M. He published several compositions for the pianoforte. His eldest daughter was a harpist and his second a pianist. His son, (2) JOHN (*b.* 1812; *d.* May 31, 1889), was a good violinist.

W. H. H.

JEAN, DUKE OF BRAINE (*d.* 1239), 4th son of Robert, Count of Dreux, and brother of Pierre de Dreux, Duke of Brittany. Three chansons with their melodies are in the National Library, Paris.

JEAN-AUBRY, G. (*b.* Havre, 1885), writer on music, is resident in London and editor of the *Chesterian* (see PERIODICALS, MUSICAL). He has written much on contemporary composers, and published *La Musique française d'aujourd'hui* (1915) (English trans. by E. Evans, 1919), and *La Musique et les nations* (1922) (English trans., R. Newmarch, 1923).

JEAN DE CHARTREUX (JOHANNES CARTHUSIUS), called de Mantua (*b.* Namur), a 14th-century Carthusian monk, wrote 'Libellus musicalis de ritu canendi vetustissimo et novo. . . .'

JEAN DE NEUVELLOIS (DE NEUVILLE) (*b.* Neuville Castle, Champagne), a 12th-century troubadour. Nineteen of his chansons with the melodies are in the Bibliothèque Nationale, Paris. Coussemaker mentions a Jean de Neufville living about that time, who is to all appearance the same as the above (*Q.-L.*).

JEAN DE PARIS, opéra-comique in 2 acts; music by Boieldieu. Produced Théâtre Feydeau, Apr. 4, 1812.

G.

JEANIE DEANS, opera in 4 acts, words by Joseph Bennett; music by Hamish MacCunn; produced Lyceum Theatre, Edinburgh, Nov. 15, 1894.

JEBB, REV. JOHN, D.D. (*b.* Dublin; *d.* Peterstow, Jan. 8, 1886), eldest son of Richard Jebb, the Irish judge, and nephew of Bishop Jebb of Limerick; he was educated at Winchester and at Trinity College, Dublin. He graduated B.A. at Dublin University in 1826, and M.A. in 1829. After holding a living in Ireland he was appointed prebendary in Limerick Cathedral in 1832, and became rector of Peterstow, Herefordshire, in 1843; in 1858 he was appointed a prebendary in Hereford Cathedral, and became canon residentiary in 1870. His works include *Three Lectures on the Cathedral Service of the United Church of England and Ireland*, delivered at Leeds in 1841, and published in 1845; *The Choral Service of the United Church of England and Ireland, being an Inquiry into the Liturgical System of the Cathedral and Collegiate Foundations of the Anglican Communion*, 8vo, 1843; *The Choral Responses and Litanies of the United Church of England and Ireland*, 2 vols. fol., 1847–57 (an interesting and valuable collection); and *Catalogue of Ancient Choir Books at St. Peter's College, Cambridge*. He edited Thos. Causton's *Venite exultemus* and *Communion Service* in 1862.

W. H. H.; addns. from *D.N.B.* and W. H. G. F.

JEDLICZKA, ERNST (*b.* Poltava, S. Russia, June 5, 1855; *d.* Berlin, Aug. 6, 1904), an eminent pianoforte-teacher. His father was his first teacher in music, and after finishing his general education at the St. Petersburg University, he entered the Moscow Conservatorium, and studied under Nicolas Rubinstein

and Tchaikovsky. He was appointed professor at the Conservatorium, and held the post from 1881–88, when he joined the staff of the Klindworth Institute in Berlin, and in 1897 became pianoforte professor in the Stern Conservatorium of the same city. M.

JEEP, JOHANN (*b.* Dransfeld, Hanover, 1582). In 1609 he was at Nuremberg; from 1613 was Kapellmeister to Count Hohenlohe at Weickersheim, where he still was in 1640. He composed a book of psalms and several books of secular songs, some appearing in many editions. (See *Q.-L.*)

JEFFRIES, GEORGE (*d.* 1685[1]), English composer. The only discoverable references to him are contained in *The Life and Times of Anthony Wood* (Oxf. Hist. Soc.), in a passage describing some 16 persons with whom Wood spent his spare time at Oxford 'in the most delightful facultie of musick, either instrumental or vocal.' Among these is mentioned:

'Christopher Jeffryes, a junior student of Christ Church, excellent at the organ and virginals or harpsichord, having been trained up to those instruments by his father, Georg Jeffryes, steward to the lord Hatton of Kirbie in Northamptonshire and organist to K. Ch. I. at Oxon.'

It appears that Jeffries, then a member of the Chapel Royal, went to Oxford during the Civil War (1643) as joint organist to the King with Dr. John Wilson, also a gentleman of the Chapel.

'(G. J.) . . . Organist to Chas. I. when he was at Oxon 1643, . . . was succeeded in the Kg.'s Chapel by Mr· Low' (Edward LOW, *q.v.*).

Jeffries contributed a motet, 'Erit gloria Domini,' to Dering's 'Cantica sacra' of 1674. He was a voluminous composer. Below is a summary of his sacred music still in MS.:

Service *a* 4, including G., S., 2 Communion responses. Autograph score, B.M. Add. MSS. 10,338.
Service in D, including V., T.D., J., M.; Latin C. Communion Service in F (wanting 1st part of G.) } R.C.M. 920 a.
J., T.D. and Alleluia, *a* 4. Composed in 1649. Autograph score with basso continuo. B.M. Add. MSS. 10,338.
60 Motets, 33 *a* 3, 24 *a* 4, 2 *a* 5, 1 *a* 6. Autograph score with basso continuo. B.M. Add. MSS. 10,338.
17 Motets, 14 *a* 3, 3 *a* 4, 5 and 6. Altus, tenor and bass parts in B.M. Add. MSS. 30,829, 30,830 and 17,816. 11 of them are also in score in B.M. Add. MSS. 10,338.
39 Anthems, variously dated from 1630–69, *a* 2, 3, 4 and 5. Autograph score with basso continuo. B.M. Add. MSS. 10,338.
61 Motets and Anthems. Autograph copies of figured bass and 3 parts only. R.C.M. 920
12 Motets and Anthems, *a* 4, with figured bass. R.C.M. 920.
3 Anthems, 1 *a* 2, R.C.M. 2033; 1 *a* 3, 1 *a* 5, R.C.M. 1045-51.
3 Solos for bass voice. Autograph score with basso continuo. B.M. Add. MSS. 10,338.
Dialogue, 'Heu te miseram,' between St. Mary Magdalene and the angels at the sepulchre (basses in unison). Autograph score with figured bass for organ. B.M. Add. MSS. 10,338.
Carol, *a* 5, 'Harke, sheapard swaynes'—'for the Nativity of our blessed Saviour.' Autograph score with basso continuo. B.M. Add. MSS. 10,338. Altus, tenor and bassus parts, B.M. Add. MSS. 30,829, 30,830, 17,816.

Nearly all these collections are in Jeffries's own hand, as appears from B.M. Add. MSS. 17,816, folio 8, where his signature is appended, 'finis Geo. Jeffreys.' B.M. Add. MSS. 31,478 is a further collection of 96 motets in his hand, but there is no evidence to show that he was the composer of any one of them. Those designated are all by Italian authors (Grande, Reggio, Carissimi, Marini and others). It is evident that Jeffries studied the work of the Italians fairly extensively, as B.M. Add. MSS. 10,338 contains a selection of 12 Italian madrigals, written out in his own hand. The first page of this MS. book also contains a note explaining the words, Presto, Adagio, Fortis and Piano, which 'the Italians use in their vocall Musick to express their fancy.' Besides this mass of sacred music, B.M. Add. MSS. 10,338 also contains essays by him in almost every other branch of composition, including 2 solo songs with 3-part chorus, 2 dialogues, for a 'Nymphe and Shepeard'; one to words by Thomas Randolph, 'Why sigh you swayne,' later set by John Jenkins; and a cantata, 'Felice pastorella,' containing solos, a duet, trios, 5-part choruses and 'symphonies' for 5-part strings. There is also some incidental music for masques and plays: a song for the 'Maskque of Vices,' 4 songs, *a* 4, 'made for some Comedyes . . .' by Sir R. Hatton (in 1631), and a 3-part dialogue, solos and 4-part choruses, with basso continuo 'made for Dr· (Peter) Hausted's Comedy called y^e^ Riuall Freinds. Acted before y^e^ Kinge and Queene, at Cambridge. An 1631(–2), 19 March.'

This last-mentioned comedy, although 'approv'd by the judicious,' was 'cryed downe by Boyes, Faction, Envie and Confident Ignorance' (W. W. Greg, *Early English Plays*). The MS. also contains 6 of his 'fantazies of 3 parts for the Violls and the Virginall' (viol parts only), and another for treble and bass viol and organ. Ch. Ch. 468-72 also contains 6 other fancies by him for 2 trebles and a bass—4 of these are duplicated in Ch. Ch. 459-62.

From a mere consideration of the bulk and variety of his compositions, it seems probable that Jeffries will ultimately take up a position with John Jenkins among the most important of Purcell's immediate predecessors. To what extent the quality of his work justifies this assumption will not be known until some of his work, at any rate, is scored and collected.

J. M^K^.

JEFFRIES, MATTHEW, an English church music composer of the late 16th and early 17th centuries, described by Anthony Wood as Mus.B. Oxon., 1593, and as a vicar choral at Wells, and referred to by him as an 'eminent musician' (*Fasti. Oxon.*). He is also noted as 'of Wells' in BATTEN's Organ Book. The words of an anthem by him are given in Clifford's 'Collection' (1663), and the first three in the list below were contributed to Thomas Myriell's 'Tristitiae remedium' (1616):

SERVICES, ETC.

Service 'for meanes,' including T.D., B., M. and N.D. Durh. C. 18/84. Incomp.
Evening Service, T.D., } R.C.M. I. A. 1. (Single parts only; bound up with some of the partbooks of Barnard's MS. collection, 1641.)

ANTHEMS

If the Lord Himself, *a* 6. B.M. Add. MSS. 29,372-7, Ch. Ch. 56-60.
In Thee, O Lord, do I trust, *a* 6. B.M. Add. MSS. 29,372-7.
Lord, remember David, *a* 6. B.M. Add. MSS. 29,372-7, Ch. Ch. 56-60.
My love is crucified. Ch. Ch. 56-60.
My song shall be. R.C.M. 1045-51.
Out of the deep, *a* 6. Tenb. 807-11, Ch. Ch. 56-60.

[1] *Q.-L.*

Praise the Lord. Verse anthem. Durh. Incomp.; Tenb. O.B./214; B.M. Add. MSS. 30,478-9.
Rejoice in the Lord. Durh.; PH.; B.M. Add. MSS. 17,792-6; B.M. Add. MSS. 30,478-9.
Sing we merrily. Durh. Incomp.; Ch. Ch. 56-60; B.M. Add. MSS. 30,478-9.
N.B.—The Ch. Ch. 56-60 reference is to a set of partbooks in which the bass part is missing, and B.M. Add. MSS. 30,478-9 contains tenor cantoris parts only.

J. M[K].

JEFFRIES, Stephen (*b.* 1660; *d.* 1712), was a chorister of Salisbury Cathedral under Michael Wise. In 1680 he was appointed organist of Gloucester Cathedral, where, though his irregularities caused some scandal (see West's *Cath. Org.*), he remained till 1710. He composed a peculiar melody for the Cathedral chimes, which will be found printed in Hawkins's *History*, ch. 160.

W. H. H.

JELICH, Vincenz, of St. Veit a/Pflaun, Austria, was vicar, canon and instrumental musician to the Archduke Leopold at St. Mary's, Zabern, Alsace, in 1622. He composed 'Parnassia militia' (1622), songs *a* 1-4 v., and 4 Ricercari for 2 cornets and trombone; 'Arion I[us],' sacred songs *a* 1-4 v. with organ, op. 2 (1628); 'Arion II[us],' psalms *a* 4 v., a Magnificat, Salve Regina, op. 3 (1628); 6 motets in collective volumes (1627) (*Q.-L.*).

JÉLYOTTE, Pierre de (*b.* Lasseube, Basses-Pyrénées, Apr. 13, 1713; *d.* Estos, same department, Sept. 11, 1787), a French singer (*haute-contre*), was the son of Joseph de Jéliote and Madeleine de Mauco.

In his earlier years he was destined for the priesthood and was attached to the singing school of Saint-Étienne, Toulouse; there he learned the clavecin, the guitar, the violoncello and composition. Called to the Opéra, Paris, he made his first appearance there, June 11, 1733, in 'Les Fêtes grecques et romaines' (Colin de Blamont), and appeared at the Concert Spirituel, 1734. Until 1755 Jélyotte took part in all the important productions and revivals (Lully, Rameau, etc.). He created 'Le Devin de village' (J.-J. Rousseau) and 'Daphnis' (Mondonville) (see Fel). He took part in the court concerts, in the Queen's private concerts, in the performances in the 'petits appartements' of Mme. de Pompadour (as a violoncellist, 1747–50). He asked to retire in 1759; and he was then offered the sum of 48,000 livres if he would remain. He did not retire until 1765. He had been theorbo-player and master of the guitar to the King. He had a pension of 6296 livres (1779). Jélyotte had, said his friend Marmontel,

'la voix la plus rare que l'on pût entendre, soit par le volume et la plénitude, soit par l'éclat perçant de son timbre argenté. Il n'étoit ni beau, ni bien fait, mais pour s'embellir, il n'avoit qu'à chanter; on eût dit qu'il charmoit les yeux en même temps que les oreilles.'

Jélyotte produced at the court (Mar. 3 and 10, 1745) 'Zelisca,' comedy-ballet by La Nouë, of which he composed the music. A picture by Barthélemy Ollivier, 'Le thé à l'anglaise,' in the apartment of the Prince de Conti in the Temple (1766, now in the Louvre), represents Jélyotte playing the guitar by the side of the young Mozart, who is at the clavecin. A statue of Jélyotte, by the sculptor Ducuing, was unveiled at Pau (Mar. 1900).

Bibl.—Campardon, *L'Académie royale de musique au XVIII[e] siècle*, 11; J. G. Prod'homme, *Pierre de Jélyotte* (*Sammelband der I.M.G.*, June 1901, with iconograph and a list of his parts); A. Pougin, *Pierre de Jélyotte et les chanteurs de son temps*, 1905, illustrated.

J. G. P.

JENKINS, C. (late 17th cent.), published 'New Ayres and Dialogues, composed for voices and viols, of three and four parts: Together with Lessons for Viols and Violins, by John Bannister . . . and Thomas Low . . . (1678).' Dedication signed by C. Jenkins and Roger L'Estrange. Another title is 'New Ayres and Dialogues, composed to be sung either to the Theorbo-Lute, or Bass Viol' . . . (1678) (*Q.-L.*).

JENKINS, John (*b.* Maidstone, 1592; *d.* Kimberley, Norfolk, Oct. 27, 1678), became a musician in early life. He was patronised by two Norfolk gentlemen, Dering (or Deerham) and Sir Hamon L'Estrange, and resided in the family of the latter for a great portion of his life. From 1660–66 or the following year he lived in the family of Lord North, to whose sons he taught music. The second of his pupils, Roger North, gives a long account of him in his *Memoirs of Musick* (1846), and in his *Autobiography* (1887) are to be found many allusions to him. On p. 79 he says:

'He was a man of much easier temper than any of his faculty, he was neither conceited nor morose, but much a gentleman. . . . He was an innovator in the days of Alphonso, Lupo, Coperario, and Lawes, . . . and superinduced a more airy sort of composition, wherein he had a fluent and happy fancy.'

He was a performer on the lute and lyra-viol and other bowed instruments, and one of the musicians to Charles I. and Charles II. He was a voluminous composer of 'Fancies,' some for viols and others for the organ; he also produced some light pieces which he called 'Rants.' Of these 'The Mitter Rant,' an especial favourite, was printed in Playford's 'Musick's Handmaid,' 1678, and other publications of the period. Two others by him, 'The Fleece Tavern Rant' and 'The Peterborough Rant,' are in Playford's 'Apollo's Banquet,' 1690. Another popular piece by him was 'The Lady Katherine Audley's Bells, or, The Five Bell Concert,' first printed in Playford's 'Courtly Masquing Ayres,' 1662. His vocal compositions comprise an Elegy on the death of William Lawes, printed at the end of H. and W. Lawes's 'Choice Psalms,' 1648; 'Theophila, or, Love's Sacrifice; a Divine Poem by E[dward] B[enlowe], Esq., several parts thereof set to fit aires by Mr. J. Jenkins,' 1652; two rounds, 'A boat, a boat,' and 'Come, pretty maidens,' in Hilton's 'Catch that Catch can,' 1652; some songs, etc. in 'Select Ayres and Dialogues,' 1659; and

'The Musical Companion,' 1672; and some anthems. He published in 1660 'Twelve Sonatas for two Violins and a Base with a Thorough Base for the Organ or Theorbo' (reprinted at Amsterdam, 1664), the first of the kind produced by an Englishman. His numerous 'Fancies' were not printed. Many MS. copies of them, however, exist, a large number being at Ch. Ch.[1] J. S. Smith included many of Jenkins's compositions (amongst them 'The Mitter Rant' and 'Lady Audley's Bells') in his *Musica antiqua* (1812). Jenkins resided during the latter years of his life in the family of Sir Philip Wodehouse, Bart., at Kimberley, Norfolk, where he died. He was buried, Oct. 29, in Kimberley Church. W. H. H.

JENNY BELL, opéra-comique in 3 acts; words by Scribe; music by Auber. Produced Opéra-Comique, Paris, June 2, 1855. G.

JENSEN, the name of a family of musicians of East Prussia, of whom one, Adolph (3), became famous as a song-writer, and several others are noteworthy.

(1) Wilhelm Gottlieb Martin (*b.* Stolp, 18th cent.; *d.* Königsberg, 1842), organist and composer, was a pupil of Hasse and Graun. He was principal Government Inspector of organ and church music, director of music and professor of Königsberg University. He composed cantatas, songs, chorals. (See *Q.-L.*) His son

(2) Paul became a well-known opera singer.

(3) Adolph (*b.* Königsberg, Jan. 12, 1837; *d.* Baden-Baden, Jan. 26, 1879), grandson of Wilhelm (1), is by far the most important of the family for the songs with which he enriched the world.

He was a pupil of Ehlert and F. Marpurg. In 1856 he visited Russia, but returned the next year to Germany, and was for a short time Kapellmeister at Posen. He paid a two years' visit to Copenhagen (1858–60), where he became intimate with Gade. The years 1860–66 were spent in his native place, and to this time a large proportion of his works (opp. 6-33) is due. From 1866–68 he was attached to Tausig's school as teacher of the piano, and from that time resided, on account of his health, at Dresden, Gratz and other places in South Germany. The score of an opera, 'Turandot,' was found after his death; it was finished by W. Kienzl.

Jensen was an enthusiast for Schumann, and for some months before Schumann's death was in close correspondence with him. In later years he was considerably influenced by Wagner. G., rev.

Qualities as a Song-writer.—Of Jensen, as of Franz, it may be said that both in his conception and treatment of song the strongest influence was that of Schumann. Though he lacked the qualities which place Schumann, when judged by his best work, among the great song-composers, there is much in Jensen both to admire and enjoy. His melodies are fresh and spontaneous, and his accompaniments, whether simple or elaborate, whether as a background to an emotional lyric or a romantic ballad, make admirably clear what he wishes to convey. Though the details are worked out with infinite care, no sense of labour is felt, his songs move with ease and security. His diction is always felicitous. Jensen is at his best when setting poems of a gay and happy nature, such as 'Klinge, klinge, mein Pandero,' 'An den Linden,' 'Margret am Thore,' 'Murmelndes Lüftchen' and 'Am Ufer des Flusses, des Manzanares,' all from op. 21, and all with graceful or sparkling accompaniments.

Sincerity and beauty of feeling is manifest in many more ambitious songs, such as 'Sonnenschein,' 'Im Walde' and 'Über die Welt wird Stille' from op. 22.

To the special vein of tender sentiment, which is the prominent feature of the Romantic school, Jensen is on the whole happily responsive in the songs from 'Dolorosa,' op. 30, and especially in 'O lass dich halten, gold'ne Stunde,' op. 35, and less happily in the weak but popular 'Lehn' deine Wang,' op. 1.

Reference must also be made to the jovial student songs in 'Gaudeamus,' op. 40, and the famous 'Alt Heidelberg'—as well as to the vigorous settings of ballads by Cunningham and Scott, opp. 51 and 52, and to a selection of 7 songs by Burns, op. 49, of which 'My heart's in the Highlands' and 'I gaed a waeful gait yestreen' are perhaps the best.

To sum up, Jensen's songs are delightful to sing, delightful to play—for he was both singer and pianist—sincere, healthy and refreshing, but they lack the sterner qualities which belong to the great masters. W. F.

The list of Jensen's compositions is as follows:

Op.
1. Six Songs.
2. Innere Stimmen, for pf.
3. Valse brillante, for pf.
4. Songs from the *Spanisches Liederbuch* of Geibel and Heyse.
5. Four Songs.
6. Six Songs, 'Der Ungenannten,' or 'Minneweisen.'
7. Fantasiestücke for pf.
8. Romantische Studien, for pf.
9. Eight Songs.
10. Two choruses with horns and harp, 'Gesang der Nornen' and 'Brautlied,' to Uhland's words.
11. Seven Songs.
12. Berceuse for pf.
13. Songs (Liebeslieder).
14. Six Songs.
15. 'Jagdscene,' for pf.
16. 'Der Scheidenden,' two romances for pf.
17. 'Wanderbilder,' for pf.
18. Three pf. duets.
19. Praeludium and Romance for pf.
20. Four Impromptus for pf.
21. Songs from the *Spanisches Liederbuch*. (Geibel and Heyse.)
22. Twelve Songs.
23. Six Songs.
24. Six Songs.
25. Sonata in F sharp minor, pf.
26. 'Jephthas Tochter,' for soli, choir and orchestra.
27. 'Der Gang der Jünger nach Emmaus,' cantata.
28. Four-part songs, first set.

[1] See *Catalogue of the Music in the Library of Ch. Ch. Oxford*, part i. (Arkwright), where instrumental music of from 2 to 6 parts is recorded. The Catalogue also mentions 17 'Sacred pieces for 3 voices.'

29. Four-part songs, second set.
30. Song-cycle, 'Dolorosa,' from Chamisso's *Thränen*.
31. Three Valse-Caprices, for pf.
32. Études for pf.
33. Lieder, und Tänze, twenty little pieces for pf.
34. 'Alt Heidelberg,' concert aria for bass or baritone.
35. Six Songs.
36. 'Deutsche Suite' in B minor for pf.
37. Impromptu for pf.
38. Two nocturnes, for pf.
39. Two Songs.
40. Song-cycle, 'Gaudeamus' (from Scheffel).
41. Romanzen und Balladen, songs.
42. Three pf. pieces.
43. Three 'Idyllen' for pf. (solo or duet).
44. Seven pf. pieces, 'Erotikon.'
45. 'Hochzeitsmusik' for pf. duet.
46. 'Ländler aus Berchtesgaden' for pf.
47. 'Wald-Idyll' scherzo for pf.
48. 'Erinnerungen,' five pf. pieces.
49. Seven Songs from Burns.
50. Seven Songs from Moore.
51. Four ballads from Allan Cunningham.
52. Six Songs from Scott.
53. Six Songs from Tennyson and Mrs. Hemans.
54. 'Donald Caird ist wieder da' (from Scott), for tenor solo, male choir and orchestra.
55. Two Songs.
56. 'Scènes carnavalesques,' for pf.
57. Six Songs.
58. Four Songs from Herder's *Stimmen der Völker*.
59. 'Abendmusik,' pf. duet.
60. Lebensbilder, for pf. duet.
61. Six Songs.
62. Silhouetten, for pf. duet.

POSTHUMOUSLY PUBLISHED

63. Three Songs for female choir and pf.
64. Two Marienlieder, for tenor with accompaniment for strings and drums.
65. Two pf. pieces.

WITHOUT OPUS NUMBERS

Three sets of Songs.
Concert-overture in E minor.
'Geistliches Tonstück' for orchestra.
'Ländliche Festmusik' for pf. duet.
'Ricordanza' for pf.
'Adonisfeier' ('Feast of Adonis,' for soli, choir and orchestra, edited by Gustav Jensen, performed by the London Musical Society).
'Turandot,' opera (see above).

(The above list is taken from the monograph on Jensen, by Arnold Niggli, published in 1900 in Berlin, as one of Reimann's series, *Berühmte Musiker*.)

(4) GUSTAV (*b.* Königsberg, Dec. 25, 1843; *d.* Cologne, Nov. 26, 1895), brother of the above, was a pupil of his father and brother, subsequently studied with Dehn and Laub, and under Joachim's guidance became a capable violinist. He was appointed teacher of harmony and counterpoint at the Cologne Conservatorium in 1872. He wrote a good deal of concerted chamber music, and his useful editions of old violin music, under such titles as 'Classische Violinmusik,' are well known and generally esteemed. M.

JEPHTHA. (1) Oratorio by Giacomo Carissimi; first performed in England at St. Martin's Hall, London, under John Hullah's direction, May 21, 1851. (2) Handel's last oratorio. It was begun Jan. 21, and finished Aug. 30, 1751. The words were by Dr. Morell. Produced Covent Garden, Feb. 26, 1752. Revived by the Sacred Harmonic Society, Apr. 7, 1841. (3) 'Jefte in Masfa' (Jephthah at Mizpeh) was the title of a short oratorio by Semplice, set by Barthélemon at Florence in 1776; performed there; in Rome—where a chorus from it even penetrated to the Pope's Chapel, and procured the composer two gold medals—and in London in 1779 and 1782. A copy of it is in the Library of the R.C.M. (4) 'Jephtha and his Daughter,' an oratorio in two parts; the words adapted from the Bible, the music by C. Reinthaler. Produced in England by Hullah, St. Martin's Hall, Apr. 16, 1856. (5) 'Jephté,' 'tragédie lyrique,' words by the Abbé Pellegrin, music by Montéclair; produced at Académie Royale, Paris, Feb. 22, 1732. G.; addns. M. L. P.

JEREMIÁŠ, (1) BOHUSLAV (*b.* Řestoky, near Chrudim, 1859; *d.* 1918, at Budějovice), Czech organist and choirmaster; composer of choral music. Director of the music school at Písek and conductor of the choral society, Gregora. From 1906 he was the principal of the music school at Budějovice. (2) JAROSLAV (*b.* Písek, 1889; *d.* Budějovice, 1919), son of the above, Czech composer. He studied at the Prague Conservatoire under Stecker and Vít. Novák. For a time he was conductor at Lublanja, in Jugoslavia, and afterwards taught in Prague and Budějovice. He followed in the steps of Smetana, and was regarded as a musician of great promise and conservative tendencies. He wrote a symphonic idyll, 'Letní Den' (A Summer's Day); an opera, 'Starý Král' (The Old King); a mystery play, 'Rimoni'; songs, etc.; but the work which brought him some posthumous fame is his oratorio 'Jan Hus' (pub. Hudební Matice, Prague). (3) OTAKAR (*b.* Písek, 1892), son of Bohuslav, student of the Prague Conservatoire; pupil of Vít. Novák. He succeeded his father as director of the music school at Budějovice. Starting, like his brother, as an adherent of the Smetana tradition, he has now developed on independent and more modern lines. This is specially evident in the opera which occupied him in 1925—a psychological music-drama based upon Dostoievsky's novel *The Brothers Karamazov*. R. N.

JERITZA, MARIA (*b.* Brünn, Austria), operatic soprano. The artistic gifts of this singer appear to have developed at an unusually early age and with a corresponding degree of celerity. She studied first in her native town and afterwards at Olmütz, where she obtained her first engagement in 1910 at the local opera-house. Her parts to begin with were Violetta, Marguerite and Elsa, and her success in these attracted the notice of the impresario of the Volksoper at Vienna. Five months later she was making her début there (1912) as Elisabeth in 'Tannhäuser' and laying the foundations of her remarkable career of popularity in the Austrian capital. She went to the Hofoper in 1913 and became an immense favourite with the whole musical community, from the Emperor downwards. To this result her exceptional personal attractions contributed almost as potentially as her beauty of voice, her dramatic talent, and a rare capacity for identifying herself with the characters that she undertook, notably those of Wagner and Puccini. She also created parts in several new operas, including Marietta in Korngold's 'The Dead City,' which had no success, however, beyond the borders of her native country. On the other hand, the artist

greatly increased her reputation by her brilliant triumphs at the Metropolitan Opera House, New York, where she made her début in Korngold's opera on Nov. 17, 1921, thereafter appearing regularly every season to the manifest delight of countless admirers. Nevertheless, she did not appear in England until the summer of 1925, when she sang at Covent Garden for the first time on June 16 in 'La Tosca,' and aroused much interest by her effective and passionate, if somewhat sensational, delineation of the title-rôle. Among other prominent parts in her repertory may be mentioned Santuzza, Carmen, Ariadne, Thaïs and Sieglinde. In the last named she made her *rentrée* in London in 1926. H. K.

JERUSALEM. (1) The title of a French version of Verdi's I Lombardi (*q.v.*). (2) Sacred oratorio in 3 parts; words selected from the Bible by W. Sancroft Holmes, music by H. H. Pierson. Produced Norwich Festival, Sept. 23, 1852. G.

JESSONDA, opera in 3 acts; words by Édouard Gehe, after Lemière's *La Veuve du Malabar*[1]; music by Spohr. Produced Cassel, July 28, 1823; St. James's Theatre, in German, June 18, 1840; in Italian, Covent Garden, Aug. 6, 1853. G.

JEUNE, Claude (or Claudin) Le (*b.* Valenciennes, *c.* 1523[2]; *d.* about 1600), French or Flemish composer belonging to the latter half of the 16th century, was born at Valenciennes, as the titles of several of his works inform us. The inscription on a portrait of him in 1598 reads: 'Species Claudii Junii Valentini Belgae.' He is described as 'Belga,' because Valenciennes was then part of Flanders, and not of France. The date of his birth is uncertain. Fétis gives it as 1540, but Ernest Bouton, in a biographical notice of Le Jeune published at Valenciennes in 1845, fixes it at 1528.

The earlier date is the more probable, or at least some considerable time before 1540, inasmuch as already in 1554 there are 4 compositions by Le Jeune in the second and third books of chansons published by Phalèse at Louvain. His active life would seem to have been mostly spent at Paris, but in what position or under what circumstances we have no information. In 1564 appeared by him 'Dix Psaumes de David à 4 en forme de motets avec un dialogue à 7.' In the 21st to the 25th 'Livre de chansons,' first published by Le Roy and Ballard in 1569, and frequently reprinted afterwards, 39 numbers by Le Jeune were included in association with Lassus and other masters. In 1581, on the occasion of the marriage of the favourite of Henry III., the Duc de Joyeuse, with the sister of the Queen, there is the story handed down in Bayle's *Dictionnaire* of the magical effect of Le Jeune's music in first rousing and then quieting the martial ardour of a military officer present, this effect being attributed to the extraordinary knowledge and skill of the composer in the use of the twelve modes.[3] The story may be apocryphal, but is interesting as testifying to the reputation which the composer had then acquired. In 1585 Christopher Plantin of Antwerp published Le Jeune's 'Livre de meslanges à 4, 5, 6, 8, et 10 parties.' This work was reprinted in Paris in 1587, but Henri Expert is disposed to think a first edition had already appeared in Paris in 1582. It consists of a miscellaneous collection of French chansons, Italian madrigals, Latin motets, and other pieces including what is described as a 'Venetian Echo' *a* 10. Expert has reprinted part of this work as one of the volumes of his series 'Les Maîtres-Musiciens de la Renaissance française.' One of the pieces described as a 'Villageoise de Gascogne,' with text in dialect, 'Debat la noste trill 'en Mai,' has also been edited with English words by Lionel Benson. In 1588, during the siege of Paris by Henry III. in the wars of the Catholic League, we are told that Le Jeune, whose sympathies were on the Huguenot side, endeavoured to escape from the city, carrying his MSS. with him, but was arrested by the Catholic soldiers, and would have seen his MSS. committed to the flames but for the timely intervention of his Catholic fellow-musician Jacques Mauduit. In 1598 appeared at La Rochelle one of Le Jeune's chief works entitled:

'Dodécachorde contenant douze Psaumes de David mis en musique selon les douze modes approuvez des meilleurs auteurs anciens et modernes à 2, 3, 4, 5, 6 & 7 voix.'

These Psalms are the metrical versions of Marot and Beza set in elaborate motet style, each in several divisions with varying number of voices, and with the Genevan tune of each Psalm as Cantus Firmus in one or other of the voices. On the title-page of this work we find Le Jeune for the first time described as 'compositeur de la musique de la chambre du roy,' so perhaps the permission to print such a work and the possibility of holding the appointment were a result of the Edict of Nantes in 1598. The publication of the work at La Rochelle, the headquarters of French Protestantism, is significant; also its dedication to the Duc de Bouillon, a patron of the Huguenot cause. In the dedication reference is made to the cessation of civil strife under Henry IV., and with an allusion to the supposed characteristics of the Dorian and Phrygian modes, the hope is expressed that music may also contribute its share to the restoration of lasting peace and concord. Sometime between 1598 and 1602 Le Jeune's life must have come to an end, as the next important publication bearing his name appears under the editorship of Cécile le Jeune, his

[1] See Spohr's *Selbstbiographie*, ii. 149.
[2] H. Expert gives 1530.
[3] The whole passage from Bayle is quoted in Hawkins's *History of Music*, chap. xc.

sister, who prefixes a very flattering dedication to King James I. of England. It is entitled 'Le Printemps' *a* 2, 3, 4, 5, 6, 7, 8 (Paris, 1603). With other laudatory verses there is an 'Ode sur la musique du defunct Sieur Cl. de J.,' the second stanza of which begins thus :

'Le Jeune a faict en sa vieillesse
Ce qu'une bien gaye jeunesse
N'auseroit avoir entrepris.'

There is also a preface 'Sur la musique mesurée,' in which the claim is made for Le Jeune of having successfully solved the problem of mating ancient rhythm with modern harmony, the music being made to follow exactly the metrical rhythm of the words in accordance with the rules of classical prosody. Metrical rhythm is extolled as being the soul of music, of which harmony is only the body. The poet Antoine Baif had in 1570 founded at Paris an Académie de Musique to encourage this new style of musical composition, and it would appear that Le Jeune, like Mauduit, was for some time associated with him. The work itself consists of 39 chansons, 33 of which are settings of 'vers mesurez,' *i.e.* in accordance with the quantities of classical prosody, and 6 are longer settings of ordinary 'vers rimez.' The 'vers mesurez' consist of an interchange of 'Réchant' and 'Chant,' the former being a refrain sung at the beginning and between the verses of the song. The metrical scanning is at the head of each song, so that there seems to be no difficulty in understanding how it is to be sung. The 6 compositions to 'vers rimez' are in the ordinary madrigal or chanson form. Two of them consist of Jannequin's settings of 'Le Chant du rossignol' and 'Chant de l'alouette,' with a fifth voice part added, and the composition further extended by Le Jeune. There is also 'Ma Mignonne,' a lengthy piece in 9 divisions *a* 2 to 8, a Sestina *a* 5, 'Du trist' hyver,' and a Dialogue *a* 7, 'Amour quand fus tu né.' The text of this last piece is evidently a translation of an Italian madrigal which was also composed by Adrian Willaert as a Dialogue *a* 7, 'Quando nascest' Amor.' It would seem as if Le Jeune liked to experiment in every possible variety of style of vocal setting. 'Le Printemps' is now reprinted in modern score in 3 volumes of Expert's 'Les Maîtres-Musiciens.' There are also reprinted separately the two pieces of Jannequin with Le Jeune's additions.

A simple setting of all the tunes of the Genevan Psalter *a* 3, published by Cécile Le Jeune in 3 books (Paris, 1602–10), was soon forgotten and cast into the shade by the more important setting of the same tunes *a* 4 and 5, published by her in 1613. The latter work became immensely popular, and was frequently reprinted in France and Holland for the use of the reformed churches. Like the earlier work of Goudimel it was also adapted to the German translation of the French Psalms by Ambrosius Lobwasser. The music is almost entirely in simple counterpoint, note for note, the proper tune being in the tenor, but sometimes in the bass, while as Ambros says, the descant part is so melodious that it might be mistaken for the proper tune. It is perhaps too much to say that Le Jeune's musical reputation rests entirely on this one work, since possibly the popularity of this work was rather due to the reputation the musician had otherwise acquired. While Ambros is disposed to consider Le Jeune's chanson as being somewhat of a declension from the higher style of earlier French masters, he yet gives high praise to the 'Dodécachorde' as showing him to be a solid and capable master of the polyphonic school.

A book of Psalms in a quite different style had also appeared under Cécile's editorship in 1606. It is entitled 'Psaumes en vers mesurez mis en musique à 2-8 parties.' This work consists of a selection of Psalms not from the Genevan version, but in a verse translation in accordance with the rules of classical prosody, and the music also set accordingly as in 'Le Printemps.' It is now republished by Expert in 3 volumes of his 'Les Maîtres-Musiciens.' Another publication of 1606 is 'Octonaire de la vanité et inconstance du monde mis en musique à 3 & 4.' This is also being now (1925) reprinted by Expert. In 1608 Cécile Le Jeune published a book of 'Airs' *a* 3 to 6, forming a sequel to an earlier book of the same kind in 1594. Lastly, in 1612 a nephew of Le Jeune published a 'Second livre de melanges à 4-10,' in which, judging from its miscellaneous contents, he must have collected all he could still find of his uncle's works, chansons, madrigals, motets, etc., with two instrumental fantasias, one of which *a* 4 has been separately reprinted in score and parts by Expert. It only remains to add that besides his larger republications Expert has issued some works of Le Jeune in separate numbers. J. R. M.

JEUNE HENRI, LE, opéra-comique in 2 acts ; words by Bouilly, music by Méhul. Produced Théâtre Favart, May 1, 1797. G.

JEUX D'ANCHES, the French name for the reed stops of an organ.

JEWESS, THE, see JUIVE, LA.

JEWETT (JEWITT), RANDOLPH (RANDALL) (*b. circa* 1603 ; *d.* Winchester, July 3, 1675), a church composer and organist of some eminence. We find a 'Randle Juet' as a chorister at Chester, from 1612–15 ; possibly he may have been a son of John Jewett, who was precentor's vicar at Christ Church, Dublin, in 1619.[1]

In 1631 Randolph Jewett succeeded Thomas Bateson (*d.* 1630) as organist of Christ Church Cathedral, Dublin, and in the same year was

[1] W. H. G. F. declares him to have been son of William Jewett of Dublin.

also appointed organist of St. Patrick's Cathedral, which post he held, with the organistship of Christ Church, until 1639. While organist of Christ Church he seems to have introduced orchestral music into the cathedral service. The rather puritanically inclined Bishop Bedell was much displeased with the pompous service at that cathedral,

'which was attended and celebrated with all manner of instrumental musick, as organs, sackbutts, cornetts, violls, etc., as if it had been at the dedication of Nebuchadnezzar's golden image in the plain of Dura.'

This description is in part borne out by a Chapter Act of 1637, whereby the Proctor was directed to pay

'to the two sackbutts and two cornetts for their service and attendance in this Cathedrall the sume of twenty nobles eache at or before Easter next ensuing.'

In 1639 Jewett was succeeded in the post of organist of Christ Church by Dr. Benjamin Rogers. In the same year he was deprived by the archbishop of the post as vicar choral which he held in St. Patrick's, for not being in priest's orders. He was restored in 1641. In 1642 we find him at Chester, whither he was brought from Dublin in connexion with some special services on the occasion of a visit from the King. In 1643–44 he was organist of Chester Cathedral, and as the cathedral accounts from 1644–64 are missing, it is probable that he remained there until 1646, when he returned to Dublin, and was appointed a vicar choral of Christ Church. This appointment was made on a letter of recommendation from the Lord Lieutenant (Lord Ormonde), which begins :

'Having understood howe much this bearer, Randall Jewett, hath suffered for his good affections towards His Majesty's Service, and howe ably he is qualified in his p'feshion, and for the quire,' etc.

In the same year he was also appointed vicar choral of St. Patrick's. He probably returned to England on the suppression of the cathedral establishments under the Commonwealth,[1] as we next find him at St. Paul's, where he was almoner in 1660, and in 1661 minor canon and junior cardinal (an ancient office carrying no duties, and held by a minor canon). In 1666 he was appointed organist, master to the choristers, and lay-vicar of Winchester Cathedral, where he remained until his death. His burying-place in the north transept of the cathedral is still marked by a stone bearing the following inscription :

H. S. E.
RANDOLPH JEWET
GENEROSUS
ob. jul. 3 æt. 72 Dom
1675.

He was succeeded at Winchester by John Reading (the composer of the tune 'Dulce Domum' of Winchester College). Jewett is stated by Hawkins (*Hist.*) to have taken out his bachelor's degree in music at Trinity College, Dublin, but no evidence on the point is furnished by the college books. The words of five anthems by Jewett appear in the book of 'Anthems to be sung in the Cathedral Church of the Holy and United Trinity in Dublin.' Printed 1662. (See CLIFFORD.) Only one of these is now extant, a Funeral Anthem, 'I heard a voice from Heaven,' for solo and chorus, preserved in Tudway's collection, vol. iii. pp. 91-3. J. S. Bumpus had an old cathedral book containing the bass voice parts only of some of these anthems, and also of a short Evening Service by Jewett for men's voices. Hawkins describes Jewett as 'a Scholar of Orlando Gibbons,' and as 'having acquired great esteem for his skill in his profession.' His music was probably sung a good deal in the English cathedrals during the latter part of the 17th century, as the first edition of Clifford's Anthem book (1662) contains two of his anthems, and the second edition (1664) contains four.

Authorities.—Chapter Acts of Christ Church and St. Patrick's Cathedrals, Dublin; Cotton's *Fasti Ecclesiae Hibernicae*; information from Drs. J. C. Bridge and A. H. Mann, Rev. Lewis Gilbertson, Rev. Canon F. T. Madge, J. S. Bumpus, Wm. Prendergast, Mus.D., Charles Macpherson, Mus.D., and others.

L. M'C. L. D.

JEWISH MUSIC, see HEBREW MUSIC.

JEW'S HARP (JEW'S TRUMP) (mediæval Latin *crembalum* or *cymbalum orale*). In most European countries some form of the name Trump is given to this instrument, but the following titles are peculiar : French *guimbarde* (perhaps from the resemblance of the frame of the instrument to a cart with shafts); German *Maultrommel* (mouth drum) or *Brummeisen* (buzzing iron), Italian *scacciapensieri* ('Drive away thought,' a pastime). The ordinary English name Jew's Trump (cf. also the less common German *Judenharfe*) is probably a corruption of the Dutch *Jeudgtromp* (child's trumpet). It has apparently no connexion either with Jews or jaws. The earliest French name was *rebute*, whence the *ributhe* of the Houlgate, a Scottish poem of the 15th century.

This little instrument consists of a frame of metal in horse-shoe shape, with the two ends extended into parallel branches; between them a metal tongue vibrates freely when set in motion by a stroke of the finger. The instrument is placed between the front teeth in such a way as to give the metal tongue unrestricted movement, and the performer is able to produce various tones by altering the size of the cavity of the mouth.

The Jew's harp is found not only in Europe but throughout Eastern Asia and Oceania, where both frame and tongue are generally made of wood, though sometimes of metal; but whereas in European examples the tongue is provided with an upturned end for plucking,

[1] In 1651 he is included in Playford's *Musical Banquet* among excellent organists living in London.

in the primitive Oriental types it is set in motion by a jerking-string. In China it is called *K'ou chin* (mouth harp), and in a work of the 12th century it is depicted in quite a modern shape. In India it is known as the *Murchang* or simply the *Chang* (harp). No doubt at some remote period the instrument was brought into Europe from Asia; in an ancient grave in Norway a Jew's harp of copper finely gilt was discovered. Seeing that vibrating tongues of wood or metal are used in the popular and widely spread *Zanza* of Africa, it is somewhat strange that the Jew's harp is unknown to the primitive tribes of that continent; it is also absent amongst the American Indians.

The principle which underlies the sound-producing properties of the instrument is interesting, and has been the subject of some inquiry. Sir Charles Wheatstone, who studied the action of the free vibrating reeds and in 1829 invented the concertina, considered that the alteration of the cavity or resonance chamber of the mouth produced harmonics on the prime or fundamental note in their regular series as on the trumpet or violin; but the present accepted theory is that the prime note is a composite sound made up of a wide range of harmonics, and that these are reinforced and brought into prominence as the resonant chamber of the mouth is adapted in proper relation to them. Victor MAHILLON (*q.v.*), on experimenting with the Jew's harp, found that by forming the mouth as for the pronunciation in succession of the French vowels e, i, o, u, ou, the twelfth from the prime and the intervals of the major chord above were isolated in turn and reinforced.

Like the natural trumpet, therefore, from which it takes its name, the instrument suffers from the inevitable gaps in the ordinary diatonic scale (see TRUMPET), and the great virtuosi on the Jew's harp, such as Koch, Scheibler, Eulenstein and others, used several instruments of different sizes and therefore obtained a series of harmonics of different pitch in order to complete its scale. SCHEIBLER (*q.v.*) in 1816 produced an instrument of this class called *aura*, which was furnished with 10 vibrating tongues arranged in sections of five, one for each hand; and, according to another account, he used as many as twenty fixed on a disc with the tongues diverging from the centre. It is said the *aura* produced a magic effect in the concert-room owing to the power of expression it possessed. In Eastern specimens two or three tongues are not infrequently found upon the same frame. F. W. G.

JHAN, MAISTRE or MESTRE JAN (1519–43), was maestro di cappella to the Duke Ercole of Ferrara, according to the title-page of his 'Madrigali,' published 1541. The title-page of the *Symphonia*, 1543, has led to a supposition that Maistre Jhan of Ferrara was the same person as Joannes Gallus. Fétis (*Biog. Univ.*) was of opinion that Maistre Jhan was identical with Jhan GERO (*q.v.*). The following list of compositions has been largely taken from Fitner's *Musik-Sammelwerke*, 1877, and Vogel's *Weltliche Vocalmusik Italiens*, 1892.

1. Il primo libro de i Madrigali, di Maistre Jhan, Maestro di Capella, dello Eccellentissimo Signor Hercole Duca di Ferrara, & de altri Eccellentissimi Auttori. Nouamente posto in luce. 1541. Non sine privilegio. Excudebat Venetiis, apud Antonium Gardane. Obl. 4to, pp. 32. Dedicated by Ant. Gardane to Girolamo Bustrone. It contains five madrigals for four voices by Maistre Jhan:—' Amor non vedi '; ' Amor perche tormenti '; ' Cieco fanciul '; ' Deh quant' e dolce amor '; ' Madonna i vostri basci.' Four partbooks in Vienna Hofbibliothek, etc.

2. Cantus Symphonia quatuor modulata vocibus excellentissimi musici Joannis Galli, alias Chori Ferrariae Magistri, quae vulgo Motecta Metre Jehan nominantur, nuper in lucem edita. Venetiis: Hieron. Scotum. 1543. Obl. 4to. (In the Tenor part-book 'excellent. Musici, vulgo noncupati Metre Jehan quae alias et Motecta nominantur'). Four partbooks in the Munich Hofbibl., etc.

3. Motetti de la corona. Libro secundo. 1519. Petrucci. Maistre Jan:—' O benignissime domine Jesu ' for four voices.

4. Madrigali novi de div. excell. musici. Libro primo de la Serena. Roma. 1533. Maistre Jan:—' Hor vedete Madonna ' for four voices.

5. Novum et insigne opus musicum, 6, 5, et 4 vocum. (Noribergae J. Otto. 1537.) M. Jehan (in MS.):—' Hodie in Jordane ' and ' Descendit spiritus sanctus,' for six voices. See Evangeliorum, 1555.

6. Il terzo libro de madrigali di Verdelotto. Venetia: Scotto. 1537. Metre Jan:—' Amor voria donna humana,' for four voices.

7. De i madrigali di Verdelotto et de altri eccell. autori a 5 voci. Lib. 2. Venetia: Scotto. 1538. Mestre Jan:—' Altro non è il mio amor '; ' Amor se tu sei Dio '; ' Madonna io v' amor et taccio '; ' Per aspri boschi '; ' Sio miro ogni.' The same work was published without date by Scotto, about 1537.

8. Verdelot la più divina et più bella musica . . . madrigali a 6 voci. Venetia: Ant. Gardane. 1541. Maistre Jhan:—' Deh perche non è in voi '; ' Ditemi o diva mia,' ' Madonna i prieghi miei '; ' Non vi lassero mai '; ' Quando nasceti.' The two last are here without composer's name, but are by Maistre Jhan in the 1546 edition, which omits ' Madonna i prieghi ' and attributes ' Ditemi o diva ' to Verdelot. In the 1561 edition only three appear: ' Deh perche,' ' Non vi lassero ' ' Quando nasceti.'

9. Triginta novem motetos. Ferrara. 1538. Dedicated to 'Illus. Ferrariae & Carnatum Duci Herculi Estensi.' Contains three motets by Maistre Jan for four voices.

10. Motetti de la Simia. Lib. 1. Viginti motetos. Ferrara. 1539. Dedic. as in No. 9. Maistre Jan:—' O sidus Hispaniae ' for five voices. It is also in Mutetarum divinitatis. Lib. 1. 1543.

11. Cantiones 5 vocum selectissimae . . . mutetarum. Lib. 1. Argentorati. P. Schoeffer. 1539. Maistre Jan:—' Pater noster ' and ' Ave Maria.'

12. Quartus liber motettorum ad 5 et 6 voces. Lugduni: J. Modernum. 1539. Two motets for five voices by M. Jhan.

13. Primus liber . . . Motetti del frutto a quatro. Venetia: Ant. Gardane. 1539. Reprinted by Scotto, Vinegia, in 1562. M. Jan:—' Cerne meos ergo gemitus '; ' Thomas unus ex duodecim ' and ' Et post dies.'

14. Selectissimae necnon familiarissimae cantiones. (M. Kriesstein) Augsburg. 1540. M. Jhan:—' Miser quel huomo ' for five voices, ' Miser qui amat ' for four voices.

15. Le dotte et eccellente compositioni de i madrigali di Verdelot a 5 voci. Venetia: Ant. Gardane. 1541. Maistre Jhan:—' Per aspri boschi.'

16. D. autori il primo libro d' i madrigali de div. eccell. autori a 5 voci. Venetia: Ant. Gardane. 1542. Maistre Jhan:—' Ecco signor '; ' Miser quel huomo '; ' Occhi miei vaghi.'

17. Il primo libro di motetti di M. Adriano a sei. Venetia. 1542. Maistre Jhan:—' Qui credit in Domino.'

18. Il primo libro a due voci de div. autori. Venetia: Ant. Gardane. 1543. M. Jan:—' Agnus Dei '; ' Benedictus.'

19. Concentus 8, 6, 5, & 4 vocum. Augsburg: P. Ulhardus. 1545. M. Jan:—' Paulus Apostolus, cum 2 parte ' for four voices.

20. Cantiones 7, 6 & 5 vocum. Augsburg: M. Kriesstein. 1545. M. Jan:—Two motets for six voices, and one for five voices.

21. Diphona amoena et florida. Selectore Eras. Rotenbuchero Botaro. Norimbergae. 1549. Maistre Jan:—' Prandebis tecum ' for two voices.

22. Il primo libro de motetti a 6 voci da div. eccell. musici. Venetia: Scotto. 1549. Three motets by M. Jehan.

23. Electiones diversorum motetorum distincte quatuor vocibus Venetia: Ant. Gardane. 1549. Three motets by M. Jhan:—' Cum audissent apostoli,' ' In viam pacis,' and ' Levita laurentius.'

24. Di Adriano e di Jachet. I Salmi . . . accomodati da cantare a uno e a duoi chori. Venetia: Ant. Gardane 1550. Later edition in 1557. M. Jan:—' Laetatus sum. IV. toni '; ' Nisi Dominus aedificaverit. I toni.'

25. Il quinto libro di madrigali d' Archadelt a 4 voci. Venetia: Ant. Gardane. 1550. M. Jhan:—' S' amor mi desse.' It is in the 1544 edition without a composer's name.

26. Quartus tomus Evangeliorum, 4, 5, 6 et plurium vocum. Noribergae. 1555. Maistre Jan:—' Hodie in Jordane ' and ' Descendit spiritus sanctus,' for six voices. Sextus tomus Evangeliorum. 1556. Mestre Jehan:—' Cerne meos ergo gemitus ' for four voices.

27. Musica spirituale. Libro primo di canzon' et madrigali a 5 voci. Vinegia: Scotto. 1563. Mestre Jhan da Ferrara:—' Con doglia e con.' The composer Jo de Ferrare in the following work is probably identical with Maistre Jhan. Liber tertius: viginti musicales quinque, sex, vel octo vocum Motetos habet. Parisiis: Petr. Attaingnant. Mense Junio. 1534. Jo. de Ferare:—' Omnia que fecisti ' and ' Largire quesumus ' for five voices. Liber octavus: XX. musicales motetos quatuor, quinque vel sex vocum modulos habet. Attaingnant. Mense Decemb. 1534. M. Jo. de Ferrare:—' Ecco nos reliquus ' and ' Et omnis qui ' for four voices.

MSS.

In the B.M. Add. MSS. 19,583, one partbook. Mestre Jan :—'Adiutor in tribulationibus nostris' and 'Deus in medio'; 'O benignissime Domine'; 'Jay veu le regnart.'

In the Archivio dei cappellani cantori pontifici, Rome, MS. Codex 17, f. 128, and Codex 19, f. 148. Maistre Jehan :—Ave Maria and 'Virgo Dei Mater,' with second movement. Entered as Jo. de Ferrare in the index (Bitner). L. Torchi, *L' arte musicale*, 1897, reprinted the Ave Maria for five voices from *Cantiones*, 1539, giving it under the name of Jhan Gero.

C. S.

JIG, see GIGUE.

JIRÁK, KAREL BOLESLAV (*b.* Prague, 1891), Czech composer and professor of composition at the Prague Conservatoire. He studied under Vítězlav NOVÁK (*q.v.*), but afterwards came under the influence of J. B. FOERSTER (*q.v.*). From 1915–18 he was conductor at the Hamburg Opera, and from 1920–21 conducted the choral society Hlahol touring in Jugoslavia. Jirák is one of the most successful of the younger Czech composers. He stands apart from the nationalist group. His style is independent and clear-cut, and he is something of a musical satirist. His PF. 'Suite in the Olden Style' is very popular. His works include :

Opera, 'Apollonius of Tyana'; 2 symphonies; overture to a Shakespearean comedy; string quartet, string sextet, violoncello sonata, violin sonata; song cycles, Tragi-comedy (texts from Heine), 'Meditace' (Meditations), 'Mijivé stesti' (Brief Happiness), 'Tři zpěvy domova' (3 songs of home), 'Večer a duše' (Evening and the Soul).

R. N.

JIRÁNEK, ALOIS (*b.* Ledeč, 1855), Czech pianist and teacher, probably the last remaining pupil of Smetana. From 1877–91 he was professor of the pianoforte at Kharkov (Russia), and now (1927) holds a similar post in the Prague Conservatoire. He took an active part in the celebration of the Smetana centenary in 1924. His compositions include : Ballad and Scherzo fantastique (orchestra); sonatas, pianoforte trio and quintet; an opera, 'Dagmar'; songs and choruses; *Double Scales*; *School of Chord-playing*; *School Manual* (Universal Edition, Vienna, and Bosworth, London).

R. N.

JOACHIM, JOSEPH (*b.* Kittsee, near Pressburg, June 28, 1831; *d.* Berlin, Aug. 15, 1907), was the greatest master of the violin of his generation.

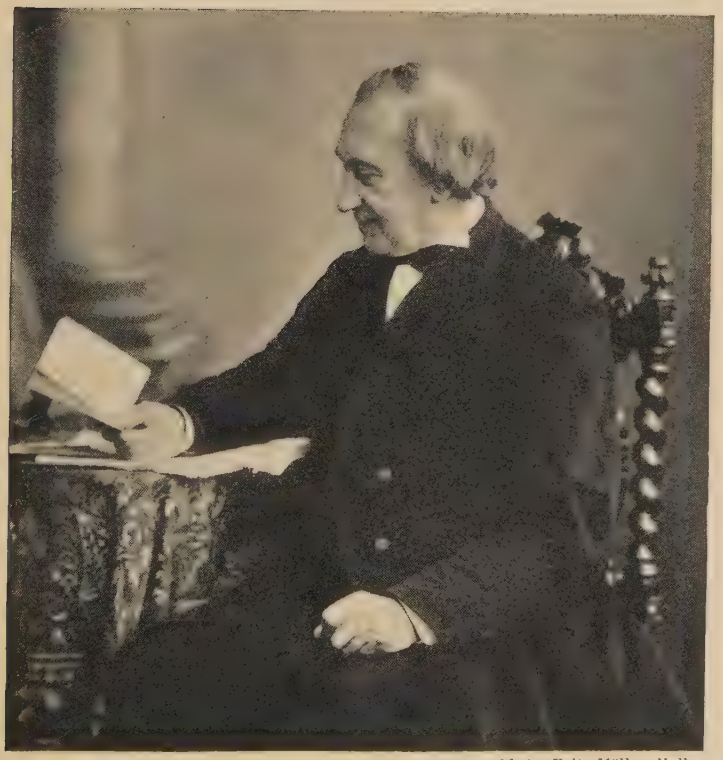
He began to play the violin at 5 years of age, and showing great ability he was soon placed under Serwaczynski, then leader of the opera band at Pest. When only 7 years old, he played a duet in public with his master with great success. In 1841 he went to Vienna, and studied successively with Miska Hauser, G. Hellmesberger the elder, and Boehm; in 1843 he went to Leipzig, then, under Mendelssohn's guidance, at the zenith of its musical reputation. On his arrival at Leipzig as a boy of 12, he proved himself already an accomplished violinist, and very soon made his first public appearance in a concert of Madame Viardot's, Aug. 19, 1843, when he played a rondo of de Bériot's; Mendelssohn, who at once recognised and warmly welcomed the boy's exceptional talent, himself accompanying at the piano. On the 16th of the following November he appeared at the Gewandhaus Concert in Ernst's fantasia on 'Otello'; and in the following spring paid his first visit to England, appearing first at Drury Lane Theatre, Mar. 28, 1844, at a benefit of Bunn, the impresario; at a concert of Benedict's on May 19; and ultimately at the Philharmonic Concert of May 27. He won the unqualified eulogies of the press and the public for the perfection of his technique, his wonderful tone, and the musical maturity and intelligence he revealed. On Nov. 25 of the same year, he took part in a performance at the Gewandhaus, Leipzig, of Maurer's Concertante for four violins with Ernst, Bazzini and David, all very much his seniors. The wish of his parents, and his own earnest disposition, prevented his entering at once on the career of a virtuoso. For several years Joachim remained at Leipzig, continuing his musical studies under Mendelssohn's powerful influence, and studying with David most of those classical works for the violin—the Concertos of Beethoven, Mendelssohn and Spohr, Bach's solos, etc.—which remained the staple of his repertory. At the same time his general education was carefully attended to, and it may truly be said that Joachim's character, both as a musician and as a man, was developed and directed for life during the years which he spent at Leipzig. He already evinced that thorough uprightness, that firmness of character and earnestness of purpose, and that intense dislike of all that is superficial or untrue in art, which made him not only an artist of the first rank, but a great moral power in the musical life of his day.

Joachim remained at Leipzig till October 1850, for some time side by side with David as leader of the Gewandhaus orchestra, but also from time to time travelling and playing with ever-increasing success in Germany and England. He repeated his visits to England in 1847, 1849, 1852, 1858, 1859, 1862, and annually after that date. His appearance at the Monday Popular, the Crystal Palace and other concerts in London and the principal provincial towns was a regular feature of the musical life in England. His continued success as a solo- and quartet-player, extending over a period of more than sixty years, is probably without parallel.

In 1849 Joachim accepted the post of leader of the Grand Duke's Band at Weimar, where Liszt, who had already abandoned his career as a virtuoso, had settled and was conducting operas and concerts. His stay at Weimar was not, however, of long duration. For one who had grown up under the influence of Mendelssohn, and in his feeling for music and art in general was much in sympathy with Schumann, the revolutionary tendencies of the Weimar school could have but a passing attraction. The history of Joachim's renunciation of the tenets

Photo, Johanna Eilert

JOSEPH JOACHIM



Photo, Fritz Möller, Halle

ROBERT FRANZ

of the 'new school' of Liszt and his friends, and the letters in which his own convictions were expressed, may be read in Moser's *Joseph Joachim*. In 1853 he accepted the post of Konzertmeister and solo violinist to the King of Hanover, which he retained till 1866. During his stay at Hanover (June 10, 1863) he married Amalia Weiss (*q.v.*), the celebrated contralto singer. In 1868 he went to Berlin to become the head of a newly established department of the Royal Academy of Arts—the 'Hochschule für ausübende Tonkunst' (High School for Musical Execution—as distinct from composition, for which there was already a department in existence). Joachim entered heart and soul into the arduous task of organising and starting this new institution, which under his energy and devotion not only soon exhibited its vitality, but in a very few years rivalled, and in some respects even excelled, similar older institutions. Up to this period Joachim had been a teacher mainly by his example. Thenceforth he was surrounded by a host of actual pupils, to whom he imparted the results of his experience, and into whom he instilled that spirit of devotion to art which, in conjunction with his great natural gifts, really contained the secret of his long-continued success. (See Joachim Quartet.) In addition to the universal admiration of the musical world, numerous marks of distinction, orders of knighthood from German and other sovereign princes, and honorary degrees were conferred on Joachim. From the University of Cambridge he received the honorary degree of Doctor of Music on Mar. 8, 1877. Oxford and Glasgow also conferred their degrees on him. No artist ever sought less after such things; no artist better deserved them. The fiftieth anniversary of his entry into public life was celebrated by various memorable performances in Berlin in Mar. 1889; and the sixtieth anniversary of his first appearance in England was the occasion of a very interesting concert in the Queen's Hall on May 16, 1904, at which he played Beethoven's concerto, and conducted his own overture to 'Henry IV.' His portrait, painted by J. Sargent, R.A., was presented to him by the Right Hon. A. J. Balfour.

As to his style of playing, perhaps nothing more to the point can be said than that his interpretations of Beethoven's concerto and great quartets and of Bach's solo sonatas were universally recognised as models, and that his style of playing appeared especially adapted to render compositions of the purest and most elevated style. A master of technique, surpassed by no one, he used his powers of execution exclusively for the interpretation of the best music. If in later years his strict adherence to this practice and consequent exclusion of all virtuoso pieces resulted in a certain limitation of repertory, it must still be granted that his repertory was, after all, richer than that of almost any other eminent violinist, comprising as it did the concertos of Bach, Beethoven, Mendelssohn, Brahms; four or five of Spohr's, Viotti's twenty-second, his own Hungarian, Bach's solos, the two romances of Beethoven, and in addition the whole range of classical chamber music.

Purity of style, without pedantry; fidelity of interpretation combined with a powerful individuality—such are the main characteristics of Joachim the violinist and the musician. An interesting and very able analysis of his playing is to be found in the *Musical Gazette* for Mar. and July 1900, under the title *Performance and Personality*.

As a composer Joachim was essentially a follower of Schumann, and his style was developed in close association with his intimate friend, Brahms. Most of his works are of a grave, melancholy character—all of them, it need hardly be said, are earnest in purpose and aim at the ideal. Undoubtedly his most important and most successful work is the Hungarian concerto (op. 11), a creation of real grandeur, built up in noble symphonic proportions, which holds a place in the first rank of masterpieces for the violin. The following is a list of his published compositions:

Op.
1. Andantino and Allegro Scherzoso (Violin and Orchestra).
2. 3 Stücke (Romanze, Fantasiestück, Frühlingsfantasie) for Violin and Piano.
3. Concerto (G minor) 'in einem Satze' for Violin and Orchestra.
4. Overture to 'Hamlet,' for Orchestra.
5. 3 Stücke (Lindenrauschen, Abendglocken, Ballade) for Violin and Piano.
6. Overture to Grimm's 'Demetrius.'
7. Overture to 'Henry IV.'
8. Overture suggested by two comedies of Gozzi.
9. Hebrew Melodies, for Viola and Piano.
10. Variations on an original Theme for Viola and Piano.
11. Hungarian Concerto for Violin and Orchestra.

Op.
12. Notturno in A for Violin and small Orchestra.
13. Overture, in commemoration of Kleist, for Orchestra.
14. Scena der Marfa (from Schiller's unfinished play of Demetrius), for Contralto Solo and Orchestra.

Two Marches, in C and D, with Trios.
Romance in C for Violin and Pianoforte.
Variations in E minor, Violin and Orchestra.
Concerto in G for violin.
Song, 'Ich hab' im Traum geweinet.'
Song, 'Rain, rain, and sun,' in an album of settings of Tennyson.
Cadenzas for the concertos of Beethoven and Brahms.

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P. D., with addns.

JOACHIM QUARTET (1869–1907). This famous organisation was founded at Berlin in the autumn of 1869. Joachim was then at the zenith of his powers, and the possessor of ripe experience, not a little of which was gained on English concert platforms, as a quartet leader, and it occupied from the first, as by natural right, a supreme position in the world of chamber music. Various changes had to be made subsequently in the personnel of the Quartet, but one feature remained constant. The colleagues of Joachim were invariably chosen from

among those artists who, besides possessing technical mastery of their instruments, were in sympathy with the artistic ideals associated with his name. What these changes were is set forth in the following table :

First Violin.	Joseph Joachim, 1869–1907.
Second Violin.	Ernst Schiever, 1869–72.
„ „	Heinrich de Ahna, 1872–92.
„ „	Johann Kruse, 1892–97.
„ „	Carl Halir, 1897–1907.
Viola.	Heinrich de Ahna, 1869–72.
„	Eduard Rappoldi, 1872–77.
„	Emanuel Wirth, 1877–1907.
Violoncello.	Wilhelm Müller, 1869–79.
„	Robert Hausmann, 1879–1907.

Beginning in 1869, annual series of concerts were given by the Joachim Quartet in Berlin. Annual visits to Vienna, besides frequent performances in the leading German towns, in Budapest, London and provinces, Paris, Rome, followed. In Germany no musical festival of importance was considered complete without their presence. They took part regularly in the Meiningen Festivals, and in those held at Bonn (in the Beethoven house), Basle and Zürich. At Zwickau on the occasion of the unveiling of the Robert Schumann memorial, and at Mannheim during the inauguration of the Festival Hall, they were also present, acclaimed as representative figures of German art. In the spring of 1905 they visited Rome, giving the sixteen quartets of Beethoven in the Farnese Palace.

In 1897 and subsequently, Joachim, Kruse, Wirth and Hausmann appeared together in London at the Popular Concert, but the Quartet, as such, did not visit England till 1900, in which year an influential London Committee organised a series of concerts in St. James's Hall, and secured for the Quartet (Joachim, Halir, Wirth, Hausmann) a splendid reception. The first concert was given on Apr. 25, the old Musical Union practice of placing the platform in the centre of the Hall being adopted and continued in the succeeding years (1901–04). In 1905 they gave two series of concerts in Bechstein Hall, St. James's Hall being no longer available. The next year they gave a complete series (Queen's Hall) of Brahms's chamber music. In 1907 Joachim was prevented by illness from leading the series which had been arranged, and the Quartet, led by Halir, was completed by Klingler, Wirth and Hausmann. The London programmes were always devoted to the German classics, from Haydn to Brahms. In one instance only a work from the pen of a living composer was given, the string quintet, op. 86, by Stanford, in which Alfred Gibson cooperated as second viola. In Berlin their programmes were more eclectic in character, the romantic as well as the classic element being represented. Dvořák's name appeared frequently, but one looks in vain for examples of the French, Belgian, Russian or Scandinavian schools.

Of Joachim's readings of Brahms a special word needs to be said. He was not only the composer's intimate friend, but was entrusted by him with the recension of many of his chamber works. It follows that no such authoritative readings will ever be heard again. Thousands have realised for the first time through the medium of the Joachim Quartet how much of romantic beauty underlies the supposed austerity of the master.

Each of the members of the quartet possessed a Stradivari of the best period, and therefore the tone produced, besides being pure, was homogeneous in all the parts. W. W. C.

JOANNA MARIA, see GALLIA.

JOANNES, ARCHICANTOR, choirmaster of St. Peter's and Abbot of S. Martin, Tours (according to another MS., 'in Rome'), was sent to England by Pope Agathon *c.* 679 to introduce the Roman liturgy, and did much to raise the singing in English churches. He died on the journey back and was buried at Tours.

JOAN OF ARC, opera in 3 acts ; words by A. Bunn, music by Balfe. Produced at Drury Lane, Nov. 30, 1837. Tchaikovsky's opera on this subject, text written by himself, is entitled 'The Maid of Orleans.' It was written in 1879 and produced St. Petersburg, 1881. Another opera on the same subject composed by Raymond Roze was produced at Covent Garden, Nov. 1, 1913.

JOB, an oratorio ; composed by C. H. H. Parry, produced at the Gloucester Musical Festival of 1892.

JOBIN, BERNHARD, a 16th-century lutenist, and printer in 1572–73 of his own two very interesting lute books, at Strassburg (*Q.-L.*).

JOCONDE, OU LES COUREURS D'AVENTURE, opéra-comique in 3 acts ; libretto by Étienne ; music by Isouard. Produced Théâtre Feydeau, Feb. 28, 1814 ; in English, by the Carl Rosa Co. (Santley's translation), Lyceum, Oct. 25, 1876. G.

JÖDEL, see TYROLIENNE.

JOHANNES DE LYNBURGIA (LYBURGIA, LIMBURGIA—of Limburg), an early 15th-century composer, living at Padua [1] ; composed numerous sacred songs and rondeaux in collective codices (see *Q.-L.*).

JOHANNES GALLICUS (or DE MANTUA ; also CARTHUSIENSIS) (*b.* Namur, *c.* 1415 ; *d.* Parma, 1473), pupil of Victor Feltri and master of Nic. Burtius, lived at Mantua. He wrote two treatises on singing in Coussemaker.

JOHANNES THE GREAT, called Primarius, a famous composer of the mid-12th century, is mentioned by Coussemaker. Anonymus iv., Bury St. Edmunds, of the late 13th century (Coussemaker, *Script.* i. 342), is probably identical with Johannes Primarius, the successor of Petrus de Cruce as maître de chapelle at Notre Dame, Paris, and with Johannes de Garlandia.

[1] Or Vicenza ? See Ambros, iii. 510.

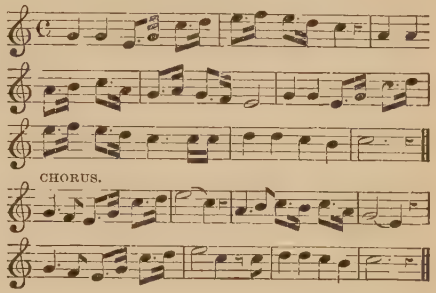
JOHANNES SARISBURIENSIS (SALESBERIENSIS) (*b.* Salisbury, 1120; *d.* 1180), studied at Paris and was Bishop of Chartres in 1179. He returned to England and wrote a treatise 'De musica et instrumentis . . .' contained in his works printed 1513, Book i. chap. 6 (*Q.-L.*).

JOHN IV. (João) (*b.* Villa-Viçosa, Mar. 19, 1604; *d.* Lisbon, Nov. 6, 1656), King of Portugal 1640. His father, 7th Duke of Bragança, sent to Italy for a tutor, and the appointment fell to one Ruberto Torgh or Robert Tornar, said to have been an Englishman. The boy was well grounded in music, and afterwards pursued his studies with João Soares REBELLO (*q.v.*) (*b.* 1610), who in 1624 became a choir-boy in the ducal chapel. He succeeded to the dukedom in 1630, and either by inclination or by 'political calculation' to allay the suspicions of Spain (to which the kingdom of Portugal was then united), he began to interest himself in his choir. He ordered quantities of church music—there are records of payments made in Madrid—and his own collection, added to the ducal library founded by his grandfather, soon grew into the famous library, which was unhappily lost in the Lisbon earthquake of 1755. The first librarian was João Alvares FROVO (*q.v.*). The catalogue was printed in Lisbon by P. Craesbeeck (1649); copies exist in the Torre do Tombo, Lisbon, and in the Bibl. Nat., Paris. It was reprinted by Vasconcellos. Besides church music, the library contained sets of madrigals by Lassus, Marenzio, Monteverdi, Morley and Willaert, and the 'Amfiparnasso' of Orazio Vecchi; early operas such as the 'Orfeo' of Monteverdi, Peri's 'Euridice' and Cavalieri's 'Rappresentazione dell' anima e del corpo.' It was generously endowed, and the King included in his will certain regulations for its upkeep, with the penalty of excommunication for any one who removed the books or dirtied the pages.

John IV. once or twice entered into musical controversy. A *Defensa de la musica moderna* (in Spanish) was published in Lisbon (1649) and translated into Italian (Venice, 1666), while *Respuestas a las dudas que se pusieron a la missa: Panis quem ego dabo, Palestrina* (Lisbon, 1654) is a defence of Palestrina.

A motet 'Crux fidelis' (Dresden MS.) has been reprinted in a modernised form and frequently sung. The King also composed a Magnificat (4 v.), Dixit Dominus (8 v.) and Laudate Dominum (8 v.), while his 'Adjuva nos, Deus' (MS. Lisbon Cathedral) is said still to be sung on Tuesdays and Fridays in Lent. The Passions according to St. Matthew and St. John, sung in Lisbon churches on Palm Sunday and Good Friday, are traditionally attributed to John IV. J. B. T.

'JOHN BROWN'S BODY,' one of the most popular of marching tunes, and possessing qualities in this respect of a high order. Its birth is American, and during the Civil War it was much in evidence. Its melody and its 'authentic' set of words are as follows:



John Brown's body lies a-mouldering in the grave.
(*Three times.*)
But his soul goes marching on.

Chorus: Glory, Glory, Hallelujah! (*Three times.*)
His soul goes marching on.

He's gone to be a soldier in the army of the Lord,
His soul goes marching on.

John Brown's knapsack is number ninety-three,
As he goes marching along.

His pet lambs will meet him on the way,
And they'll go marching along.

We'll hang Jeff Davis on a sour apple-tree,
As we go marching along.

The tune, fitted to a hymn—

Say, brothers, will you meet us
On Canaan's happy shore?

made its appearance in the 'fifties in the camp meetings of the Southern States, and from thence travelled northwards; it is stated that the tune is the composition of one William Steffe. Its introduction into the Northern army was, according to Elson in his *History of American Music*, by reason of the singing of the hymn by a couple of homesick recruits while stationed at Fort Warren near Boston in 1861. The regiment adopted the melody as its own, and the words which required merely a simple statement without a corresponding rhyme, grew as 'chaff' round a good-natured Scotchman named John Brown. The tune quickly became popular all throughout the Northern States, and was associated with the marches of its army. The 'John Brown' gradually grew to be recognised as the hero of Harper's Ferry, and a political meaning grew round the doggerel united to the tune. Many attempts have been made to wed respectable and consistent words to the air in place of those which have carried it along on the march and round the camp fire.[1] F. K.

JOHN OF DAMASCUS, SAINT (JOH. CHRYSORRHOAS OF DAMASCUS) (*b. circa* 700; *d.* Monastery of S. Sabas, near Jerusalem, 754), first organiser and regulator of liturgical song,

[1] Julia Ward Howe's verses, 'Mine eyes have seen the glory of the coming of the Lord,' though they failed to supplant the original, have become famous as a national hymn sung to the tune of 'John Brown.'

credited with the reform of musical notation. His hymns, which were held in high esteem, have been preserved in notations as far back as the year 1000 (*Riemann*).

JOHN OF FORNSETE (*b.* Forncett, Norfolk, Jan. 19, 1239), was monk of Reading Abbey, where he died on St. Wulstan's day. He is believed to be the composer of 'SUMER IS ICUMEN IN' (*q.v.*).

JOHNSON, BARTHOLOMEW (*b.* Oct. 3, 1710), bassoon-player and violoncellist, appeared in London as soloist *c.* 1770. His hundredth birthday was celebrated at Freemasons' Hall, Scarborough, in 1810, when he played a minuet of his own composition. A reproduction of an engraving, from an original portrait in oils, is given in E. van der Straeten's *History of the Violoncello*. E. V. D. S.

JOHNSON, EDWARD, is mentioned in Meres's *Palladis Tamia* (1598) as one of the leading English composers. It is not known if he was related to the other musicians of this name. There is reason to think that he was employed to provide some of the music for the festivities on the occasion of the Queen's visit to Lord Hertford at Elvetham (Sept. 1591), as there exist five-part settings by him of two of the songs performed at the fourth day's Entertainment; these are 'Elisa is the fayrest Queen,' for treble voice and instruments; and 'Com agayne,' for two treble voices and instruments (B.M. Add. MSS. 30,480-4). If this is the original music composed for the occasion, we are told that 'this spectacle and musicke so delighted her Majesty, that shee desired to see and hear it twise over.' (See Nichols's *Progresses of Q. Elizabeth*, where the Description of the Entertainment is reprinted.) In 1592 he contributed three settings of tunes to East's *Whole Booke of Psalmes*, which shows that by that date he had made some reputation as a musician 'expert in the Arte'; his work, however, does not appear till the end of the Book, and it may be supposed that he was not included in East's original scheme. (See PSALTER, where his work is criticised.) In 1594 Johnson took his degree of Bachelor of Music at Cambridge from Gonville and Caius College. In his 'Supplicat' he speaks of his many years' study and practice in the Science of Music, and asks to be examined by Dr. Bull and Dr. Dallis. A six-part madrigal by him, 'Come, blessed byrd,' appeared in the *Triumphs of Oriana*, 1601. An unprinted madrigal in two parts, 'Ah, silly John,' and 'That I love her,' for three voices, is in the R.C.M. Of his instrumental music, a paduan was printed in T. Simpson's 'Taffel Consort,' Hamburg, 1621; and three virginal pieces with his name are in the 'Fitzwilliam Virginal Book' (a medley, and a pavan and galliard set by Byrd). G. E. P. A.

JOHNSON, HENRY PHILIP (HENRIK FILIP JOHNSEN) (*b.* England, 1717; *d.* Stockholm, Feb. 12, 1779), was chamber organist of Adolf Frederic of Holstein-Gottorp when the latter went to Stockholm as Crown Prince of Sweden in 1743. In 1745 Johnson became organist of St. Clara, and afterwards court Kapellmeister. He was an excellent teacher of composition. Two operas of his were performed at Stockholm in 1774 and 1775; he also composed symphonies, organ and pianoforte pieces, and songs, etc. (*Riemann*; *Q.-L.*).

JOHNSON, JAMES (*b. circa* 1750; *d.* Feb. 26, 1811), a famous Edinburgh music-engraver, who, for nearly forty years, held the bulk of the Scottish trade, engraving from 1772 to about 1790 practically every piece of music issued in Scotland. The son of Charles Johnson, he was probably apprenticed to James Read, an early Edinburgh music-engraver. Johnson's first known work is dated 1772; it is 'Six Canzones for two voices . . . dedicated to the Scots Ladies by Domenico Corri, Edinburgh, 1772, James Johnson, Edinburgh,' oblong 4to.[1] In this year or the following he engraved M'Lean's 'Scots Tunes,' and in 1773 Daniel Dow's 'Twenty Minuets.' These and others are all clearly cut in copper, but all his later work is stamped on pewter, a practice which the writer of his obituary notice in the *Scots Magazine*, 1811, foolishly credits him with being 'the first to attempt.'

In 1787 he published the first volume of *The Scots Musical Museum*, a notable work which Robert Burns the poet, who largely contributed to its contents, said would remain the text-book of Scottish Song. The *Museum* contains 600 airs, and is comprised in six volumes issued as follows: 1st, 1787; 2nd, 1788; 3rd, 1790; 4th, 1792; 5th, 1797; 6th, 1803. To this work in a later reissue Wm. Stenhouse contributed historical notes to the songs and airs which have been bones of contention to musical antiquaries for the past half-century. Johnson (previously living in Bell's Wynd) in 1788 opened a music shop in the Lawnmarket, where he remained until his death. Shortly before it occurred he had taken his apprentice John Anderson into partnership, who also continued a year or two with Johnson's widow.

As before stated, Johnson engraved so much of the Scottish music of his time that a bibliography of his work would form almost a complete list of Scottish musical publications during this period. About 1790 George Walker came forward and supplied some portion of a rapidly increasing demand. He was, it is believed, another of Johnson's apprentices, and Anderson went into partnership with him in 1816. F. K.

JOHNSON, (1) JOHN (*d.* 1594/95), one of Queen Elizabeth's Musicians for the Lute, is named among the Musicians from as early as

[1] In the library of the writer, probably now unique.

1581 until his death.[1] His widow, Alice, was granted a lease in reversion for fifty years of Cranbourne Manor, Dorset, and other lands, in consideration of her husband's services (Jan. 25, 1594/95). Compositions for the lute by him are in the Cambridge University Library (Dd. iii. 18). He may perhaps be identified with a musician named Johnson who was in the service of Sir Thomas Kitson at Hengrave Hall, Suffolk, in 1572, and in London in 1574, in which year he went to take part in the entertainments given by Leicester at Kenilworth (Gage, *History of Hengrave*, 1822). Rimbault hastily assumed him to be the same as 'Robert the musician' also mentioned in the Hengrave accounts; but Sir T. Kitson kept several musicians in his service. Certainly this Johnson cannot be either of the Robert Johnsons of whom we know anything.

(2) ROBERT (*d.* before Apr. 30, 1634), son of John the lutenist, was apprenticed to Sir George Carey, husband of Sir Thomas Kitson's granddaughter, in 1596 for seven years as 'allowes or covenaunt servaunt,' Sir George undertaking to have him taught and instructed in the art of music, and providing board, lodging and necessaries.[2] It is not known if this Robert Johnson was related to the earlier writer of the name; Dr. Rogers told Anthony Wood in 1695 that he thought he was a Scotchman, but he undoubtedly confused the two.[3]

Johnson was appointed one of the King's Musicians for the Lute at Midsummer, 1604, with a salary of 20d. a day and £16 : 2 : 6 for his livery, and his name recurs yearly in the Audit Office Declared Accounts until 1633. It appears from the list printed by Hawkins that he was one of Prince Henry's Musicians in 1611, with a salary of £40. In 1620 he is named as one of the musicians who were to provide music for the proposed Amphitheatre in London, which shows that he was then highly esteemed. He retained his appointment as Musician on the accession of Charles I., his salary being given as £40 a year, with £20 for strings; and his name occurs in various documents in which the Musicians are specified. In 1628, on the death of Thomas Lupo, he applied for his place of composer to the Lutes and Voices. He died before Apr. 30, 1634, when his successor, Lewis Evans, received his appointment.

Johnson contributed two compositions to Leighton's 'Teares or Lamentacions,' 1614; a consort song, 'Yeelde unto God,' and a five-part 'Save me, O Lord'; and in his lifetime instrumental pieces by him were printed in Brade's 'Newe ausserlesene Branden,' etc., Lübeck, 1617, and in Simpson's 'Taffel Consort,' Hamburg, 1621 (*Q.-L.*). His reputation lasted for many years after his death. Hilton printed catches by him in 'Catch that Catch can,' 1652. Walter Porter in 1657 quotes him as a famous musician. A song, 'As I walked forth,' was printed in Playford's *Ayres and Dialogues* (1652 and 1659) and in the *Treasury of Musick* (1669), which later appeared in D'Urfey's *Wit and Mirth*, and has found its way into several modern collections. At the present day, however, it is to his association with the plays of the great dramatists that he owes his chief interest. His settings of 'Full fathom five' and 'Where the bee sucks' from 'The Tempest' (printed in a three-part arrangement in Wilson's 'Chearful Ayres,' 1660) are generally held to have been written for the production of the play. Rimbault[4] also speaks of having 'recovered' some of Johnson's instrumental music for 'The Tempest,' but does not say where it was to be found. Johnson also set 'Care-charming sleep' from Beaumont and Fletcher's *Valentinian*; and ''Tis late and cold' from the same authors' *Mad Lover*, which are to be found with other songs by Johnson in B.M. Add. MSS. 11,608. Rimbault printed as Johnson's the music to some of Middleton's 'Witch' 'from the original MS. in the possession of the Editor,' in his 'Ancient Vocal Music of England.' He also is the authority for saying that Johnson's music to Ben Jonson's *Masque of Gypsies* is in the Oxford Music School Collection, but no trace of it is now to be found in the catalogue.

Music by Johnson for virginals, lute and viols exists in MS. in the Fitzwilliam and University Libraries, Cambridge; the Oxford Music School and Ch. Ch.; R.C.M. and B.M.

G. E. P. A.

JOHNSON, JOHN (*d. circa* 1762), a London music-publisher of the middle of the 18th century. He was established at premises in Cheapside 'facing Bow Church,' at the sign of the Harp and Crown, before 1740.

He probably succeeded to the business previously carried on by Daniel WRIGHT (*q.v.*) of St. Paul's Churchyard; he certainly reissued some of Wright's publications, including his two volumes of country dances. Johnson's issues comprised the best music of the day in songs and instrumental pieces by such composers as Geminiani, Felton, Garth, Nares, Gunn, Arne, Worgan, etc. His yearly sets and collected volumes of country dances are especially interesting to the musical antiquary of to-day. In many instances Johnson broke through the absurd unwritten law that printed music should remain undated, for we find a great number of his publications bear an engraved date of the year of issue. The engraving of his music and the quality of the paper were always remarkably good. Johnson appears to have died about 1762, for after that year to about 1771/72 most of the imprints are in the name of 'Mrs. Johnston' or 'R. Johnson,' presumably his widow,

1 Nagel: *Annalen*.
2 W. Barclay Squire in *Mus. T.*, Feb. 1897.
3 Wood's MS. Notes on Musicians, Bodl. Lib.
4 *Who was Jack Wilson?* 1846.

with the address as ' 110 Cheapside.' The sign-name, ' The Harp and Crown,' is absent from these imprints, and for a time was at this period adopted by Longman, who was just then beginning business in another part of Cheapside, nearer St. Paul's. F K.

JOHNSON, Robert (*b.* Duns), often described as ' Priest ' in old MSS., flourished in the middle of the 16th century. He was a Scottish priest, born in Duns, who fled to England 'lang before the Reformation . . . for accusation of heresy ' ; this is the account given of him by Thomas Wodde, Vicar of St. Andrews, whose MS. partbooks (now in the libraries of Edinburgh University; Trinity College, Dublin; and B.M. Add. MSS. 33,933) contain his ' Domine in virtute.' It is asserted by most historians that he was chaplain to Anne Boleyn (1533–36), but there seems to be no evidence for the statement, though it is to be found in Stafford Smith's writing on more than one old MS. coming from his collection. In the Roy. Lib. B.M. is a MS. in which Robert Johnson, ' Priest,' is also described as ' of Windsor ' ; as Baldwin, the writer of this MS., was a Windsor man, it is very likely that Johnson may have settled there.

Johnson, who was the most considerable composer born in Scotland until comparatively recent times, was chiefly a writer of sacred music. Of his music for the English Service, three so-called Prayers are to be found in Day's *Certaine Notes*, 1560, and *Mornyng and Euenyng prayer*, 1565 ; these, which may have been printed in Johnson's lifetime, are ' Relieve us, O Lord, that are weake and feble ' ; ' O eternal God '; and ' I geve you a new commaundement ' : the words of the two latter are in Clifford's *Divine Services*, 1663 ; a Service in the Ely Cathedral Library is attributed to him in Dickson's Catalogue ; ' O Lord, with all my heart,' is in the B.M. Add. MSS. 4900.

Of his settings of Latin words, his ' Domine in virtute ' (referred to above) is most frequently met with (Bodl. and Ch. Ch. ; B.M. ; St. Michael's, Tenbury).

The following seem also to have been written for the Latin Service, though not all have words, and some are only found in a lute arrangement :

' Ave Dei Patris,' *a* 5, Bodl. MS. Mus. e. 1-5, etc.
' Ave Domini filia,' R.C.M. : St. Michael's, Tenbury.
' Ave plena gratia,' B.M. Add. MSS. 29,240.
' Benedicam Domino,' B.M. Add. MSS. 4900.
' Deus misereatur,' B.M. Add. MSS. 30,480-4.
' Dicant nunc Judei,' two settings *a* 2, Roy. Lib. B.M.
' Dum transisset Sabbatum,' *a* 4, B.M. Add. MSS. 17,802-5.
' Gaude Maria,' *a* 4, *ibid.*
' Laudes Deo,' *a* 2, Roy. Lib. B.M.
' Sabbatum Maria ' (printed by Burney), Ch. Ch.

Among his secular works, besides a number of ' In nomines ' and pieces without words, are : ' Defyled is my name,' printed by Hawkins as a ' Complaint of Anne Boleyn,' though the MSS. from which he printed it do not call it so (B.M. Add. MSS. 30,513 and B.M. Add. MSS. 30,480-4), ' Come, pale-faced Death,' in the last-named MS., and ' Ty the mare tomboy ' (Harl. MS. 7578, a collection of old songs said to have been used ' in and about the Bishopric of Durham '). G. E. P. A.

JOHNSON, Samuel, a playwright and a composer with the reputation of having been half crazy. He was a native of Cheshire, and originally a dancing-master. He is only worthy of remembrance as the composer and author of an extraordinary musical play named ' Hurlothrumbo or the Supernatural,' acted at the Haymarket in 1729. In this piece he himself took the principal character, Lord Flame. The play had an immense success, mainly due to its singularity, and probably also to the influence of Sir Robert Walpole, who greatly patronised it. The songs and music were published in folio for the author by Daniel Wright the elder, in or near the year of its production. Johnson wrote other plays, and no doubt produced more music now forgotten. F. K.

JOHNSTON, John, a London music-publisher of the latter part of the 18th century. His first address (about 1768) was ' Corner of York Street, Covent Garden.' Some time shortly after 1770 he removed to the Strand, where his address or addresses are variously given as : ' Opposite Lancaster Court, Charing Cross,' ' Near Northumberland House,' ' Near Exeter Change.' About 1776 he again removed, to 97 Drury Lane, and soon after ceased business, his plates and stock being acquired by Longman & Lukey, who had already published in conjunction with him. His publications include the early works of Charles Dibdin : ' The Padlock,' 1768 ; the Stratford Jubilee Musical Works, 1769 ; ' The Waterman,' 1774 ; ' The Quaker,' 1776 ; and other pieces by Dibdin, ' Lionel and Clarissa,' ' The Deserter ' and Dr. Arne's adaptation of ' King Arthur,' 1773. Sonatas, country dances and general sheet music also bear his imprints. F. K.

JOLIE FILLE DE PERTH, LA, opera in 4 acts, text by Saint-Georges and Adenis, music by Bizet ; produced Théâtre Lyrique, Paris, Dec. 26, 1867 ; in English (Beecham), Manchester, May 4, 1917.

JOMMELLI, Niccolò (*b.* Aversa, near Naples, Sept. 10, 1714 ; *d.* Naples, Aug. 25, 1774), is conspicuous in the long list of composers who during the first half of the 18th century were the outcome and ornament of that Neapolitan school which had become famous under Alessandro Scarlatti.

Jommelli's first musical teaching was given him by a canon named Mozzillo. At 16 he entered the Conservatorio de' Poveri di Gesù Cristo as the pupil of Feo, but was transferred to that of La Pietà de' Turchini, where he learned vocal music from Prato and Mancini and composition from Leo. It was the boast of these schools that young musicians on

leaving them were adepts in all the processes of counterpoint and every kind of scholastic exercise, but it seems that a special training at Rome was judged necessary to fit Jommelli for writing church music, the chief object he is said at that time to have had in view. However this may have been, his first works were ballets, in which no indication of genius was discernible. He next tried his hand on cantatas, a style of composition far better suited to his especial gifts, and with so much success that Leo, on hearing one of these pieces performed by a lady, a pupil of Jommelli's, exclaimed in rapture, 'A short time, madam, and this young man will be the wonder and the admiration of Europe!' The young composer himself had less faith in his own powers. According to the notice of his life by Piccinni, he so much dreaded the verdict of the public that his first opera, 'L' errore amoroso,' was represented (at Naples, in 1737) under the name of an obscure musician called Valentino; the work, however, met with so encouraging a reception that he ventured to give the next, 'Odoardo,' under his own name.

In 1740 he was summoned to Rome, where he was protected by the Cardinal Duke of York, and where his two operas 'Il Ricimero' and 'L' Astianatte' were produced, the latter in 1741. Thence he proceeded to Bologna, where he wrote 'Ezio,' 1741, afterwards recast and produced at Naples in 1748. During his sojourn there he visited the Padre Martini, presenting himself as a pupil desirous of instruction. To test his acquirements, a fugue subject was presented to him, and on his proceeding to treat it with the greatest facility, 'Who are you, then?' asked the Padre; 'are you making game of me? It is I, methinks, who should learn of you.' 'My name is Jommelli,' returned the composer, 'and I am the maestro who is to write the next opera for the theatre of this town.' In later years Jommelli was wont to affirm that he had profited not a little by his subsequent intercourse with Martini.

After superintending the production of some important works at Bologna, Rome and elsewhere, Jommelli returned to Naples, where his opera 'Eumene' was given at the San Carlo in 1747 with immense success. A like triumph awaited him at Venice, where he aroused such enthusiasm that the Council of Ten appointed him director of the Scuola degl' Incurabili, a circumstance which led to his beginning at last to write that sacred music which had been the object of his early ambition and was to become one chief source of his fame. Among his compositions of the kind at this time was a 'Laudate' for double choir of eight voices, which, though once celebrated, appears never to have been printed. In 1748 we find him at Vienna, where he wrote successively 'Achille in Sciro' and 'Didone.' Here he formed with the poet Metastasio an intimate acquaintance. In 1749 he went to Venice to superintend the production of 'Ciro' and 'Merope,' and returned soon afterwards to Vienna for the production of 'Didone.'

In 1749 he went again to Rome, where he produced 'Artaserse.' He found an influential admirer and patron in Cardinal Albani, thanks to whose good offices he was, in 1750, appointed coadjutor of Bencini, maestro di cappella of St. Peter's. He quitted this post in Nov. 1753 to become Kapellmeister to the Duke of Würtemberg at Stuttgart, where he remained for more than fifteen years. Here he produced a number of operas, most important among them 'Fetonte' (republished in *D.D.T*), an oratorio of the Passion, and a Requiem for the Duchess of Würtemberg. In these works German influence becomes apparent in a distinct modification of his style. The harmony is more fully developed, the use of modulation freer and more frequent, while the orchestral part assumes a greater importance and the instrumentation is weightier and more varied than in his former works. It added to the estimation in which he was held among the Germans, but was not equally acceptable to Italians when he returned to pass his remaining years among his own countrymen. The Neapolitans had forgotten their former favourite, nor did the specimens of his later style reconquer their suffrages. 'The opera here is by Jommelli,' wrote Mozart from Naples in 1770. 'It is beautiful, but the style is too elevated, as well as too antique, for the theatre.' 'Armida,' written for the San Carlo Theatre in 1770, and one of Jommelli's best operas, was condemned as heavy, ineffective and deficient in melody. 'Il Demofoönte' (1770) and 'L' Ifigenia in Aulide' (originally produced in Rome, 1751) were ill executed and were failures.

The composer had retired with his family to Aversa, where he lived in an opulent semi-retirement, seldom quitting his home except to go in spring to l' Infrascata di Napoli, or in autumn to Pietra bianca, pleasant country resorts near Naples. He received at this time a commission from the King of Portugal to compose two operas and a cantata. But his old susceptibility to public opinion asserted itself now, and the failure of his later works so plunged him in melancholy as to bring on an attack of apoplexy. On his recovery he wrote a cantata to celebrate the birth of an heir to the crown of Naples, and, shortly after, the Miserere for two voices (to the Italian version by Mattei), which is, perhaps, his most famous work. It was hardly concluded when he died.

Jommelli was of amiable disposition, and had the polished manners of a man of the world. Good-looking in his youth, he became corpulent in middle age. Burney, who saw him at Naples

in 1770, says (*Present State, France and Italy*, p. 316) he was not unlike Handel, a likeness which cannot be traced in any portraits of him that are extant. The catalogue of his works contains compositions of all kinds, comprising nearly fifty operas, two oratorios ('Betulia liberata,' 1743, and 'L' Isacco,' 1755), and a Passion music, 1749, besides masses, cantatas and a great quantity of church music. His Miserere for five voices, in G minor (included in Rochlitz's collection), contains great beauties, the long *diminuendo* at the close, especially, being a charming effect. But the work is unequal, and a scholarship, though elegant and ingenious, occasionally makes itself too much felt. The opening Kyrie of Jommelli's Requiem in E♭ (written at Stuttgart in 1756) was printed as Haydn's in some editions of the latter's Mass in the same key.

His ideas have, for the most part, a tinge of mild gravity, and it is not surprising that he failed in ballets and other works of a light nature. Yet he has left an *opera buffa*, 'Don Trastullo,' which shows that he was not devoid of a certain sedate humour. This opera is remarkable (as are others of his) for the free employment of accompanied recitative. Jommelli was one of the earliest composers who perceived the great dramatic capabilities of this mode of expression. He saw the absurdity, too, of the conventional *Da capo* in airs consisting of two strains or movements, by which the sympathy of the hearer, worked up to a pitch during the second (usually allegro) movement, is speedily cooled by the necessity for returning to the andante and going all through it again. He would not comply with this custom except where it happened to suit his purpose, but aimed at sustaining and heightening the interest from the outset of a piece till its close—anticipating by this innovation one of Gluck's reforms.

His invention seems to have required the stimulus of words, for his purely instrumental compositions, such as overtures, are singularly dry and unsuggestive. Yet he had a more keen appreciation of the orchestra than any contemporary Italian writer, as is evinced in his scores by varied combinations of instruments, by *obbligato* accompaniments to several airs, and by occasional attempts at such tone-painting as the part written for horns *con sordini* in the air 'Teneri affetti miei' in 'Attilio Regolo.' In his Stuttgart compositions the orchestra becomes still more prominent, and is dialogued with the vocal parts in a beautiful manner. The Requiem contains much pathetic and exquisite music; but intensity is wanting where words of sublime or terrible import have to be conveyed. In this work and the 'Passion' is to be found a great deal that is closely allied to composition of a similar kind by Mozart. A comparison between the two is most interesting, showing, as it does, how much of Mozart's musical phraseology was, so to speak, current coin at the time when he lived. The Miserere, which was Jommelli's last production, seems in some respects a concession to Italian taste, which possibly accounts for the comparatively great degree of subsequent popularity it enjoyed. It possesses, indeed, much of the sympathetic charm that attaches to his other works, but the vocal parts are so florid as to be sometimes unsuitable to the character of the words.

He cannot, however, be said to have courted popularity by writing for the vulgar taste. Among contemporary composers of his own school and country, he is pre-eminent for purity and nobility of thought, and for simple, pathetic expression. In 1785 a project was started at Stuttgart for publishing a complete edition of his operas, but 'L'Olimpiade' was the only one published.

The following works of Jommelli have been republished in modern times:

'Fetonte,' opera, score (*D.D.T.* xxxii. and xxxiii).
Salmo (Miserere). Settings for two and four voices, with orchestra (Breitkopf & Härtel).
Victimae paschali. Five voices, score (Schott).
Lux eterna. Four voices (Berlin, Schlesinger).
Hosanna filio, Mulieres bonae, and In Monte Oliveto. Four voices (Berlin, Schlesinger).
Requiem, for S A.T.B. Accompaniment arranged for PF. by Clasing (Cranz).
Many other pieces of his are, however, included, wholly or in part, in miscellaneous collections, such as Latrobe's 'Sacred Music,' the 'Fitzwilliam Music,' Choron's 'Journal de chant,' Rochlitz's 'Collection de morceaux de chant,' Gevaert's 'Les Gloires de l'Italie,' and Porro's 'Musique sacrée,' etc.

(For the complete list of works, see *Q.-L.*, from which corrections and additions to the above article have been taken.) F. A. M.

BIBL.—HERMANN ALBERT, *Niccolò Jommelli als Opernkomponist*, with a biography. (Halle, 1908.)

JONAS, ÉMILE (*b.* Mar. 5, 1827; *d.* Saint-Germain, May 22, 1905), one of the younger rivals of Offenbach in opera-bouffe, born of Jewish parents. He entered the Conservatoire, Oct. 28, 1841, took second prize for harmony, 1846, and first ditto, 1847, and obtained the second Grand Prix de Rome for his 'Antonio' in 1849. His début at the theatre was in Oct, 1855 with 'Le Duel de Benjamin' in one act. This was followed by 'La Parade' (Aug. 2. 1856); 'Le Roi boit' (Apr. 1857); 'Les Petits Prodiges' (Nov. 19, 1857); 'Job et son chien' (Feb. 6, 1863); 'Le Manoir des La Renardière' (Sept. 29, 1864); and 'Avant la noce' (Mar. 24, 1865)—all at the Bouffes Parisiens. Then, at other theatres, came 'Les Deux Arlequins' (Dec. 29, 1865); 'Le Canard à trois becs' (Feb. 6, 1869); 'Désiré, sire de Champigny' (1869). Many of his pieces were given in London, such as 'Terrible Hymen' at Covent Garden, Dec. 26, 1866; 'The Two Harlequins' (adapted by A'Beckett) at the Gaiety, Dec. 21, 1868; and 'Le Canard,' also at the Gaiety, July 28, 1871. This led to his composing an operetta in three acts to an English libretto by A. Thompson, called 'Cinderella the younger,' produced at the Gaiety,

Sept. 25, 1871, and reproduced in Paris as 'Javotte' at the Athénée, Dec. 22 following. 'Le Chignon d'or' was brought out in Brussels in 1874, 'La Bonne Aventure' in 1882 and 'Le Premier Baiser' in 1883.

Jonas was professor of Solfège at the Conservatoire from 1847–56. He was director of the music at the Portuguese synagogue, in connexion with which he published in 1854 a collection of Hebrew tunes. He was also bandmaster of one of the legions of the Garde Nationale, and after the Exhibition of 1867 he organised the competitions of military bands at the Palais de l'Industrie, whereby he obtained many foreign decorations. G.

JONCIÈRES, Victorin de, the adopted name of Félix Ludger Rossignol (*b.* Paris, Apr. 12, 1839; *d.* Oct. 26, 1903). The name by which he is known was adopted by his father, a journalist and advocate of the Cour d'Appel, who, under the Empire, was one of the principal contributors to the *Patrie* and the *Constitutionnel*.

Victorin began by studying painting; but by way of amusement he composed a little opéra-comique adapted by a friend from Molière's 'Sicilien,' which was performed by students of the Conservatoire at the Salle Lyrique in 1859. A critic who was present advised the composer to give up painting for music, and accordingly Joncières began to study harmony with Elwart. He entered Leborne's counterpoint class at the Conservatoire, but left it suddenly on account of a disagreement with his master concerning Wagner, who had just given his first concert in Paris. From this time he studied independently of the Conservatoire. At the Concerts Musard he produced an overture, a march, and various orchestral compositions; he also wrote music to 'Hamlet,' produced by Dumas and Paul Meurice. A performance of this work was given as a concert at his own expense in May 1863, and a representation was given at Nantes on Sept. 21, 1867, under his direction, with Mme. Judith of the Comédie Française in the principal part. The play was produced in Paris at the Gaîté later in the following year, but for a performance of 'Hamlet' at the Français, Joncières's music was rejected by Perrin.

On Feb. 8, 1867, Joncières made his real début as a dramatic composer at the Théâtre Lyrique, with an opera, 'Sardanapale,' which was only partially successful in spite of Christine Nilsson. The same theatre, then under the management of Pasdeloup, produced a second opera, 'Le Dernier Jour de Pompéi' (Sept. 21, 1869), which was harshly received by the public. Shortly afterwards a violin concerto was played by his friend Danbé at the Concerts du Conservatoire (Dec. 12, 1869). The Théâtre Lyrique having come to an end after the war, Joncières's dramatic career ceased for a long time, as he would not write for the Opéra-Comique, and could not gain admittance to the Opéra. He wrote a 'Symphonie romantique' (Concert National, Mar. 9, 1873), and various other pieces were produced at the concerts conducted by Danbé at the Grand Hotel. At length, on May 5, 1876, he succeeded in producing his opera 'Dimitri,' for the opening of the new Théâtre Lyrique at the Gaîté, under the direction of Vizentini; and the work, although it did not attract the public, was such a remarkable advance upon his earlier productions that hopes were formed which were not realised either by his 'Reine Berthe' (Dec. 27, 1878), given four times at the Opéra, nor by his 'Chevalier Jean' (Opéra-Comique, Mar. 11, 1885), which succeeded in Germany, though it had failed in Paris; nor his 'Lancelot,' a lyric drama in 4 acts (Opéra, Feb. 7, 1900), performed a few times only. Besides these dramatic works Joncières had written numerous compositions for the concert-room:

'Sérénade hongroise,' 'La Mer,' a symphonic ode for mezzo-soprano, chorus and orchestra, 'Les Nubiennes,' orchestral suite, a Slavonic march, a Chinese chorus, etc.

His works, of which 'Dimitri' is by far the best, have the merit of being carefully orchestrated, and his vocal writing is marked by a just sense of the laws of prosody. As a critic—for from 1871 he was musical critic to 'La Liberté,' and contributed to it theatrical notices, etc., under the pseudonym of 'Jennius'—his opinions, like his music, were considered to be wanting in balance and unity. In Feb. 1877 Joncières received the cross of the Légion d'honneur.

A. J.; addns. M. L. P.

Bibl.—*Fétis* (supplement); *Encyclopédie de la Musique et Dictionnaire du Conservatoire* (C. Le Senne).

JONCKERS (Junckers), Goessen, an early 16th-century composer of motets and sacred songs in collective volumes of 1538–55. It is uncertain whether 'Meistre Gosse' and 'Gosse Jonckers' are one and the same person (*Q.-L.*).

JONES, Edward (*b.* Llanderfel, Merionethshire, Easter Day, Apr. 2, 1752; *d.* Easter Day, Apr. 18, 1824). He was born at a farm-house called 'Henblas,' *i.e.* Old mansion. His father taught him and another son to play on the Welsh harp, and other sons on bowed instruments, so that the family formed a complete string band. Edward soon attained to great proficiency on his instrument. In the spring of 1775 he came to London, and in May of the same year he played at a private concert at Dr Burney's; in 1783 he was appointed bard to the Prince of Wales. In 1784 he published

'Musical and Poetical Relicks of the Welsh Bards, with a General History of the Bards and Druids, and a Dissertation on the Musical Instruments of the Aboriginal Britons,'

a work of learning and research. Another edition appeared in 1794, and in 1802 a second volume of the work was issued under the title of *The Bardic Museum*. Jones had prepared a third volume, a portion only of which was published at his death, the remainder being issued subsequently. The three volumes

together contain 225 Welsh airs. Besides this, he compiled and edited :

'Lyric Airs; consisting of Specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese and Moorish National Songs; with . . . a few Explanatory Notes on the Figures and Movements of the Modern Greek Dances, and a short Dissertation on the Origin of the Ancient Greek Music,' 1804; 'The Minstrel's Serenades'; 'Terpsichore's Banquet, a Selection of Spanish, Maltese, Russian, Armenian, Hindostan, English, German, French and Swiss Airs'; 'The Musical Miscellany, chiefly selected from eminent composers'; 'Musical Remains of Handel, Bach, Abel, etc.'; 'Choice Collection of Italian Songs'; 'The Musical Portfolio; consisting of English, Scotch, Irish and other favourite Airs'; 'Popular Cheshire Melodies'; 'Musical Trifles calculated for Beginners on the Harp'; and 'The Musical Bouquet, or Popular Songs and Ballads.'

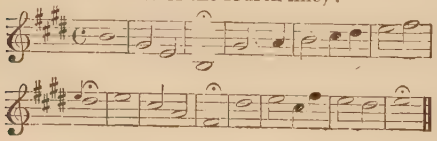
Besides his professional pursuits Jones filled a situation in the Office of Robes at St. James's Palace. He collected an extensive library of scarce and curious books, part of which, to the value of about £300, he sold in the latter part of his life, and the remainder was dispersed by auction after his death, realising about £800.

W. H. H.

JONES, Edward, an early music typographer who for a time, after the death of John Playford, junior, printed the Playford publications. These include 'Harmonia sacra,' 1688–1693; 'Apollo's Banquet,' 1690–93; the eighth edition of the 'Dancing Master,' 1690, etc. His printing office was in the Savoy, and he is perhaps the Edward Jones referred to by Thomas Mace in *Musick's Monument*, 1676, as possessing a valuable lute. F. K.

JONES, Evlyn Howard (*b.* London, 1877), a pianist who in England and on the Continent has played with constant success, was educated as a scholar of the R.C.M., and afterwards studied under D'Albert in Germany. Though a musician of wide sympathies and possessing a very large repertory, his playing of Brahms gained him the reputation of a specialist. He is a very successful teacher in London, and was instrumental in founding the Federation of Music Clubs, which is becoming an important agency for the spread of chamber music in this country. C.

JONES, John (*b.* 1728; *d.* Feb. 17, 1796), became organist of the Middle Temple, Nov. 24, 1749; of the Charterhouse (following Dr. Pepusch), July 2, 1753; and of St. Paul's Cathedral, Dec. 25, 1755. He died in possession of these three seats, and was buried in the Charterhouse. He published several sets of harpsichord lessons, and 'Sixty Chants Single and Double' (1785), some of which illustrate the florid taste of that time. One of these was sung at George III.'s state visit to St. Paul's, Apr. 23, 1789, and at many of the annual meetings of the Charity Children. At the latter, in the year 1791, Haydn heard it, and noted it in his diary as follows (with a material improvement in the taste of the fourth line) :



'No music has for a long time affected me so much as this innocent and reverential strain.'

G.

JONES, Richard, a fine violinist and composer for the instrument. He succeeded Stefano Carbonelli as leader of the band at Drury Lane Theatre about 1730, and was in turn succeeded at that post by Richard Clarke and Michael Christian Festing, who was one of his distinguished pupils. Jones wrote a book of 'Chamber Airs' and one of 'Suites.' The title of one of his works runs :

'Chamber Airs for a Violin (and Through Bass) consisting Both of Double and Single stops Being a work very improving for that Instrument, Composed by Mr. Richard Jones opera (or work) the second London printed for William Smith . . .' folio.

The other is :

'Six Suites of Lessons for a Violin with a Thorough Bass for the Harpsichord Composed by Mr. Rich Jones opera iii printed for ye author and sold by John Johnson . . .' folio.

In Wm. Randall's list for 1776 he is noted as composer of some 'Lessons for the Harpsichord,' probably first issued by Walsh. Alfred Moffat has also arranged a sonata in D major from the aforesaid 'Chamber Airs' (Novello). The 'Lessons for the Harpsichord' mentioned in the text (vol. ii.) were probably Jones's 'opera prima.' For his period his violin technique, as displayed in his sonatas, is distinctly advanced. F. K.

JONES, Robert (fl. *circa* 1597–1617), madrigal composer, song-writer and lutenist. Little is known of the personal history of this musician. He took the Mus.B. degree at Oxford in 1597. On Jan. 4, 1609/10, in conjunction with Philip Rosseter, Philip Kingman and Ralph Reeve, he was granted a patent to provide and train a school of children to be designated the 'Children of the Revels to the Queene within Whitefryars.' On May 31, 1615, a further grant was issued to him and his three partners, by which they obtained leave to erect a new playhouse for the Children of the Revels on the site of a house occupied by Jones near Puddle Wharf in Blackfriars. When the building was nearly completed the project was opposed by the civic authorities, who obtained an order from the Privy Council, with the result that the playhouse was pulled down and the patent had to be surrendered.

In 1607 Jones published his 'First Set of Madrigals of 3, 4, 5, 6, 7 and 8 Parts, for Viols and Voices or for Voices alone; or as you please.' It was dedicated to Lord Salisbury. (Engl. Madr. Sch., vol. xxxv.) No complete copy of this set is known to have survived. The printed cantus and bassus parts are complete in the B.M. Nos. 25 and 26 are in Bodl. MS. Mus. f. 25-28. And seven more (Nos. 7-10, 13, 14 and 22) are in manuscript in the Royal Library at Brussels. These are manifestly copied very carefully from the original printed books. Jones seems to have had a special fancy for writing madrigals on bird subjects. He contributed a 6-part madrigal, 'Oriana

seeming to wink at folly,' to 'The Triumphes of Oriana.' Jones was also a notable lutenist and published as many as five books of Ayres, containing a total of more than 100 songs. He had the rare gift of being able to write melodies of a very singable character. His songs were mostly constructed on simple lines, but the rhythms are often very happily contrived; as, for example, in Bk. II. No. 3, at the words: 'Here in the cool of the stillest, clearest, sweetest evening Philomel did ever choose for singing.' The harmonic treatment of the lute accompaniment in Jones's work is individual and peculiar; allowing for a certain proportion of printer's errors, which seem more numerous in the Jones volume than in those of the other lutenist song-writers, there are many clashes of major and minor thirds which are difficult to explain, and some of these are decidedly cacophonous. *The Muses' Gardin* in particular offers many problems of this nature. Another feature of Jones's technique is his frequent use of the full chord on the lute; his method in this detail contrasts very markedly for instance with that of Dowland, who very rarely, except in a final cadence, obscures the melodic character of the part-writing in his lute accompaniments by the introduction of full chords with their upper notes. Jones's five books of lute-songs are as follows:

'The First Booke of Songes and Ayres of foure parts with Tableture for the Lute. So made that all the parts together or either of them seuerally may be song to the Lute, Orpherian or Viol de Gambo 1600. (B.M. K. 9. a. 17 (1).)

This volume was dedicated to Sir Robert Sidney. The opening phrases of 'Farewell, dear love' (No. 12 of the set) are introduced by Shakespeare in *Twelfth Night*, Act II. Sc. 3, but there is no evidence to show that Jones's music was used at the first production of the play. The words of the song seem to have been well known quite apart from individual musical settings. In 1601 was published:

'The Second Booke of Songs and Ayres, Set out to the Lute, the base Viol the playne way, or the Base by tableture after the leero fashion.' (B.M. K. 9. a. 17 (2).)

The bass tablature is separately printed, the lute being tuned to E flat B flat G D G D. The note-values of the bass tablature are expressed in 'prick-notes' instead of by the usual signs; and in the Preface, Jones claims to be the first to have adopted this method. This volume is dedicated to Sir Henry Lennard.

'Ultimum Vale, or the Third Book of Ayres of 1, 2 and 4 Voyces' was published in 1608. It was dedicated to Henry, Prince of Wales. The only known copy of this work is in the library of the R.C.M. The last six songs in the set are attractive duets for equal voices.

In the following year was issued:

'A Musicall Dreame, Or the Fourth Booke of Ayres, the First part is for the Lute, two Voyces and the Viole de Gambo; the Second part is for the Lute, the Viole and foure Voices to Sing: the Third part is for one Voyce alone or to the Lute, the Basse Viole, or to both if you please, Whereof, two are Italian Ayres. (B.M. K. 2. g. 2.)

Jones's patron in this instance was Sir John Levinthorpe.

The final volume was published in 1611 under the title:

'The Muses Gardin for Delights, Or the fift Booke of Ayres onely for the Lute, the Base-vyoll and the Voyce.'

It was dedicated to Lady Wroth, the daughter of his first patron, as he states. The only known copy of this work was formerly in the Bridgewater House Library and is now owned by Mr. E. Huntington of New York. A photographic reproduction given by Mr. Huntington to the present writer is now in the B.M. (K. 2. g. 3).

The five sets of Jones's Ayres in song-form edited by the present writer are published complete in his English School of Lutenist Song-writers, 2nd series.

Jones contributed three numbers to Leighton's 'Teares or Lamentacions,' 1614; 'Sing joyfully,' a 5-part anthem in Ch. Ch. 56-60; and three anthems in B.M. Add. MS. 31,418 and Roy MSS. 63 are probably by this composer.

E. H. F.

JONES, Rev. William ('Jones of Nayland') (*b.* Lowick, Northamptonshire, July 30, 1726; *d.* Nayland, Jan. 6, 1800), was educated at Charterhouse and at University College, Oxford. He included music in his studies and became very proficient in it. In 1764 he was presented to the vicarage of Bethersden, Kent, and subsequently became Rector of Pluckley in the same county, which he exchanged for the Rectory of Paston, Northamptonshire. He is said to have been presented to the Perpetual Curacy of Nayland, Suffolk, in 1776, but his name does not occur in the registers until 1784. In Jan. 1784 he published *A Treatise on the Art of Music*, which gained him considerable reputation. In Mar. 1789 he published by subscription his op. 2,

'Ten Church Pieces for the Organ, with Four Anthems in score [a psalm tune and a double chant], composed for the use of the Church of Nayland in Suffolk, and published for its benefit.'

This publication contained his well-known hymn tune 'St. Stephen.' In 1798 he became Rector of Hollingbourne, Kent. He was the author of many theological, philosophical and miscellaneous works, which were published in twelve vols. in 1801 and in six in 1810. He was buried in the vestry of Nayland church on Jan. 14, 1800. A second edition of his treatise on music was published at Sudbury in 1827. (See *D.N.B.*)

W. H. H.

JONES, Sir William (*b.* London, Sept. 28, 1746; *d.* there, Apr. 27, 1794), famous orientalist and High Court Judge at Calcutta, wrote an essay *On the Musical Modes of the Hindus* (1784) (complete works, vol. iv. pp. 165-210). A German translation by F. H. von Dalberg, with commentaries and 30 copper plates, was published in 1802, 4to.

JONGEN, Joseph (*b.* Liège, Dec. 14, 1873), made all his musical studies at the Con-

servatoire of his birthplace. In a short time he won the distinctions offered by that institution, and in 1893 the Académie Royale of Belgium awarded him a prize of a thousand francs for the composition of a string quartet. In 1895 he made his first bid for the ' Prix de Rome,' winning the second prize, while two years later he succeeded in gaining the ' Grand Prix ' with the cantata ' Comala.' During the same year (1897) the Académie Royale bestowed another prize on him for a trio.

From 1891 Jongen acted as monitor in the counterpoint class of the Liège Conservatoire, but temporarily abandoned this post in 1898, when he fulfilled the condition of four years' travel abroad, imposed by the ' Prix de Rome.' He visited, successively, Berlin, Munich, Leipzig, Dresden, Paris and various Italian cities, including Rome, where he spent eight months. During these years of freedom Jongen wrote several important works, including a symphony (produced at the Ysaÿe Concerts, Brussels, 1900), a concerto for violin, another for violoncello and a piano quartet (produced by the Société Nationale, Paris, Feb. 1903).

In 1902 Jongen returned to Belgium and was nominated, the following year, professor of harmony and counterpoint at the Liège Conservatoire, a post he occupied until the outbreak of the European War in 1914, when he emigrated to England with his family. Until Jan. 1919 he lived alternately in London and at Bournemouth. He formed a piano quartet with Désiré Defauw, Lionel Tertis and Emile Doehaerd, which appeared much in London and the provinces, and he also gave numerous organ recitals.

On his return to Liège Jongen resumed his duties at the Conservatoire, but relinquished them in Oct. 1920, when he was offered a professorship for counterpoint and fugue at the Brussels Conservatoire, of which he is now principal.

Between 1902 and 1914 the following important works were written :

' Fantaisie sur deux noëls wallons ' for orchestra (1902) ; Violin Sonata No. 1 (1902) ; ' Lalla Rookh,' symphonic poem (1903) ; Songs and Partsongs (1904) ; Trio for piano, violin and viola (1907) ; an Opera (unfinished, 1907) ; pieces for piano and organ (1908) ; Violin Sonata No. 2 (1909) ; Ballet ' S'Arka ' (1910, produced at the Théâtre de la Monnaie, Brussels, 1912) ; Violoncello Sonata and organ pieces (1911) ; pieces for various instruments (1912) ; ' Impressions d'Ardennes,' symphonic poem (1913).

To the English period belong :

A Suite for viola and orchestra ; String Quartet No. 2, A major ; Suite, ' Tableaux pittoresques,' for small orchestra ; ' Suite en forme de sonate ' for piano ; 2 Serenades for string quartet ; songs ; pieces for piano, organ, violoncello, etc.

Settled in Belgium once more, Jongen wrote, among other works, a third string quartet, a rhapsody for wind instruments and piano and ' Prélude élégiaque et scherzo ' for orchestra.

E. B.

JONGLEUR DE NOTRE DAME, LE, opera in 3 acts, text by Maurice Lena, music by Massenet. Produced Monte Carlo, Feb. 18, 1902 ; Covent Garden, June 15, 1906. The part of Jean, originally composed for tenor, was subsequently changed by the composer to soprano.

JORDAN, (1) Abraham, belonged to an ancient family located in Maidstone in the 15th century. He was a distiller, but had a mechanical turn, and devoted himself to organ-building, removing to London, where he made many fine instruments. He instructed his son (2) Abraham in the same business. The Jordans deserve especial notice as being the inventors of the swell, which was in the form of a sliding shutter, and was first applied to the organ which they built for St. Magnus's Church, London Bridge, in 1712. In 1720 they built the organ of the Duke of Chandos at Cannons, on which Handel used to play. This was sold by auction in 1747, after which they repaired it and conveyed it to Trinity Church, Gosport. (See Byfield, Jordan and Bridge.) V. de P.

JOSEFFY, Rafael (*b.* Hunfalu, Hungary, July 3, 1852 ; *d.* New York, June 25, 1915), a distinguished and highly accomplished pianist. His youth was spent in Miskolcz, and there, when a boy of 8 years, he began his study of the pianoforte. Although he was not in any respect an infant prodigy, his father made him continue his studies in Budapest, under Brauer, who years before had been the teacher of Stephen Heller. Joseffy entered the Conservatorium at Leipzig when he was 14 years old ; here he came under the instruction of E. F. Wenzel chiefly, though he also had a few lessons from Moscheles. In 1868 he went to Berlin to study with Carl Tausig. Another potent influence was exerted upon the young man by Liszt, with whom in Weimar he spent the summers of 1870 and 1871.

Joseffy made his first public appearance in Berlin in 1872, where he was received with marked appreciation ; he thereafter gave a number of concerts in Vienna, and in most of the continental musical centres, that brought him the reputation of a virtuoso of remarkable technical powers. His style at this time, as described by Hanslick, was of great brilliance, showing Tausig's influence in a thorough development of his technique, his clearly and sharply chiselled phrasing, and the rich variety of his touch and tone ; but it was lacking in some of the finer qualities of poetic insight. So it was when he went to the United States in 1879, where he made his home. He made his American début in New York in 1879, with an orchestra under Dr. Damrosch. He soon after played with the Philharmonic orchestra, and subsequently made many appearances in New York and other American cities with Theodore Thomas and his orchestra. With advancing years his artistic nature ripened and deepened, and he put his transcendent technical powers at the service of a richer and mellower musical style. He did pioneer work in spreading a knowledge and appreciation of Brahms's

pianoforte works in the United States, and was one of the first to give frequent performances of his second concerto.

In his youth Joseffy published a number of salon pieces for the pianoforte. His chief contribution to the literature of the instrument is his important *School of Advanced Piano Playing* (New York, 1902), upon which he worked for many years. He also edited a large number of pianoforte compositions. R. A.

JOSEPH. (1) 'Joseph and his Brethren.' Oratorio; words by James Miller; music by Handel. Composed in Aug. 1743 and produced Covent Garden, Mar. 2, 1744. (2) Opéra-comique in 3 acts; libretto by Duval, music by Méhul. Produced Théâtre Feydeau, Feb. 17, 1807; English version (by Rev. John Webb) produced in concert performance at Birmingham Festival, Oct. 4, 1826; the opera given, Covent Garden, in German, Feb. 3, 1914. (3) An oratorio in two parts; words selected from the Bible by E. G. Monk; music by G. A. Macfarren. Produced Leeds Festival, Sept. 21, 1877.

JOSEPH, Georg (second half of 17th cent.), said to have been a musician of the Prince-Bishop of Breslau. He composed several books of sacred songs by Angelus Silesius, the famous mystic and poet (1624–77) (*Q.-L.*).

JOSHUA, oratorio; words by Dr. Morell; music by Handel. Begun July 19, finished Aug. 12, 1747, and produced Covent Garden, Mar. 9, 1748. G.

JOSQUIN DES PRÉS (*b. circa* 1445; *d.* Condé, Aug. 27, 1521), was a great composer, alike of church music and of the secular chanson in several voices.

Josquin, the diminutive pet name by which Josse des Prés (or Deprés) has always been generally known, was born about 1445, probably at Condé in Hennegau (Hainault). His name appears Latinised as Jodocus Pratensis or Josquinus a Prato. He is said to have received his earlier musical education at the collegiate church of St. Quentin, and afterwards to have studied under Okeghem, the great master of the time, and the spiritual ancestor of all later generations of musicians, as Ambros describes him. From Okeghem undoubtedly Josquin learned all the subtleties of the old proportional system in music and the various devices of canonic imitation. But as Wooldridge [1] points out, it is from the school of Obrecht and Busnois, more or less contemporary with Okeghem, that Josquin will have learned the further secret of musical expressiveness.

The details of Josquin's somewhat checkered and erratic career have been difficult to make out consecutively, owing to wrong dates having previously been given to his time of service in the Sistine Chapel at Rome. He did not enter the Papal Chapel till 1486, but remained there, with some interruptions, till 1494. It was probably before 1486 that he spent some time at the various ducal courts of Florence, Milan and Ferrara. The stay at Ferrara is commemorated by the composition of a Mass bearing the designation 'Hercules dux Ferrariae,' the musical themes of which are based on the solmisation syllables whose vowels correspond with those of the designation (*i.e.* Re, ut, re, ut, re, fa, mi, re). We are also told that it was Duke Hercules (Ercole) who commissioned the composition of Josquin's famous Miserere. After leaving the Papal Chapel Josquin appears to have entered the service of Louis XII. of France. Glarean in his *Dodecachordon* relates several anecdotes in connexion with Josquin's stay at the French court. The King having forgotten his promise to provide the composer with a church benefice, Josquin composed a motet for performance in the King's presence, based on words from the 119th Psalm, 'Memor esto verbi tui servo tuo,' with a second part, 'Portio mea non est in terra viventium,' the first words 'Memor esto verbi tui' being repeated with such urgency and frequency that, as Ambros says, the King would have been exceptionally hard of hearing if he had not taken the hint thus conveyed to him. As a thank-offering Josquin is said to have composed another motet on the words, 'Bonitatem fecisti cum servo tuo,' but of this work no trace remains. Glarean also relates that in response to the King's request, made either in jest or earnest, that the composer should write a piece in which the King himself might sing a part, Josquin composed a canon for two voices in the upper parts, with a tenor as the Vox Regis, consisting of one long-sustained note, supported by a bass, to be sung by the composer himself, consisting of an alternation of the same note in the lower octave with its fifth, as if to keep the King's voice in tune. Glarean quotes this little piece *in extenso*. Another anecdote, which may be more of the *ben trovato* kind, is that Josquin, asking a favour from some one in high position, and being frequently met with the answer, 'Laise faire moy' or 'Lascia fare mi,' took occasion from this to compose his Mass bearing the designation 'La sol fa re mi,' which Ambros describes as one of his most beautiful works.

In his later years Josquin appears to have been in the service of the Emperor Maximilian, and became Provost of the Collegiate Church of Condé, where he died. He was buried in the choir of this church, where there was originally this epitaph:

'Chy gist sire Josse Despres
Prevost de Cheeus fut jadis
Priez Dieu pour les Trepassez qui leur doñe
son paradis
Trepassa l'an 1521 le 27 d'Aoust
Spes mea semper fuisti'

[1] *Oxf. Hist. Mus.* vol. ii. pp. 228 *et seq.*

Two Styles.—The works of Josquin were the astonishment and admiration of the musical world until the advent of Lassus and Palestrina. They were afterwards entirely forgotten, until attention was recalled to them and their merits recognised by musical historians, Burney, Fétis, Kiesewetter and others. The best that has yet been written on Josquin and his works is the very full and eloquent appreciation of him by Ambros, whose comments on the various works accessible to his critical examination, pointing out their chief peculiarities and beauties, may be usefully supplemented by the further penetrating observations of H. E. Wooldridge in the second volume of the *Oxford History of Music*. With Ambros and Wooldridge we may divide Josquin's works into two main classes, the first, those in which the elaboration of musical technique is the most conspicuous feature in the solution of the various problems presented by the subtleties of proportional notation and canonic device, the second, those in which, with a simplified technique, the great aim is to give musical expression to the sentiment of the words. The first style is that of his earlier work, and it was specially in the composition of his masses that Josquin lavished his utmost ingenuity in the invention and solution of the difficult problems of proportion and canon, but it was by these experiments that he gradually acquired his later freer and purer style, combining melodic beauty with harmonic propriety, by which he became a source of inspiration to his successors. Josquin was a pioneer in the direction of melody as well as in the discovery of appropriate harmony. In the works which most bristle with recondite contrapuntal artifices, there is, as Wooldridge points out, a more obvious striving after general beauty of effect than in the works of his predecessors Okeghem and Obrecht on the same lines, and even Baini, who is so severe in his censure of the 'extravagances' of Josquin, yet admits that in the midst of the tangled skein of his counterpoint Josquin knows how to introduce so opportunely his new agreeable style of melody that in his study of such passages he has felt obliged to exclaim, 'How beautiful' (ho devuto esclamare bello !). Ambros also dwells on this feature of Josquin's work, his interest and care for a beautiful flow of melody, as well as his acute sense of the æsthetic value of harmonic dissonance for the purpose of musical expression evidenced in so many of his motets.

Masses.—Of Josquin's masses 17 were printed and published in his lifetime, going through several editions. The First Book, published by Petrucci in 1502, contained those entitled, 'L'omme armé super voces musicales,' 'La sol fa re mi,' 'Gaudeamus,' 'Fortuna desperata,' and 'L'omme armé sexti toni.' Of these Ambros singles out 'La sol fa re mi' as specially notable for its beautiful melody and clear harmony. The first 'L'omme armé' he characterises as the most brilliant piece of the older style. It has been reproduced in modern score in a volume of Eitner's Publications devoted to a selection of Josquin's works. The Second Book of Masses, published by Petrucci in 1512, contains those entitled, 'Ave Maris Stella,' 'Hercules dux Ferrariae,' 'Malheur me bat,' 'L'ami Baudichon,' 'Una masque de Biscaia,' 'D'ung aultre amer.' Ambros specifies the first of these and the three last as very attractive examples of Josquin's simpler and purer style, and Baini also speaks favourably of the 'D'ung aultre amer' as the model of the more concise familiar style of mass that came into vogue afterwards.

The Third Book of Masses, published by Petrucci in 1516, contains those entitled, 'Mater patris,' 'Faisant regrès,' 'Ad Fugam,' 'Di dadi super n'arai je,' 'De Beata Virgine' and 'Sine nomine.' Of these the first, third and fifth are again examples of Josquin's better style, while the others seem to be only difficult studies. The Gloria of the Mass 'De Beata Virgine' is reproduced in modern score in Bohn's edition of Glarean's *Dodecachordon* (Eitner, vol. xvi.). The two remaining masses of Josquin, 'Da pacem' and 'Pange lingua,'[1] which seem to be his latest works of the kind, were not published till 1539 by Johannes Ott of Nuremberg. In the setting of the Mass these two works represent the high-water mark of Josquin's purer style in the direction of musical expressiveness apart from the ostentatious display of technique. Besides these 19 complete masses, there are in Petrucci's Fragmenta Missarum of 1505, as also in the Archives of the Sistine Chapel, several Patrems, settings of the Nicene Creed, based on popular French songs, of which, however, nothing can here be said.

Motets.—Of Josquin's motets about 100 appeared in the various miscellaneous Collections of such works printed at Venice, Nuremberg and Augsburg, between 1502 and 1564. In the motet there was room for greater variety of interest and expression, of which Josquin has taken full advantage. We may specify those works chiefly to which reference can be made in modern reprints. One of the most famous works of Josquin is his Stabat Mater for 5 voices, with its cantus firmus of long-sustained notes taken from a secular tune, 'Comme femme,' this being only a sort of scaffolding to support the melodious interweaving of the other voices. Perhaps even more interesting in construction, as well as in expression, is the Psalm Miserere, also for 5 voices, with its Pes Descendens and Ascendens, that is to say, in which, while the other voices go through the whole Psalm, the tenor simply repeats at intervals the pathetic opening phrase with the

[1] Reproduced complete in Kade's Supplement to Ambros.

words 'Miserere mei Deus,' each time descending one degree in the scale in the first part, then in shorter notes ascending in the second part, and once again in longer notes in the third part descending to a very expressive conclusion with all the voices on the same words. In this mode of treatment Palestrina, in his motet 'Tribularer si nescirem,' has very successfully imitated Josquin, even adopting from him the same theme and text, 'Miserere mei Deus,' but he has not altogether surpassed his model. Wooldridge [1] has printed in full the very simple touching work, 'Absalon fili mi,' which, as he points out, is remarkable for its bold harmonies used for the expression of poignant sorrow.

Glarean's *Dodecachordon*, translated in Eitner's Publications, contains among other things the very curious work of Josquin, 'Liber Generationis,' a setting for 4 voices of the genealogy of Christ from the first chapter of St. Matthew's Gospel, in which Josquin manages to invest with considerable musical interest so unpromising a text as a mere list of names. Such a work may have been sung in old time in a Cathedral or Collegiate Chapel, where, as old Breviaries show, our own Sarum and York included, the text originally formed part of the early Matins Office for Christmas Day. A similar work is the genealogy in St. Luke iii., 'Factum est cum baptizaretur,' which would be sung in the Matins Office of Epiphany. A simple, lovely work of great tenderness and beauty is an Ave Maria for 4 voices, with unusual words and concluding with what might seem to be a petition added by the composer on his own behalf, 'O Mater Dei memento mei.' A work of great power is 'Planxit autem David,' David's Lament over Saul and Jonathan (2 Sam. i.), set for 4 voices, in which effective use is made of the plain-song theme from the Lamentations of Holy Week. Other works given and commented on by Glarean are: 'De profundis,' 'O Jesu fili David,' 'Victimae paschali laudes,' all for 4 voices, and part of an Ave Verum for 2 and 3 voices.

Commer's 'Collectio operum musicorum Batavorum' contains 10 motets by Josquin, mostly for 4 voices, two of which are specially notable for beauty of expression in fine melody and appropriate harmony without any use of artifice, 'Ave Christe immolate,' and the Psalm, 'Deus in nomine tuo.' In the motet for 6 voices Josquin shows his fondness for the combination of different texts, using one to emphasise the meaning of the other. While 4 voices sing the text 'Sic Deus dilexit mundum,' and in the second part 'Christus mortuus est,' the two other voices sing in canon throughout 'Circumdederunt me gemitus mortis.' (See MOTET).

Eitner's Publications, vol. 6, contains a selection of Josquin's works, among which one of a similar character to the last-mentioned may first attract our attention, 'Et ecce terrae motus,' for 6 voices, in which, while the other voices sing 'Jesus stetit in medio discipulorum,' etc. (Luke xxiv. 36 ff.), the tenor has in long-sustained notes the plain-song theme, 'Et ecce terrae motus,' etc. (Matt. xxviii. 2). As Ambros remarks, in such peculiarities of setting the mystical theological character of this older style of music is strongly manifested. Another example of Josquin's elaborate style is 'In nomine Jesu,' for 6 voices, with double canon. On the other hand, his numerous settings of Psalms are almost entirely in his later and simpler harmonic style without the artifices of cantus firmus and canon; examples in Eitner are 'Laudate pueri Dominum' and 'De Profundis,' both for 4 voices. The Marian motets are specially distinguished by graceful melodies, 'Inviolata,' based on a plain-song Sequence, and 'O Virgo genetrix,' both for 5 voices.

One work not appearing in modern reprints may just be mentioned on account of its exceptional character, 'Qui habitat in adjutorio,' for 24 voices, which opens the Tomus Tertius Psalmorum, published by Petreius at Nuremberg in 1542. It is a work in canon form for 6 choirs of 4 voices each, as the direction intimates, 'Est fuga bis trina quaevis post bina tempora.'

SECULAR SONGS.—Another important part of Josquin's work consists of his settings of secular songs, scattered about in various collections during and after his lifetime. Many of the earlier, which are contained in Petrucci's publications, are wonderful specimens of contrapuntal ingenuity, and appear without any text but their titles. On the other hand, the seventh book of Chansons, published at Antwerp by Tylman Susato in 1545, almost entirely devoted to Josquin, contains 24 pieces for 5 and 6 voices, written in his later freer style with a more restrained and refined use of canon and cantus firmus. Among them is the famous 'Deploration de Jehan Okeghem,' scored by Burney in his *History*, a beautiful work for 5 voices with its cantus firmus, 'Requiem aeternam,' and its touching conclusion with all the voices in solemn harmony on the words, 'Requiescat in pace, Amen.' Susato's book also has 3 Monodies on the death of Josquin himself, described as 'Princeps musicorum,' by Gombert, Vinders and Benedict Ducis. Seven chansons, mostly taken from Susato, are given in Eitner's Josquin volume, the first, of a somewhat lugubrious character, with the cantus firmus in canon, 'Circumdederunt me gemitus,' etc.; other pieces of a sentimental character with a spice of humour. Other pleasant and graceful pieces are: 'Petite Camusette,' for 6 voices, edited with English text by Lionel Benson [2];

[1] *Oxf. Hist. Mus.*, vol. ii. pp. 229 *et seq.*

[2] 'Arion,' vol. iii.

also ' J'ai bien cause ' and ' Adieu mes amours ' in Kade's supplement to Ambros.

To sum up, we may not only say with Kiesewetter that ' Josquin deserves to be classed as one of the greatest musical geniuses of any period,' but without undervaluing the tentative efforts of his predecessors Dufay and Okeghem, we may add with Ambros that ' in Josquin we have the first musician who impresses us as having genius.' While the efforts of his predecessors were largely expended in the development of counterpoint as an end in itself, Josquin, surpassing them even in the exercise of contrapuntal ingenuity, was the first to employ its results as the means to a higher end—the musical expression of feeling, the first to discover the importance of flowing melody and appropriate harmony as the vehicles of such expression. There is no reason for surprise that the masses and motets of Josquin and his immediate successors soon disappeared from the Church repertory after the middle of the 16th century. This was not so much owing to any formal condemnation by Church authorities of the use of secular melodies as the basis of compositions for the Church, as to the further progress made in the direction in which Josquin had been a pioneer, the progress in musical expressiveness gained by greater simplicity of construction combined with greater fullness of harmony. Church music, apt to become dryly conventional, has always benefited by some influence from the better secular music of the day, and as in the earlier part of the 16th century there was the influence of the simple grace of the French chanson, so later on, the influence of the higher refinement of the Italian madrigal. Nor is there any reason for surprise if the works of Josquin do not often appear in modern programmes, considering that our own older music, with the exception of a handful of madrigals, has until recently been wholly neglected; considering, too, that the further we go back there must inevitably be greater difficulty of appreciation. There have, however, been occasional performances of Josquin's Stabat Mater, and the Schola Cantorum of Paris founded by Charles Bordes seems to have included in its repertory Josquin's Miserere, Ave Christe and Ave Maria.

In Van der Straeten's *La Musique aux Pays-Bas*, vol. i. (Brussels, 1867), a portrait of Josquin is reproduced from a book published by Peter Opmeere at Antwerp in 1591. It seems to have been copied from a picture originally existing in the church of St. Gudule at Brussels, and thence probably came the tradition that Josquin was buried there. Opmeere accompanies the portrait with the following words: ' Conspicitur Josquinus depictus Bruxellis in D. Gudulae (ecclesia) in tabula arae dextrae ante chorum, honestâ sane facie ac blandis oculis.' Van der Straeten also quotes the following epitaph as formerly existing in St. Gudule's:

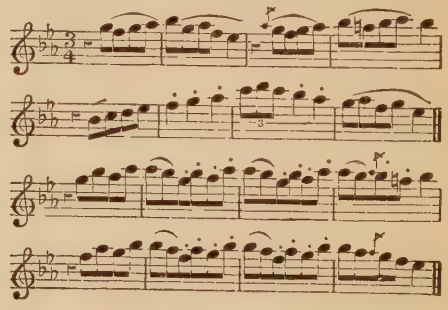
' O mors inevitabilis,
Mors amara, mors crudelis,
Josquinum dum necasti
Illum nobis abstulisti
Qui suam per harmoniam
Illustravit ecclesiam
Propterea dic: tu musice
Requiescat in pace. Amen.'

It is this epitaph which is set to music *a* 7 by H. Vinders in the Susato volume of 1545. Another portrait is given in the Josquin volume edited by Commer and Eitner, but whence taken is not said. A complete edition of Josquin's works is now in course of publication by the Vereeniging voor Nord-Nederlands Musikgeschiedenis under the editorship of Dr. A. Smijers, of which eleven parts have appeared (up to 1926) containing 29 motets, 23 chansons and two masses. J. R. M.

JOTA, one of the most popular of north Spanish dances, especially in the province of Aragon and in the villages of Navarre whose shores are bathed by the Ebro. Its origin dates from the 12th century, and is attributed to a Moor named Aben Jot, who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance. Some authorities state that at that epoch it was called ' canario.'

The Jota is a kind of waltz, but with more freedom in the dancing, always in three-time. It is danced in couples, *vis-à-vis*, each couple independent of the other, but sometimes a circle is formed, and is generally accompanied with guitars, bandurrias, and at times with castanets, pandereta (a small tambourine), and triangle. In the north of Spain it is much sung and played, and in Aragon on every possible occasion.

There are many Jotas, in fact almost every town in the north of Spain has its own, but the best known is the Jota Aragonesa of which both Glinka and Liszt have made use. The following from Glinka's orchestral overture or piece, ' Jota Aragonesa,' is the melody—



H. V. H.

JOULE, Benjamin St. John Baptist (*b.* Salford, Nov. 8, 1817; *d.* Rothesay, Scotland, May 21, 1895), studied the violin under Richard Cudmore, and the organ, singing and theory under Joseph John Harris. From May 8, 1846, to Mar. 20, 1853, he was organist and choirmaster at Holy Trinity Church, Hulme, and from Apr. 28, 1849, to Oct. 3, 1852, held a similar position at St. Margaret's, Whalley Range, Manchester. On Mar. 27, 1853, he became honorary organist of St. Peter's Church, Manchester. He was President of the Manchester Vocal Society, and author or compiler of *The Hymns and Canticles pointed for Chanting*, 1847; *Directorium chori Anglicanum*, 1849; a very comprehensive *Collection of Words of Anthems*, 1859; a pointed Psalter, 1865; and other works connected with choral service, several of which have reached many editions. He lectured on church music, and contributed to various periodicals. He was musical critic to the *Manchester Courier* from 1850–70. W. H. H.

JOURNET, Marcel (*b.* Grasse, France, 1870), operatic bass. Educated at Nice, he entered the Paris Conservatoire in 1889 and made his début at the Brussels Monnaie in 1891. His youth notwithstanding, he was already a capable artist, his fine basso-cantante voice having developed with unusual rapidity. Moreover, he was endowed not only with a powerful, resonant organ but an easy production that was to enable him to withstand a career of continuous and prolonged hard work. In 1925, after 35 years on the principal operatic stages of France, Belgium, England, Italy and America, he was still sustaining leading rôles and enjoying the utmost popularity at La Scala, Milan. At Covent Garden, where he made his début as the Landgrave in a French performance of 'Tannhäuser' in May, 1897, he at once justified his Brussels reputation, though, with so many distinguished singers available, he had to be content with minor parts, one of which that year was the Duke in d'Erlanger's new opera, 'Inez Mendo.' However, in course of the dozen seasons that he visited London he gradually added to his repertory all the more important bass rôles. He sang for six years at the Paris Opéra in alternation with the regular winter seasons at the Metropolitan Opera House, New York, and with the Chicago Opera Co. His engagements at La Scala began after the war (1914–18). H. K.

JOUSSE, John (*b.* Orleans? *c.* 1765; *d.* London, Jan. 1837), came of a French noble family who fled to London on the outbreak of the Revolution. John settled there as a teacher and wrote tutors for the voice, the violin and the pianoforte. The last appeared in many editions even as late as 1876. He also wrote some instruction books for harmony, biographical essays, and instructive pianoforte pieces. E. v. d. S.

JUBILATE—the first word of the Vulgate version—is the Psalm (100th) which is given as an alternative to the Benedictus, to follow the second lesson in the morning service of the Anglican Church. It did not appear in the Prayer Book of 1549, but was added in the revised edition of 1552. (See Service.)

JUDAS MACCABÆUS, oratorio; words by Dr. Morell; music by Handel. Begun July 9, completed Aug. 11, 1746, and produced Covent Garden, Apr. 1, 1747. G.

JUDENKÜNIG, Hans (*d. circa* Mar. 4, 1526), a famous lutenist of the 16th century, who lived at Vienna about 1523, and who is said to have died in old age on Mar. 4, 1526. This last date appears in writing in a copy of his book in the court library, Vienna. The book apparently consists of a number of short sections, the first of which is *Utilis et compendiaria introductio . . . instrumentorum et lutine, et quod uulgo Geygen nominant*; this is followed by *Harmoniae super odis Horatianis . . .*; *Ain schone künstliche vnderweisung in disem büechlein, leychtlich zu begreyffen den rechten grund zu lernen auff der Lautten vnd Geygen, mit vleiss gemacht dürch Hans Judenkünig . . .*; and finally *Item das ander puechlein zuuernemen. . . .* Pieces for the lute are contained in the book, copies of which exist at Berlin and Brussels, as well as in two libraries at Vienna. (See *Q.-L.*, and an excellent article by A. Koczirz in the *Sammelbände* of the Int. Mus. Ges. vi. p. 237, where the titles of the sections of this book are given in full.) Ambros reprints an arrangement of a Volkslied in his *History*, ii. 282. M.

JUDGMENT OF PARIS, THE, a masque by William Congreve the dramatist. At the close of the 17th century a number of gentlemen, among whom the then Lord Halifax was considered chief mover and contributor, raised a sum of two hundred guineas to be given in prizes for the musical setting of a masque or similar subject, the 'Judgment of Paris' being finally selected for the contest.

On Mar. 21, 1699, the *London Gazette* inserted this following advertisement:

'Several persons of quality having for the encouragement of musick advanced 200 guineas to be distributed in 4 prizes, the first of 100, the second of 50, and the third of 30, and the fourth of 20 guineas to each master as shall be adjudged to compose the best. This is therefore to give notice that those who intend to put in for the prizes are to repair to Jacob Tonson at Grays Inn-gate before Easter next day, where they may be further informed.'

No record appears to exist as to what other competitors entered the lists, but the four prizes went in the order named to John Weldon, John Eccles, Daniel Purcell and Godfrey Finger. Editions of the masque with Eccles's music and with Daniel Purcell's were published in folio by John Walsh. Weldon's settings and Finger's

do not seem to have been ever printed in their entirety, though Weldon's fine song from the masque, 'Let Ambition fire thy mind,' was for a century deservedly held in much esteem.

The contest was held at the theatre in Dorset Gardens early in the year 1701. Congreve, the author of the libretto, describes it in a letter to a friend as being a most remarkable sight. The whole fashionable world was there, the usual orchestra portion being

'turned into White's chocolate house, the whole family being transplanted thither with chocolate, cooled drinks, ratafia, portico, etc., which everybody that would, called for, the whole expense being defrayed by the subscribers.'

He also states that there were eighty-five performers besides the vocalists, and that the back of the stage was built into a concave with deal boards faced with tin to throw forward the sound.[1]

In addition to the above were other musical productions under the title 'The Judgment of Paris,'[2] including a ballad opera acted at Lincoln's Inn Fields in 1731, and a burletta acted at the Haymarket in 1768. Dr. Arne also set a piece under the name, and this was published by H. Waylett in or near the year 1740. This publication also included the first edition of 'Rule Britannia' as part of its contents.

F. K.

JUDICE, Cesare de (*b.* Palermo, Jan. 28, 1607; *d.* there, Sept. 13, 1680), a higher government official, and a good composer. He wrote a book of madrigals (2-4 v., 1628); a book of motetti and madrigals (1635). Gerber (2) mentions a Requiem by him on the death of Philipp IV. (1666). Five 4-part vocal numbers in modern score at the Hofburg, Vienna, under Caesar Judex, are apparently by the same (*Q.-L.*).

JUDITH. (1) An oratorio; words by Huggins, music by Defesch. Produced in London 1733. (2) An oratorio by Dr. Arne; words selected and adapted by Isaac Bickerstaff. Produced Drury Lane Theatre, Feb. 27, 1761, and at the Lock Hospital Chapel, Feb. 29, 1764. (3) A 'biblical cantata' in three scenes; words selected from the Bible by Chorley, music by Henry Leslie; produced Birmingham Festival, Sept. 3, 1858. (4) An oratorio; composed by C. H. H. Parry, produced at the Birmingham Festival of 1888. (5) Opera in 5 acts by A. Serov, produced St. Petersburg, June 1863.

JÜNGSTE GERICHT, Das, see Last Judgment, The.

JÜRGENSON, Peter (*b.* Reval, 1836; *d.* Moscow, Jan. 1904), a famous Russian music-publisher, founded the business known under his name in Moscow in 1861 with the main object of promoting the interests of the Russian composers; he published various works by Glinka, Tchaikovsky, Rimsky-Korsakov and others, and did much to forward the appreciation of Russian music in other countries. M.

JUILLIARD FOUNDATION, see New York.

JUIVE, LA, opera in 5 acts; words by Scribe, music by Halévy. Produced Paris Opéra, Feb. 23, 1835. In England, Drury Lane, in French, July 29, 1846; in Italian, 'La Ebrea,' Covent Garden, July 25, 1850; in English, adapted by Henri Drayton, Surrey Theatre (Miss Romer's management), June 21, 1854. Revived with a new libretto by W. Grist, at Belfast in Sept. 1888. G.

JULLIEN, Jean Lucien Adolphe (*b.* Paris, June 1, 1845), was the son and grandson of distinguished literary men, his grandfather, Bernard Jullien (1752–1826), having held various professorships, and his father, Marcel Bernard Jullien (1798–1881), having been for some years principal of the College at Dieppe, and subsequently editor of the *Revue de l'instruction publique*, and having taken a prominent part in the compilation of Littré's Dictionary.

Adolphe Jullien was educated at the Lycée Charlemagne in Paris, and having taken the degree of licentiate in law, he completed his musical studies under Bienaimé, retired professor at the Conservatoire. His first essay in musical criticism was an article in *Le Ménestrel* on Schumann's 'Paradise and the Peri,' which had just been produced unsuccessfully in Paris (1869). In that article his pronounced opinions in favour of the then advanced school of music are expressed as fearlessly as they are in his later writings. He fought valiantly for musical progress of every kind, and in the Wagnerian controversy he took up a position among the most advanced. His life of that master was for its time a monument of accurate and erudite information, and in most cases a just review of his works, while the collection of caricatures and the other illustrations make the book exceedingly amusing. The companion volume on Berlioz is an important contribution to the literature of its subject. He proclaimed his convictions with regard to Schumann, and other composers who were then too little appreciated in France, with great vigour and exhaustive knowledge of his subject. At various times he contributed to the *Revue et Gazette musicale*, the *Ménestrel*, the *Chronique musicale*, the *Renaissance musicale*, the *Revue contemporaine*, the *Moniteur du bibliophile*, the *Revue de France*, the *Correspondant*, the *Revue britannique*, *L'Art*, *Le Figaro*, and other periodicals. He was critic to the *Français* from May 1872 to Nov. 1887, when that paper was amalgamated with the *Moniteur universel*, and after the amalgamation Jullien remained on the staff. In Mar. 1873 he became and is still (1925) musical critic of the *Journal des débats*, thus succeeding to the post held by Berlioz and Reyer. Besides exercising the ordinary avoca-

[1] See *Literary Relics*, p. 325.
[2] A pantomime of this name was produced by Weaver at Drury Lane, Feb. 6, 1732–33. W. H. G. F.

tions of a musical critic, he made an intimate study of the history of the 18th century, especially in connexion with the theatrical affairs of the time; and most of his earliest books, which have become exceedingly difficult to procure, treat of this subject. His first books, *L'Opéra en 1788* (1873) and *La Musique et les philosophes au XVIII^e siècle* (1873), were followed by several which have no direct bearing on music. His principal works from 1876 are:

Un Potentat musical, etc. (1876); *L'Église et l'opéra en 1735* (1877); *Weber à Paris* (1877); *Airs variés, histoire, critique, biographies musicales et dramatiques* (1877); *La Cour et l'opéra sous Louis XVI* (1878); *La Comédie et la galanterie au XVIII^e siècle* (1879); *Histoire du costume au théâtre* (1880); *Goethe et la musique* (1880); *L'Opéra secret au XVIII^e siècle* (1880); *La Ville et la cour au XVIII^e siècle* (in which is embodied the second of the earlier works, 1881); *Hector Berlioz* (1882); *La Comédie à la cour* (1883); *Paris dilettante au commencement du siècle* (1884); *Richard Wagner, sa vie et ses œuvres* (1886); *Hector Berlioz* (1888); *Musiciens d'aujourd'hui* (1892 and 1894); *Musique* (1896), historical studies, *Le Romantisme et l'éditeur Renduel* (1897); *Amours d'opéra au XVIII^e siècle* (1908); *Fantin-Latour* (1909); *Reyer* (1909); *Musiciens d'hier et d'aujourd'hui* (1910).

M.; addns. M. L. P.

JULLIEN (originally JULIEN), LOUIS ANTOINE (*b.* Sisteron, Basses Alpes, Apr. 23, 1812; *d.* Paris, Mar. 14, 1860). His father was a bandmaster, and the boy was thus familiar with instruments and music from his cradle. At 21 he went to Paris and entered the counterpoint class of Le Carpentier at the Conservatoire, Oct. 26, 1833. Composition, however, and not counterpoint was his object, and after a year's trial he quitted Le Carpentier for Halévy, Dec. 16, 1834, but with no greater success; he refused to do the exercises, and insisted on presenting the professor with dances as specimens of 'composition'—not perhaps quite to Halévy's annoyance if it be true, as it used to be said, that the waltz 'Rosita,' which became the rage in Paris as Jullien's, was written by his master. He did not obtain a single mention at the Conservatoire, and at the beginning of 1836 finally left it, and soon after appeared before the public as the conductor of concerts of dance music at the Jardin Turc. The 'Huguenots' was just then in all the flush of its great success, and one of Jullien's first quadrilles was made upon the *motifs* of that opera, the announcement of which, as quoted by Fétis, is exactly in the style with which Londoners afterwards became familiar. To this enterprise he joined the establishment of a musical paper. No wonder that he was unsuccessful. In June 1838 he became insolvent, and had to leave Paris. His first appearance in London seems to have been as conductor, jointly with Eliason, of shilling 'Concerts d'été' at Drury Lane Theatre, which opened June 8, 1840, with an orchestra of ninety-eight and chorus of twenty-six. On Jan. 18, 1841, he conducted 'Concerts d'hiver' at the same theatre, with a band of ninety and chorus of eighty. These were followed by Concerts de Société at the English Opera House, Lyceum, Feb. 7 to Mar. 18, 1842, at which Rossini's Stabat Mater was produced for the first time in England. In Dec. 1842 began his 'annual series of concerts' at the English Opera House, and he thenceforward continued them season after season, at the close of the year, now at one theatre, and now at another, till the Farewell series in 1859. 'His aim,' in his own words, 'was always to popularise music,' and the means he adopted for so doing were—the largest band; the very best performers, both solo and orchestral; and the most attractive pieces. His programmes contained a certain amount of classical music—though at the beginning hardly so much as that given by some of his predecessors, who announced a whole symphony on each evening. This was probably too much for a shilling audience in the then state of musical taste, and Jullien's single movements and weaker doses just hit the mark. Later on in his career he gave whole symphonies, and even two on one evening. No doubt this judicious moderation did good, and should always be remembered to his credit, or that of his advisers. But the characteristic features of Jullien's concerts were, first, his Monster Quadrille, and secondly himself. He provided a fresh quadrille for each season, and it was usually in close connexion with the event of the day. The 'Allied Armies Quadrille' during the Crimean war, 1854; the 'Indian Quadrille and Havelock's March,' during the Mutiny, 1857; the 'English Quadrille'; the 'French ditto'; and so on. These were written by himself, and though then considered noisy were always rhythmical, melodious and effective. In some of them as many as six military bands were added to the immense permanent orchestra. In front of this 'mass of executive ability,' 'the Mons.'—to adopt the name bestowed on him by Punch, whose cartoons have preserved his image with the greatest exactness—with coat thrown widely open, white waistcoat, elaborately embroidered shirt-front, wristbands of extravagant length turned back over his cuffs, a wealth of black hair, and a black moustache—itself a startling novelty—wielded his baton, encouraged his forces, repressed the turbulence of his audience with indescribable gravity and magnificence, went through all the pantomime of the British Army or Navy Quadrille, seized a violin or piccolo at the moment of climax, and at last sank exhausted into his gorgeous velvet chair. All pieces of Beethoven's were conducted with a jewelled baton, and in a pair of clean kid gloves, handed him at the moment on a silver salver.

Not only did he obtain the best players for his band, but his solo artists were all of the highest class. Ernst, Sivori, Bottesini, Wieniawski, Sainton; Arabella Goddard, Marie Pleyel, Charles Hallé, Vivier; Sims Reeves, Pischek, and many others, all played or sang, some of them for the first time in England, under Jullien's baton. In fact, he acted on the belief that if you give the public what is good,

and give it with judgment, the public will be attracted and will pay. And there is no doubt that for many years his income from his Promenade Concerts was very large. His harvest was not confined to London, but after his month at Drury Lane, Covent Garden or Her Majesty's, he carried off his whole company of players and singers through the provinces, including Scotland and even Ireland, and moved about there for several weeks—a task at that time beset with impediments to locomotion which it is now difficult to realise. If he had but confined himself to the one enterprise, and exercised a proper economy and control over that! But this was impossible. He had started a shop soon after his arrival, first in Maddox Street and then in Regent Street, for the sale of his music. In 1847 he took Drury Lane theatre on lease, with the view of playing English operas. Gye was engaged as manager and Berlioz as conductor,[1] with a host of other officials, including Sir Henry Bishop as 'inspector-superintendent at rehearsals,' and a splendid band and chorus. The house opened on Dec. 6, with a version of 'Lucia,' in which Sims Reeves made his operatic début, and which was followed by Balfe's 'Maid of Honour,' 'Linda,' and 'Figaro.' 'All departments,' says a contemporary article [2] by one who knew him well, 'were managed on the most lavish scale; orchestra, chorus, principal singers, officers before and behind the curtain, vying with each other in efficiency and also in expensiveness. The result might have been anticipated. The speculation was a failure, and though his shop was sold for £8000 to meet the emergency, Jullien was bankrupt' (Apr 21, 1848). He left the court, however, with honour, and, nothing daunted, soon afterwards essayed another and still more hazardous enterprise. In May 1849 he announced a 'Concert monstre et Congrès musical,' 'six grand musical fêtes,' with '400 instrumentalists, three distinct choruses, and three distinct military bands.' The first two took place at Exeter Hall on June 1 and 15, and a third at the Surrey Zoological Gardens on July 20. The programme of the first deserves quotation. It was in three parts:

(1) David's Ode-sinfonie 'Le Désert'—Sims Reeves solo tenor.
(2) Mendelssohn's Scotch Symphony.
(3) A miscellaneous concert, with Anna Thillon, Jetty Treffz, Miss Dolby, Braham, Pischek, Dreyschock, Molique, etc. etc.

This project, too, if we may judge from its sudden abandonment, ended disastrously. In 1852 he wrote the opera of 'Pietro il Grande,' and brought it out on the most magnificent scale at the Royal Italian Opera, Covent Garden, on Aug. 17, at his own cost. The piece was an entire failure, and after five performances was withdrawn, leaving Jullien a loser of some thousands of pounds. Shortly after this he visited America and remained there till June 28, 1854. On his return he resumed the regular routine of his metropolitan and provincial concerts. But misfortunes pursued him. On Mar. 5, 1856, Covent Garden Theatre was burnt to the ground, and the whole of his music—in other words, his entire stock in trade—was destroyed; an irreparable loss, since his quadrilles [3] and other original pieces were in MS. In 1857 he became involved in the Royal Surrey Gardens Company, and lost between £5000 and £6000. This enabled him to add to his achievements by conducting oratorios, but the loss, the protracted worry and excitement attending the winding up of the Company, and the involved state of his own affairs, which had been notoriously in disorder for some years and were approaching a crisis, must have told severely on him. The next season was his last in England. He gave a series of farewell concerts at the usual date—this time at the Lyceum, with a band reduced to sixty—made a farewell provincial tour, and then, probably forced thither by pecuniary reasons, went to Paris. There on the 2nd of May, 1859, he was arrested for debt and put in prison at Clichy, but on the 22nd of the following month was brought up before the court, heard, and liberated with temporary protection. Early in March following an advertisement appeared in the papers headed 'Jullien Fund,' stating that he was in a lunatic asylum near Paris, and appealing to the public on his behalf. Scarcely, however, was the advertisement in type when the news arrived of his death.

No one at all in the same category with Jullien, at least in modern times, has occupied anything like the same high position in public favour. Whatever the changes in his fortune, his popularity never waned or varied. Frequent allusions were made to him in the periodicals. And why so? Because, with much obvious charlatanism, what Jullien aimed at was good, and what he aimed at he did thoroughly well. He was a public amuser, but he was also a public reformer.

'By his frequent performances of the music of Mozart, Beethoven, Mendelssohn and other great masters, and by the constant engagement of the most eminent performers, he elicited at first the unconscious attention, and then the enthusiastic appreciation, of the vast multitudes that besieged his concerts, and that not merely in London but all over the provinces of Great Britain and Ireland. This will probably tend to preserve his memory among us even more than his unrivalled energy and talent, or his unprecedented zeal and liberality as a public entertainer. To Jullien, moreover, is attributable in a large measure the immense improvement which our orchestras have made during the last fifty years, he having been the means not only of bringing over some of the greatest foreign instrumentalists, but of discovering and nurturing the promise of many English performers, who

[1] An amusing account of Berlioz's early enthusiasm and its gradual evaporation will be found in his *Correspondance inédite* (1879), letters xxxv. to xliv.
[2] *Musical World*, Mar. 24, 1860.
[3] His 'Royal Irish Quadrille,' composed 1841, was published in 1842.

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through the publicity he placed at their disposal, no less than through their own industry and ability, have since attained acknowledged eminence.' [1]

G.

JUMENTIER, Bernard (*b.* Lèves, near Chartres, Mar. 24, 1749; *d.* St. Quentin, Dec. 17, 1829), musical director at Coutances, 1776; towards the end of the century maître de chapelle at St. Quentin Cathedral. His masses and motets were in great favour at Versailles and Paris. He also wrote a one-act opera, and a small treatise on singing (Fétis; *Q.-L.*).

JUMILHAC, Dom Pierre-Benoit de (*b.* Château St. Jean de Ligour, Limousin, *c.* 1611; *d.* Abbey of St. Germain de Près, Mar. 22, 1682), entered the monastery of St. Remi, Rheims, in 1630 as a Benedictine monk, and distinguished himself as a musical theorist, especially as an authority on plain chant, on which he wrote a book, *La Science et la pratique du plain-chant* . . . (1673), which was republished in 1847. His biography was written by Theodre Nisard.

JUNCK, Benedetto (*b.* Turin, Aug. 24, 1852; *d.* 1905), composer. His mother was an Italian, and his father a native of Alsace. After a mathematical training at Turin, he was sent into a commercial house at Paris. Such musical education as he brought with him to Paris was slight, and almost entirely confined to the pianoforte. Hence the orchestral works of the great masters which he first heard in Paris keenly stirred his artistic temperament; and his ambition to dedicate himself to music became deeply rooted. In 1870 he returned to Turin as required by law to perform a year of military service, and about this time his father died. He was now free to follow his own inclinations, and at the age of twenty-two he went to Milan, and put himself under Alberto Mazzucato (then principal of the Milan Conservatorio) for a course of study in harmony and counterpoint. He also worked a short time under Bazzini.

The list of his published works is as follows:

1. 'La Simona, a set of twelve songs for Soprano and Tenor (words by Fontana). 1878.
2. Otto romanze (words by Heine and Panzacchi). 1881.
3. Two Songs (words by Heine). 1883.
4. Sonata for PF. and Violin in G. 1884.
5. Sonata for PF. and Violin in D. 1885.
6. String Quartet in E. 1886.

Although the earliest of Junck's works, 'La Simona' still stands pre-eminent among them for originality and power; but some of the 'Otto romanze,'—especially Nos. 2 and 4, entitled 'Dolce sera' and 'Flebil traversa l' anima mia,' are also compositions of a high order.

A. H. W.

JUNGBAUER, P. Coelestin Ferdinand (*b.* Grattersdorf, July 6, 1747; *d.* Grossmehring, near Ingolstadt), priest, composed masses and other church music; also songs with pianoforte (*Q.-L.*).

JUON, Paul (*b.* Moscow, Mar. 9, 1872), composer. His father was a prominent official at Moscow. In 1888 he joined the Moscow Conservatoire and studied the violin under Hrimaly, and composition under Taneiev and Arensky. He completed his studies at the Hochschule in Berlin, under the direction of Woldemar Bargiel, and was awarded the Mendelssohn scholarship. After a short stay at Baku, where he obtained a teaching post, he settled down in Berlin, and had the good fortune to attract the attention of Herr Lienau, head of the publishing house of Schlesinger, which has brought out most of his compositions to date. These include two symphonies, of which the second, op. 23, was produced in Jan. 1903 at Meiningen, where it received a flattering reception from that highly critical audience, further a sextet for strings and piano, three string quartets, a piano trio, two violin sonatas, viola sonata, and numerous other chamber works. His piano compositions are entirely in the small forms, the best known being the concert pieces, op. 12; 'Satyrs and Nymphs,' op. 18; and preludes and capriccios, op. 26. His style is an interesting blend of Russian and German, the material being almost invariably Slav in character, whilst the treatment is thoroughly German, leaning now towards Brahms, now towards less recent German writers of chamber music. His powers of development are strong, and characterised by solidity of thought, whilst the danger of heaviness is cleverly avoided by the use of an exceptional rhythmical ingenuity, probably as Slav in its origin as the themes he uses. He relies for his construction to a large extent on contrapuntal device, at which he is an adept, but he occasionally allows himself to drift into sequential passages which are lacking in interest, and he has an inordinate love for the variation form. Nevertheless, works like the second symphony, the piano sextet and trio, the viola sonata, and the variations in the violin sonata are sufficient to reveal a strong inventive faculty, whilst the method displayed leaves no doubt as to the composer's excellent equipment. The symphony in A was played in London at the Promenade Concert of Sept. 6, 1904, and at the Philharmonic Concert of June 8, 1905. He was appointed by Joachim professor of composition at the Hochschule.

WORKS

Orchestral

Op.
16. Five pieces for stringed orch.
23. Symphony in A.
27. Chamber Symphony.
31. 'Vaegtervise,' Symphonic fantasy on Danish folk-songs.
32. 'Psyche' Ballet and suite from same.
40. Serenade.
42 and 49. Two Violin Concertos in B minor and A.
45. 'Episodes concertantes.' Triple Concerto. Vln., v'cl. and PF. with orch.

Chamber Music

Sonatas with PF. Opp. 7 (vln.), 15 (vla.), 54 (v'cl.) 69 (vln.), 78 (flute), 82 (clar. or vla.).
Trios. PF., vln., v'cl. Opp. 17 and 60, also 39. Trio-Caprice and Op. 70, 'Litany' (tone-poem).
Quartets. PF., vln., vla., v'cl. Opp. 37 and 50, Rhapsody, 'Goesta Berling.'

[1] *The Musical World*, Mar. 24, 1860.

String Quartets. Opp. 5, 29, 67.
Quintets. PF. and str Opp. 33 and 44
Sextet. PF. and str. Op. 22.
Divertimento for clar. and two vlas. Op. 34.
,, ,, wind instr. with PF. Op. 51.
Numerous pieces for PF., 2 and 4 hands, vln. and PF., etc.

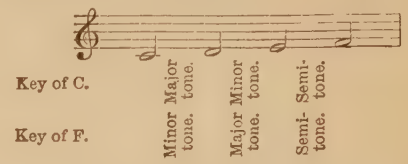
E. E.

JURJANS, A., see LATVIAN MUSIC.

JUST, JOHANN AUGUST (*b.* Gröningen *c.* 1750), pupil of Kirnberger and Schwindel, entered the service of the Princess of Orange at the Hague, where Burney met him in 1772. He composed several operettas (*Singspiele*), overtures, concertos, a large quantity of chamber music, especially sonatas, with and without accompaniment. E. v. d. S.

JUST INTONATION is a term which is sometimes used, though quite incorrectly, as a synonym for singing or playing in tune.[1] It is properly used of the system of tuning according to true ratios of intervals.

Before the introduction of equal temperament, the process by which all the keys became equally available for practical use, the scale of C major was usually tuned, on keyboard instruments, in what is called Just Intonation, that is to say, the intervals were accurate in so far as they affected the key of C, and approximately so for a very few other keys on each side of it. The inherent error, which is one of the paradoxes of music, and for which the reader must be referred to the articles COMMA, INTERVAL and TEMPERAMENT, was accumulated, as it were, in the intervals that were most rarely used, so that the key of C could be made to sound quite pure, and those of F, G, and some others, nearly so. But reference to the article INTERVAL will show that absolute purity was unattainable in any two scales on a keyboard instrument, unless the number of keys was so greatly multiplied as to add very materially to its player's difficulties. (See also TUNING and WOLF.) It follows that if the simplest passage be referred first to one key and then to another, in the course of modulation, there must in Just Intonation be an appreciable difference between what appears to be the same interval. If the following passage be taken as in the key of C, rising to



the fourth from the keynote, the first interval will be a major tone, and the second a minor; if it be taken as in the key of F, rising from the dominant to the tonic, it is clear that the first interval must be a minor tone, the second a major. Thus, the position of the note D must be slightly higher in the first case than in the second. Such a difference as this is only just appreciable by a trained ear, but on instruments or voices that are capable of performing in Just Intonation the beauty of an untempered chord is unmistakable. The instruments of the violin family, on which the notes are not fixed, can be played in Just Intonation, and choirs that are in the habit of practising without the aid of keyboard instruments can be made to realise the difference and to make the intervals really accurate. Occasionally solo singers are to be found who can adapt their voices to give the correct intervals, but, as a matter of course, the frequent modulations in modern music, causing delicate adjustment of pitch to be made at every moment, make it more and more difficult to realise Just Intonation in practice. M., rev.

JUXON, a 17th-century English musician who figures with an Easter Anthem in Barnard's collection, and also in the Peterhouse and Durham MSS. Davey (p. 232) thinks that this may be William Juxon, Archbishop Laud's successor. E. v. d. S.

[1] See Stainer and Barrett's *Dictionary of Musical Terms*, etc.

END OF VOL. II